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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JJS	I.5

THE MUSEUM OF MODERN ART
NEW YORK

11 WEST 53rd STREET
5-8900
N-YORK

MONROE WHEELER
DIRECTOR OF EDUCATION

*Director of Fine Arts
Salary shall be 10th*

Title: Director of Fine Arts

Salary: 10th

1-10-45

YONKERS
MAR 10
7 PM
1945
N.Y.

GIVE
+
RED CROSS
WAR FUND

FOR THE NATION
UNITED STATES OF AMERICA

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

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THE MUSEUM OF MODERN ART
NEW YORK

11 WEST 53rd STREET
5-8900
N-YORK

MONROE V
DIRECTOR

Roesch 12 Casino Lane Bronxville 8, New York

Dear James:

A while ago I was elected to serve on a very romantic committee: to find a new President for Sarah Lawrence. I thought right away that you would be the personality to boss the girls and the faculty with wit and understanding. I also felt that you as President would give me - without doubt - five years leave with double pay on the spot so that I could paint peacefully removed from the spirits and bodies beautiful. I wanted to feel out your opinion about such an adventure (without having the hope of arousing your interest in it), but just to have a chance to see you and your wife again.

Well, on that day when I had these intentions, I learned about your appointment to be Director of the MOMA. My first impulse

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NEW YORK

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MONROE W
DIRECTOR C

Roesch 12 Casino Lane Bronxville 8, New York

Director of Fine Arts

was to drop in anyway, and
show you my great pleasure
over R's choice of the Museum
and to congratulate you.
Here I am with my second, late
and shy impulse, but with the
same sincere and very best
wishes to you.

kindest regards to Mrs. Sweeney

Sincerely yours,
KWR.

March 10-1945.

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THE MUSEUM OF MODERN ART

NEW YORK 19

11 WEST 53rd STREET

TELEPHONE 5-8900

NEW YORK

MONROE
DIRECTOR

I
11
Director of Fine Arts
Salary shall be 10k
~~Contract shall be 3 years~~ / *Entertaining?*

Title : Director of Fine Arts

Salary : 10k

Contract : 3 years ?

Entertaining ?

Assistants:

Secretary.

Assistant (?)

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THE MUSEUM OF MODERN ART

NEW YORK 19

11 WEST 53rd STREET

TELEPHONE 5-8900

NEW YORK

MONROE
DIRECTOR

*Director of Fine Arts
Secretary shall be 10/44*

*Relation to Publications Dept in matters of catalogues.
(How to control disposition of funds sample
approval on all matters (Hollis, Scamper)
related to Printing materials)*

Relation to Profiles etc. (such as photographs)

*Permanent Collection
(Director should approve all disposals
of present collection)
committee approval*

*Relation to Curator: Miss Miller
before Exhibition Committee
should have director approval
of all items
responsibility for quality of exhibits*

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THE MUSEUM OF MODERN ART

NEW YORK 19

11 WEST 53rd STREET
TELEPHONE CIRCLE 5-8900
NEW-YORK

MONROE V
DIRECTOR

*Director of Fine Arts
Selling should be 10th*

Exhibitions ^{*}
 Director should be held responsible for all ^{exhibitions}
 Therefore Director should have right
 approval in all exhibitions
 * related to Painting sculpture
 graphic arts (exclusive of photography?)

Should not be free to arrange
 exhibitions without Exhibitions
 Committee approval;

but all proposals ^{for exhibition} ~~to~~
 * ~~be~~ placed for consideration
 before the Exhibitions Committee
 should have directors approval
~~to all sub~~

* Responsible for ^{character of exhibition} ~~quality of exhibition~~

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NEW YORK

MONROE W
DIRECTOR

*Director of Fine Arts
Salary shall be 10k*

Travelling Europe-U.S.A.- Elsewhere
Should be encouraged

Freedom to write + lecture (on outside)

except a) private gallery, introductions
b) articles involving direct statement
of museum policy

Freedom to personal opinions voiced in
articles

Time (10 or 11) (days?)

1 Director should be free in his
movement, except when appointments
are fixed with fair notice (24 hours?)
[30 days of leave, longer notice]

2 This type of job involves private work - not difficult
in office; requires research in libraries containing books not available
in Museum library. (any type of work that helps, helps, helps)

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MONROE W.
DIRECTOR

Director's Report

should therefore be free to work privately outside

III Should have time to visit studios and galleries when need be on week-days in afternoon or evenings

IV Should be encouraged to travel when necessary

The Director

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NEW YORK

11 WEST 53rd STREET
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MONROE W
DIRECTOR O

1
11
11 Director of Fine Arts
Salary shall be 10%
of salary? Pension? Insurance?

a) Right to suggest exhibitions
and acquisitions in fields
of painting sculpture and
graphics also shall be
limited to Dept. F.A.

b) complete responsibility for exhibition
& acquisition in Dept. F.A. shall rest
with Dept. F.A.

c) should directorship of special exhibitions
be delegated to guest director's decision
to employ a guest director
Right to suggest a guest director
and responsibility for purchase
of guest director shall rest with
Dept. of F.A.

12 The Director of F.A. shall feel that it is
his duty to make trips to foreign centres
- visit various regions of U.S.A. and
the Americas in order to keep in touch
with actual conditions. This activity should
be regarded as of primary importance &
the director should be encouraged to give
it precedence over many other

13 The Director of Fine Arts is responsible for
the selection of the exhibits to be exhibited

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MUSEUM OF MODERN ART, NEW-YORK

MONROE WHEELER
DIRECTOR OF EXHIBITIONS

and other notices or publications
related to the department. In case of
difficulties over allotted funds for catalogue
matter should be arbitrated by ?

It is understood that Director should be encouraged
to write on art and other issues which
the nature of writing will not interfere
with role in museum. If he can
work it into his time it should be welcome
lectures also.

Mr
12
Ne
De
Mr
an
Je
an
If
fi

Time: 11:15 *Difficult to take days
for own work*

See Alfred & Lin July *What about committee?*

Parallel of conflict with permanent collection

Does clash from opposition to me?

Should not make a danger of conflict with
with Director with

Hi

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MONROE WHEELER
DIRECTOR OF EXHIBITIONS AND PUBLICATIONS

Acquisitions Committee

* New director will be outnumbered in vote
by two former directors: another member
should be added or Director should
have right to accept or decline
opinions of other members; or should
be able to bring it to higher committee

Mr.
120
New

Dea

Mr.
ano
Jan
ans

If
fil

HW:

Director should have approval
of all acquisitions purchases
or otherwise - Should
not be free to purchase
independantly - but
should have full right
of vote.

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MONROE WHEELER
DIRECTOR OF EXHIBITIONS

Mr.
120
New

Dear

Mr.
anot
Jan
ansv

If y
file

HW:v

Museum Collection

Present status of collection
should not be changed without
approval of director

Director should have approved
of collection in folder
of collection in folder
of collection in folder
of collection in folder

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NEW YORK 19

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

MONROE WHEELER
DIRECTOR OF EXHIBITIONS

Mr. J
120 E
New Y

Dear

Mr. V
anot
Janu
answ

If y
file

HW:w

Foley
Clark
Abbott

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MONROE WHEELER
DIRECTOR OF EXHIBITIONS

Mr. Jan
120 East
New York

Dear Mr.

Mr. Whe
another
January
answer

If you
files

HW:w

*Director should have right to
approve of disposal of any
pieces at present in collection.*

JJS
HW

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MONROE WHEELER
DIRECTOR OF EXHIBITIONS AND PUBLICATIONS

January 17, 1947

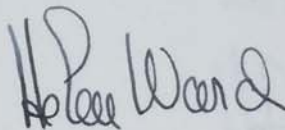
Mr. James Johnson Sweeney
120 East End Avenue
New York 28, New York

Dear Mr. Sweeney:

Mr. Wheeler has asked me to let you know that we have found another Mondrian for Mr. Whitehill whose letter I sent to you January 6. It will not, therefore, be necessary for you to answer the request.

If you would care to return Mr. Whitehill's letter for our files in the enclosed envelope, we should be grateful.

Very sincerely yours,



Helen Ward
Assistant to Mr. Wheeler

HW:w

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MONROE WHEELER
DIRECTOR OF EXHIBITIONS AND PUBLICATIONS

January 6, 1947

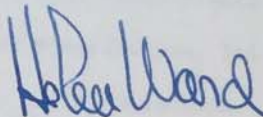
Mr. James Johnson Sweeney
120 East End Avenue
New York 28, New York

Dear Mr. Sweeney:

I am enclosing a letter which came to Mr. Wheeler asking permission to reproduce a Mondrian in the Cubism book. Since the Composition mentioned belongs to you Mr. Wheeler suggested that I send Mr. Whitehill's letter on for your consideration.

I am writing to Mr. Whitehill saying that we have referred his request to the owner, I shall not, of course, give him your name, and that I shall let him know your answer. If you prefer to write him directly, please do, but I thought perhaps you might like to keep it anonymous.

Very sincerely yours,



Helen Ward
Assistant to Mr. Wheeler

HW:w
Enclosure

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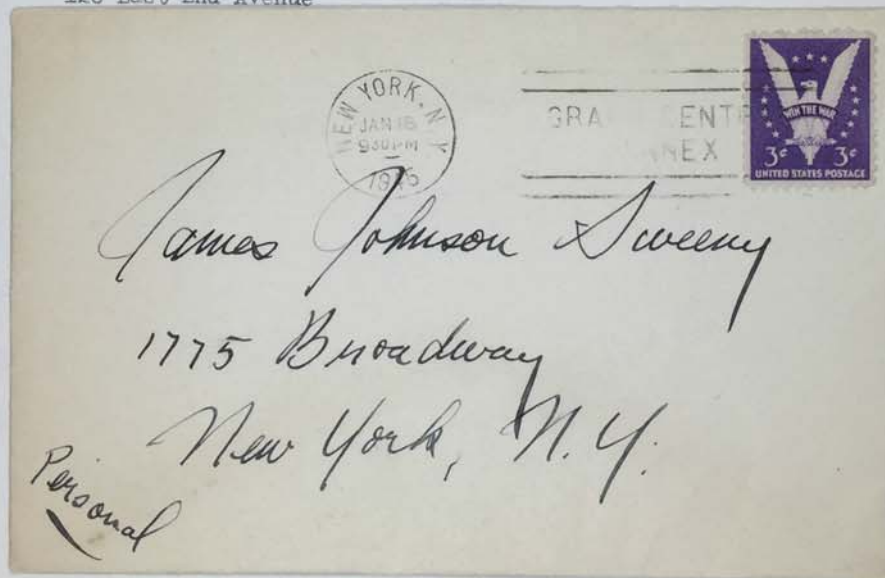
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NEW YORK

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

MONROE WHEELER
DIRECTOR OF EXHIBITIONS AND PUBLICATIONS

January 22, 1947

Mr. James Johnson Sweeney
120 East End Avenue



with his exhibition it will be all right with me.

Ever yours,

Monroe

MW:lcr

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MONROE WHEELER
DIRECTOR OF EXHIBITIONS AND PUBLICATIONS

January 22, 1947

Mr. James Johnson Sweeney
120 East End Avenue



with his exhibition it will be all right with me.

Ever yours,

Monroe

MW:lcr

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NEW YORK

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MONROE WHEELER
DIRECTOR OF EXHIBITIONS AND PUBLICATIONS

The
Langdon

TWO EAST FIFTY-SIXTH STREET
NEW YORK

Thursday

Dear Jim,

I am awfully glad you
accepted the Museum job. I
think they are very fortunate
to get you and I wish you
lots of luck

Sincerely yours
Thomas Hawkins

MW:lcr

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MONROE WHEELER
DIRECTOR OF EXHIBITIONS AND PUBLICATIONS

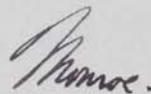
January 22, 1947

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

Dear Jim:

Miss Anderson has shown me a paragraph in a letter you received recently from Marcelle Berr de Turique asking for permission to translate your Chagall text for a book in connection with a proposed exhibition at the Schoeller Gallery. Will you please let me know your wishes in the matter? I had hoped that this book might be published eventually by a well known French publisher who could give it better distribution, but if you want to let Schoeller have it in connection with his exhibition it will be all right with me.

Ever yours,



MW:lcr

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THE MUSEUM OF MODERN ART

Date May 20, 1946

To: Mr. Sweeney

Re: _____

From: I. Ulrich

<u>Name</u>	<u>Position</u>	<u>Present Salary</u>	<u>Recommended</u>
J. Anderson	Secy. to Director	35.00	37.50
A. Bacon	Secy. to Curator	30.00	27.50 32.50
S. Mazo	An Assistant	35.00	42.00

Additional acct to be included in budget recommendation.

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THE MUSEUM OF MODERN ART

Date May 20, 1946

To: *J.J. Sweeney*

Re: _____

From: I. Ulrich

<u>Name</u>	<u>Position</u>	<u>Present Salary</u>	<u>Recommended</u>
R. Olson	Chief Docent	55.00	55.00
D. Seckler	Docent	45.00	45.00
A. Channin	Docent	40.00	40.00

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

April 25, 1945

Dear Jim:

I'd like to make sure that we're both clear as to my functions as chairman of the Committee on the Museum Collections. I'll write down here what my own understanding is, and you can correct me if I'm mistaken in any detail.

At the meeting of the Committee on Thursday of this week, I'd like to amend the minutes of a previous meeting which specified that meetings should be held on the first Wednesday of each month. Obviously this doesn't work, since the material to be considered arrives in fits and starts. If you approve, I'd like to suggest that meetings be held at the discretion of the Director of Painting and Sculpture. As chairman, I'll be very glad to call the meetings for whatever dates you decide upon, but I won't call them except upon advice from you.

I'm worried about material to be presented to the Committee by curatorial departments other than painting and sculpture. As Director of Painting and Sculpture I used to confer at intervals with the curators of other departments ~~and schedule~~, schedule their material for given Committee meetings and list this material on the agenda for the meetings. This really shouldn't be the job of the Director of Painting and Sculpture, but I think it has to be done by someone on the Museum staff and the Painting and Sculpture Department is most directly concerned with acquisitions. I don't think it would work for me to try to handle this as chairman; it's primarily a problem of conferring fairly often with curators and directors of other departments, and this can only be done by someone in the Museum building and on the staff. If you're willing to take the job on, I'd like to suggest that you mention the arrangement at a meeting of the Coordinating Committee so that other curators would know what the procedure is. There's some slight confusion at present, due to the fact that I served, while on the staff, both as chairman and as the staff representative who presented material from all departments; I tried to change this ambiguous state of affairs but without success.

Do let me know if we're all clear, and if not, let's talk about it.

Best,

Jim

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THE MUSEUM OF MODERN ART

Date June 11, 1946

Personal

To: Mr. Sweeney

Re: _____

From: Mr. Barr

Dear Jim,

Dan Rich has sent me a copy of his letter to you of June third in

THE MUSEUM OF MODERN ART
11 WEST 53 STREET, NEW YORK 19, N. Y.

Personal

Mr. Sweeney

represented by a scholar, professionally interested in art, rather than by an administrative officer; but the by-laws of the Association seemed to me to permit no choice.

M.A.B. jr.

P.S. Dan and Mr. Harada never were members of the A.A.M.O. at the same time. Dan succeeded Harada.

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THE MUSEUM OF MODERN ART

Date June 11, 1946

To: Mr. Sweeney

Re: _____

From: Mr. Barr

Dear Jim,

Dan Rich has sent me a copy of his letter to you of June third in which he quotes the precise wording of the new membership paragraph of the by-laws of the Association of Art Museum Directors.

I think the wording of this paragraph is so explicit that I need scarcely say anything more to explain to you why I felt it obligatory to nominate Dick Abbott instead yourself or some other member of the Museum staff.

This is what happened:

After asking questions to be sure that I understood the new by-laws, I made the nomination feeling that since I was retiring to an associate status, I ought immediately to nominate someone from the Museum to take my place. A few minutes after I had nominated Abbott, Frederick Clapp nominated you. Dan then immediately explained to Clapp that he did not think that you were eligible. I then said that if I thought you eligible, I would have nominated you myself. *had*

Feeling that there might have been some misunderstanding, I asked Clapp at the Cosmopolitan Club, and he said that he was deaf and had not heard very clearly what had been said.

Later from you I gathered that you thought that you were eligible and that Dan Rich had encouraged Clapp to make the nomination. Under those circumstances I can easily understand why you might have felt upset by my having nominated Abbott instead. I do not need to tell you that I would have preferred to nominate you simply because I would like to have the Museum represented by a scholar, professionally interested in art, rather than by an administrative officer; but the by-laws of the Association seemed to me to permit no choice.

M.A.B. jr.

P.S. Dan and Mr. Harabe never were members of the A.A.M.D. at the same time. Dan succeeded Harabe.

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

NEW YORK 19

Title: Director of Fine Arts (sculpture painting graphic arts)

Salary: 10K

Contract: 3 years

Expenses:

Assistant: secretary

Director of Fine Arts should be responsible for character and quality of

- a) all acquisitions (both purchases and gifts) in the fields of painting sculpture and graphic arts
- b) all exhibitions of painting sculpture and the graphic arts held in museum or circulated under museum sponsorship
- c) text and choice of illustrations in publications related to these fields

Consequently Director should have personal approval (that is right of veto) of

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THE MUSEUM OF MODERN ART

NEW YORK

a) all acquisitions (purchases and gifts) in fields of painting, sculpture and graphic arts

b) all exhibitions in these fields

1) appoint guest directors in these fields

c) all dispositions made of present museum collection.

d) text and choice of illustrations in publications related to these fields.

Director should be free to write and lecture.

Freedom to do research work related to painting sculpture and graphic arts.

Director of the Museum should be responsible for character and quality of

a) all acquisitions (both purchases and gifts) in the fields of painting, sculpture and graphic arts

b) all exhibitions of painting, sculpture and graphic arts

Director also acts as museum or consultant

c) text and choice of illustrations in publications related to these fields

Director should have personal approval of

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NEW YORK 19

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

JOHN E. ABBOTT, EXECUTIVE VICE-PRESIDENT

October 27, 1944

Dear Jim:

Thank you very much for your note and its very gratifying enclosure. It certainly bears out the theory that there are a great many people in the United States who would be willing to help support the Museum, if we can bring it directly to their attention.

Have you had a chance to talk with Jim Soby? I am very anxious to go over with you the memorandum which we discussed, so please let me know when we can get together.

Cordially yours, -

John E. Abbott

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

JEA:k

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120 East End Ave
New York 28

Dear Mr. Clark

I have received your letter confirming my appointment as Director of the Department of Painting and Sculpture and look forward ~~with pleasure~~ to undertaking the duties and responsibilities outlined in it. ~~And~~ I am very grateful to you for your kind assurance and good wishes.

Sincerely yours,

Frederick [unclear]

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MUSEUM OF ART
Rhode Island School of Design
Providence 3, Rhode Island

October 16, 1946

Dear James:

This is just a hasty note to tell you how
terribly sorry I am to learn of your
decision. Like many other people, I have felt
that the job you were doing was an excellent
one and I had hoped that it could mean
happiness as well as success.

Dear Gordon, enough about the
reasons for your resignation for so to
realize how wise and cool it was good of you to write.
been. I wonder if you know how many other
people have I am sure you understand the situation.
or are going through a like trial.

With many thanks and warm
personal greetings,
regards,

Sincerely yours,
Sincerely,
Gordon
Gordon S. Washburn

Mr. James Johnson Sweeney
271 Broadway
New York 7, N.Y.

Mr. Gordon Washburn
Rhode Island School of Design
Providence 3, Rhode Island

JJS:ja

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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MUSEUM OF ART
Rhode Island School of Design
Providence 3, Rhode Island

October 10, 1946

Dear James:

This is just a hasty note to tell you how terribly sorry I am to learn of your resignation. Like many other people, I have felt that the job you were doing was an excellent one and I had hoped that it would mean happiness as well as success.

The paper was explicit enough about the reasons for your resignation for me to realize how wise and courageous you have been. I wonder if you know how many other people have suffered a similar experience or are going through a like trial.

With warmest personal greetings,

Sincerely yours,

Gordon

Gordon B. Washburn

GEW:EG

Mr. James Johnson Sweeney
1775 Broadway
New York, New York

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JJS	I.5

October 13, 1946
October 16, 1946

Dear Nelson,

In view of my resignation tendered two weeks ago and since my secretary is leaving for her vacation tonight, I am turning over all office correspondence and records to Miss Dorothy Miller, Curator of the Department.

I am turning over as well the files and records of the Henry Moore exhibition to Mr. Monroe Wheeler, Director of Exhibitions.

Both these groups of records are in order and up to date. I feel there will be no difficulty in carrying on from this point the activities to which they refer.

Sincerely,

Sincerely,

Mr. Nelson Rockefeller
President
The Museum of Modern Art
30 Rockefeller Plaza
New York 20, New York

JJS:ja

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JJS	I.5

Bessie

Olavet Bessie

3/22

October 15, 1946

If the Modern Museum

is interested I can get Andre

write to me in details on

painting

He is very good. a good writer

honest.

I don't feel

to do it for

they'd be willing to pay

That's \$5000 yours is not much

money here. The box of

papers cover. There should be

some things in it that would

Dear Bessie,

In looking through my files before leaving the Museum I was distressed to find the note of welcome you wrote me two years ago from St. Petersburg, Florida, had apparently become mislaid in the flurry of arrival and had gone unacknowledged. I feel very bad about it. Forgive me.

You were very kind to go to all the trouble you did over those papers on the trail of which I set you - as a "repayment" of that delicious "Thanksgiving" dinner. Many thanks and all apologies again.

And I hope someday you and Henry are in town you will 'phone and find your way up here for a cocktail and evening together.

All best to you both,

Sincerely,

Mrs. Henry Varnum Poor
South Mountain Road
Rockland County
New York

JJS:ja

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JJS	I.5

Dearst Bessie/

3/22

If the Modern Museum
is interested I can get Andre
Lhote to do them an article on
painting during the Occupation.

He is very good. A good writer
& honest. Since it's his living
I don't feel like asking him
to do it for nothing — perhaps
they'd be willing to pay \$100.

That's \$5000 francs & not much
money here. Has the box of
papers come? There should be
some things in it that would

* 1941 University; University of
Chicago; University of Pennsylvania
Smithsonian College; Bryn
Mawr College; etc
lectures given
Heloplaton
Planes of this
Circumstances
St. Louis, Mo.

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* Yale University; University of
Chicago; University of Pennsylvania
Southwestern College; Bryn
Mawr College; etc

lectures given
Helioptele
Planes of the
Circumference
St. Louis, Mo.

be fine to Mr. Barr. Or are
they still interested?

How are you Bessie? Worried
about Pete I imagine. I don't
see how the Germans can hold out
much more, will or no will.

Love,
Bernard

Dear James (and Leora) Bessie: It was
of your new job, and if we were at all
written or telegraphed our pride in you...
hysterical in their, we did nothing
Henry forwards from the South...
and so killing two BIRDS with one stone...
Barr... The thing is this boy, I...
who sent me (and evidently it...
and told Barr about...
called Bernard and asked his...
shall tell Henry that if...
Museum for Mr Barr...
I send the letter...
an article for you sounds...
for the Museum since Henry did not send...

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Handwritten notes on the left side of the envelope:
 * 1941, University of Minnesota
 Chicago - Unit of Museum Studies
 Performance Study, Bryn
 Mawr College, etc

Handwritten notes on the envelope:
 Monday: Column of Art Paris, Mr. Reynolds, Bellini
 of daylight records: 1941, etc. The table showing
 June 1 - 1941
 Paris, Paris, Smith, Smith
 Henry (London)
 What were you
 at N. Y. U. 7
 1935-1940

Pass-a-Grille Beach Hotel
 " " " St Petersburg Fla

Dear James (and Laura) Sweeney: it was a great glad day when we read of your new job, and if we were at all decent people, we should have written or telegraphed our pride in you... BUT being what we are, lazy, hysterical OR inert, we did nothing nothing. And Now, in the mail Henry forwards from the South Mountain I find the enclosed letter... and so killing two BIRDS with one stone I am enclosing it for Alfred Barr... The thing is this boy, Lieutenant Bernard Arnest is the artist who sent me (and evidently is sending me still more) material that you saw and told Barr about.. When it proved not the stuff he wanted I cabled Bernard and asked him to get material Barr said he needed. I shall tell Henry that if and when it comes to leave it at the Modern Museum for Mr Barr....

I send the letter, because his suggestion that L'Hote write an article for you sounds wonderful to me... wonderful for artists, and for the Museum? Since Henry did not send Bernard's APO number - wait

Museum of Fine Arts
 Boston, Massachusetts

JJS:ja

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** 1941. Unrecorded; Unrecorded
 Change: Unit of Museum
 Sub-lance; copy; copy
 Sub-lance; copy; etc*

*... Collier & ...
 ...
 ...
 ...
 ...
 ...*

What were you

*at N. Y. U. 7 ...
 ... 1935-1940*

here it is -- Lieut Bernard Arnest, Historical Section ETOUSA
~~ABCCXCXCXC~~ APO 887 care Postmaster New York -- They forward
 the cable or letter... Personally I think it would be a
 splendid gesture for the Museum to print such an article and
 thus immediately establish the loving, sustaining connection
 between the artists who stayed heroically in France, and the
 modern artists of America.. if I had the hundred dollars I'd
 cheerfully give it for the purpose!

I am on an idyllic southern beach with all its concomitants, but
 with horror too, in the faces and bodies of suntanned aviators
 who look like Gods, who have every conceivable decoration, but
 who have been psychically incapacitated - it is called "combat
 fatigue", and I've been spending lots of time with the officers
 (psychiatric) as well as the boy heroes ... what a lot of trouble
 we're storing up for after the war --- But enough, I won't write
 you a whole article this is just greetings to Mr Barr plus
 the message, and hosannas and cheers for you for a great and
 splendid career

Museum of Fine Arts
 Boston, Massachusetts

JJS:ja

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

Miss Eleanor B. RANDALL
Supervisor of Concerts
Museum of Fine Arts
Boston, Massachusetts

February 25, 1946

YOUR KIND INVITATION SPRING CONCERT FOR SEVERAL HOURS
February 25, 1946
ARRIVE BOSTON UNTIL SUNDAY EVEN 11:00 AM AT LATEST LATEST

Proceedings: Collier's (Art. Paris), Nat. Republic's Bulletin, Philadelphia Association, Art. Bull., The Art. Quarterly, etc.

What were you at N.Y.U.?

1935-1940

Lectures given:
 Metropolitan Mus., Museum of Modern Art, Fund Collection N.Y.;
 Museum of Fine Arts Boston, Fogg Art Museum, Phillips, Cleveland Museum of Art,
 Cincinnati Museum of Art, Philadelphia Museum of Art, Worcester Museum,
 School of Museum of Art, Chicago Art Institute, Ballantyne Museum of Art, etc.

** Yale University, University of Chicago, University of Minnesota, etc.*

Miss Eleanor B. RANDALL
Supervisor of Concerts
Museum of Fine Arts
Boston, Massachusetts

Very sincerely yours,

Miss Eleanor B. Randall
Supervisor of Concerts
Museum of Fine Arts
Boston, Massachusetts

JJS:ja

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WESTERN
UNION

Miss Eleanor B. Randall
Supervisor of Concerts
Museum of Fine Arts
Boston, Massachusetts

February 25, 1946

YOUR KIND INVITATION BRINGING ME TO THE MUSEUM OF FINE ARTS
BOSTON ON FEBRUARY 25, 1946
I AM PLEASED TO APPRECIATE YOUR HOSPITALITY

Dear Miss Randall,

Allow me to say how much I enjoyed the
privilege of lecturing yesterday at the Museum of
Fine Arts, and how much I regretted that flying
conditions forced me to leave early. The

Stravinsky Sonata was excellent.

I hope the next time you are in New York
you will call me, whether at the Museum or at
home.

Many thanks again for your hospitality.

Miss Eleanor B. Randall
Supervisor of Concerts
Museum of Fine Arts
Boston, Massachusetts

Very sincerely yours,

Miss Eleanor B. Randall
Supervisor of Concerts
Museum of Fine Arts
Boston, Massachusetts

JJS:ja

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WESTERN UNION

A. N. WILLIAMS
 PRESIDENT

Boston Lectura
 1201

SYMBOLS

<input checked="" type="checkbox"/> DL = Day Letter
NL = Night Letter
LC = Deferred Cable
NLT = Cable Night Letter
Ship Radiogram

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Miss Eleanor E. Randall
 Supervisor of Concerts
 Museum of Fine Arts
 Boston, Massachusetts

February 21, 1946

YOUR KIND INVITATION STRAVINZKY CONCERT STOP REGRET IMPOSSIBLE
 ARRIVE BOSTON UNTIL SUNDAY STOP WILL REQUIRE BUT SINGLE LANTERN
 AND LECTERN STOP APPRECIATE YOUR THOUGHTFULNESS

JAMES SWEENEY
 MODERNART

Personal

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

Faded text listing various museum and gallery addresses across the United States, including New York, Boston, Chicago, and Cleveland.

Miss Eleanor E. Randall
 Supervisor of Concerts
 Museum of Fine Arts
 Boston, Massachusetts

Attach.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JJS	I.5

James Johnson Sweeney, Director
 Department of Painting and Sculpture
 The Museum of Modern Art
 New York, New York

East Brooklyn, New York, May 26, 1946
 February 13, 1946

A.B., Georgetown, 1912;
 Cambridge, 1932-34;
 Syracuse, 1935.

Director Exhib. Abstract Art, Chicago, 1934;

Dear Miss Randall,

Mr. Sweeney has asked me to send you the attached
 biographical data for your program. I trust that it
 will arrive in time.

Very truly yours,

Secretary to Mr. Sweeney

Miss Eleanor E. Randall
 Supervisor of Concerts
 Museum of Fine Arts
 Boston, Massachusetts

Attach.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JJS	I.5

James Johnson Sweeney, Director
 Department of Painting and Sculpture
 The Museum of Modern Art
 New York, New York

Born Brooklyn, New York, May 30, 1900.

A.B., Georgetown, 1922;
 Cambridge, 1922-24;
 Sorbonne, 1925.

Director exhib. Abstract Art, Chicago, 1934;

- " " African Negro Art, Museum Modern Art, 1935;
- " " Joan Miro, " " " , 1941;
- " " Alexander Calder, " " " , 1943;
- " " Piet Mondrian, " " " , 1944;
- " " Stuart Davis, " " " , 1945.

Visiting lecturer, Inst. Fine Arts, N.Y. Univ, 1935-40.

Assoc. ed, 'Transition,' 1934-38; 'Plus,' 1938-39.

Lecturer, Worcester Museum; Michigan; Metrop. Museum Art;
 Museum Mod. Art; Albright Gallery, Buffalo, N.Y; Cleveland
 Museum Art; Baltimore Museum Art; Chicago Art Inst; *Chicago Museum of Art;*
 Friek Collection, N.Y., *Delta Art Museum, Art Museum of Boston*
Museum of Fine Arts, Boston, Yale Museum, Museum of Art, U of Minnesota, Sarah Lawrence

Books: Plastic Redirections in Twentieth Century Painting; 1934

African Negro Art; 3;

Joan Miro; 41

Alexander Calder; 43

Stuart Davis. 45

Marie Perle (1946)

Georgia O'Keefe (1946)

Bryan Magee

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WESTERN UNION

1201

A. N. WILLIAMS
PRESIDENT

2-13
SYMBOLS

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NL = Night Letter
LC = Deferred Cable
NLT = Cable Night Letter
Ship Radiogram

(49#

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NBS401 10 1 EXTRA=BOSTON MASS 12 330P

1946 FEB 12 PM 5 54

JAMES JOHNSON SWEENEY=

DELIVER DIR DEPT PAINTINGS MUSEUM MODERN ART 11 WEST

53 ST=

PLEASE SEND AUTOBIOGRAPHICAL DATA FOR PROGRAM DUE AT PRINTERS=

=ELEANOR RANDALL MUSEUM OF FINE ARTS BOSTON.

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

should end quite promptly at 5:50 in order to allow time for the audience to reach the concert hall. Since the lecture usually begins one or two minutes after the hour, the lecture lasts approximately forty-five minutes.

Mr. Foss has sent us his program which I think you might like to see.

- Stravinsky - Sonata for two pianos, 1944
- Prokofiev - Three Visions Fugitives, 1925
- Foss - Fantasy-Rondo, 1944
- Copland - El Salon Mexico, 1933
- Shapero - Sonata for four hands, 1941

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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MUSEUM OF FINE ARTS

BOSTON, MASSACHUSETTS

Division of Education

Incidentally, Mr. Stravinsky is conducting the Boston Symphony Orchestra January 25, 1946 evening, February 23. That will make quite a week-end of modern art for Boston. We are pleased that you are contributing to it.

Dear Mr. Sweeney:

Sincerely yours,

We are extremely pleased that you are coming to speak at the Museum on Sunday, February 24. On our monthly museum program, which is enclosed, you will see that we have called your talk, "Modern Art." If you prefer some other title, we shall be glad to change it on our lecture-concert program.

Would you be willing to send us some biographical material about yourself to be used in our concert program. We would like to have this by February 11 in order to have it printed on time.

I think I mentioned before that the lecture is scheduled to begin at three o'clock and, as the concert begins at four, it means that the lecture should end quite promptly at 3:50 in order to allow time for the audience to reach the concert hall. Since the lecture usually begins one or two minutes after the hour, the lecture lasts approximately forty-five minutes.

Mr. Foss has sent us his program which I think you might like to see.

Stravinsky - Sonata for two pianos, 1944
Prokofiev - Three Visions Fugitives, 1925
Foss - Fantasy-Rondo, 1944
Copland - El Salon Mexico, 1933
Shapero - Sonata for four hands, 1941

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

page 2

January 25, 1946

Incidentally, Mr. Stravinsky is conducting the Boston Symphony Orchestra concert on the previous evening, February 23. That will make quite a week-end of modern art for Boston. We are pleased that you are contributing to it.

Sincerely yours,

Eleanor E. Randall

Eleanor E. Randall
Supervisor of Concerts

Miss [initials]

Mr. James Johnson Sweeney, Director
Department of Painting and Sculpture
The Museum of Modern Art
11 West Fifty-third Street
New York 19, New York

EER:DGL

Enc.

Mr. James H. Sweeney
Chairman
Museum Council of New York City
c/o The Taylor Collection
1 East 70th Street
New York 21, New York

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Pers.

Museums Council

MUSEUMS COUNCIL OF NEW YORK CITY

John Jay Van Alstyne
Secretary
W. G. Van Dyke, Chairman
Franklin D. Bishop, Secretary

Office of the Secretary-Treasurer
The Frick Collection
1 East 70th Street, New York 21
Telephone: BR 6700

September 23, 1946

October 8, 1946

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

Dear Mr. Faunce,

Due to my resignation as Director of the Council of April 10, 1946 you were appointed as one of a committee of the Department of Painting and Sculpture of the Museum of Modern Art. The committee is to review the current list of members of the Museum of Modern Art. I will not be able to serve on the committee. Wayne M. Faunce is Chairman of the committee. It is planned to hold a luncheon meeting of the committee at 12:30 p.m. on Monday, October 14 at the American Museum of Natural History. Mr. Faunce has invited the committee to be present. I sincerely regret any inconvenience this may cause the Council or committee.

Very sincerely,
In addition, you will find on page 4 a list of those institutions which are not now regularly represented on the Council.

Will you please notify Mr. Faunce as to whether you will be able to be present on October 14th?

James Johnson Sweeney

Thanking you for your cooperation.

Very sincerely,

Franklin D. Bishop
Secretary

Mr. Wayne M. Faunce
Chairman
Membership Committee
Museums Council of New York City
c/o The Frick Collection
1 East 70th Street
New York 21, New York

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MUSEUMS COUNCIL OF NEW YORK CITY

JOHN TEE-VAN, *Chairman*
ROBERT W. G. VAIL, *Vice-Chairman*
FRANKLIN M. BIEBEL, *Secretary-Treasurer*

OFFICE OF THE SECRETARY-TREASURER
The Frick Collection
1 East 70th Street, New York 21
Telephone: BUtterfield 8-0700

September 25, 1946

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

Dear Mr. Sweeney:

At the meeting of the Museums Council of April 10, 1946 you were appointed as one of a committee of three to serve on a Membership Committee. The purpose of the committee is to review the current list of members, bringing it up-to-date, and to regularize the procedure of election. Wayne M. Faunce is Chairman of the committee and the other member is Dr. Edwin S. Burdell.

It is planned to hold a luncheon meeting of the committee at 12:30 p.m. on Monday, October 14 at the American Museum of Natural History. Mr. Faunce has invited the committee members and the officers to be present as his guests.

I am enclosing a copy of the present membership list for your consideration. It is complete as far as possible, but is, of course, subject to revision and correction. In addition, you will find on page 4 a list of those institutions which are not now regularly represented on the Council.

Will you please notify Mr. Faunce as to whether you will be able to be present on October 14th?

Thanking you for your cooperation,

Very sincerely,

Franklin M. Biemel
Secretary

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JJS	I.5

JJS

Breeskin

THE BALTIMORE MUSEUM OF ART
WYMAN PARK - BALTIMORE 18, MARYLAND

September 28, 1946

October 7, 1946

I am Dear Mrs. Breeskin, missed seeing you in New York. I flew down from Buffalo and was delayed for five hours which set my entire schedule askew. As I said over the 'phone I will be very

I did happy to lend you for your exhibition in Baltimore the show with you. I am glad to introduce to you the material and want much to see the following pieces:

- Head, Gabun, 11 3/8" high.
- Mask, "Dan", wood, 9 1/8" high.

I hope I may be able to get down to Baltimore personally while the show is on.

And again let me say how sorry I was to miss you when you called at the Museum.

We would like some photographs and measurements of all heights. With all kindest regards,

Sincerely,
Buffalo, Brooklyn and University Museums

Mrs. Adelyn D. Breeskin
Acting Director
The Baltimore Museum of Art
Wyman Park
Baltimore 18, Maryland

JJS:ja

[Faint, mostly illegible text at the bottom of the page]

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JJS	I.5

THE BALTIMORE MUSEUM OF ART
WYMAN PARK • BALTIMORE 18, MARYLAND

September 28, 1946

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

Dear Mr. Sweeney:

I am indeed sorry to have missed seeing you in New York. I flew down from Buffalo and was delayed for five hours which set my entire schedule askew.

I did want very much to talk over our plans for an African show with you. Your splendid introduction ~~to~~ ^{of} your exhibition ^{has} meant much to us and we do want to present our show as art, as you did yours.

The time is short before the show is to open on November 1st and we have an illustrated catalogue to prepare. Consequently we have to have all loans listed and checked within the next ten days.

All I can do therefore at this late date is to ask you if you, personally, have some fine pieces that you would lend to our show, such as masks, fetishes, Baoulé figures, Sudanese material, etc. I am sure that anything that you would contribute would enhance the show markedly and we would be deeply grateful to you.

We would have Budworth pack them and ship them and we would insure them fully. We would like some photographs and measurement of all heights.

Buffalo, Brooklyn and University Museum, Philadelphia are our main sources but Pierre Matisse is being very helpful with some very fine pieces, many of which he just acquired in Paris.

We expect Field Marshall Smuts to be here for the opening which should add interest to the occasion. If you can come down for it we would be delighted, if not on the opening evening, then during the run of the show which, unfortunately for us, will only continue through November 24th. Consequently anything that you can lend will be returned before December 1st.

We will be awaiting word from you and I do regret that I can't come up to see you personally about all of this. The fall season is an arduous time here with so much to plan that I can't see my way clear to leave for the next weeks.

With kindest regards,

As ever sincerely,
Adelyn D. Breeskin
Adelyn D. Breeskin
Acting Director

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JJS	I.5

Dear

*Leger
Gless*

LEGER GALLERIES

ESTABLISHED 1932

Old and Modern Masters



13, OLD BOND STREET, LONDON

October 6, 1946

July 25th 1946

Dear Sirs,

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

Gentlemen,

I am afraid I was not sufficiently specific in my letter regarding an interest in the work of Samuel Palmer. My interest is primarily in his paintings and drawings of the Shoreham period.

Should you have anything of that character, I would appreciate your notifying me. Sorry not to have made the point clear in my first writing.

Very truly yours,

James Johnson Sweeney

- (1) "The Bell of Conno" 200 guineas
- (2) "Great Gathering with St. Angel" 120
- (3) "Pastures (1000 to 1000)" 100

We still have the drawing by Rossetti of "The Girl in the Blue" which is of course and would be if you wish to acquire it

JJS:ja

*Looking you may find something
to interest you
from my collection of
old and modern masters
at 13 Old Bond Street, London W.1.*

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	JJS	I.5

8-16

TELEPHONE: REGENT 2679

LEGER GALLERIES

Established 1892



Old and Modern Masters

13, OLD BOND STREET,

LONDON
W.1.

July 25th 1946

Dear Sir,

We thank you for your letter of 8th inst. and your enquiry regarding the watercolor by Samuel Palmer.

We are at present fortunate in having three fine examples, as you will see from the enclosed photographs; particulars of which are written on the back. The prices are as follows:-

- (1) "The Dell of Comos" 21x29 200 guineas
- (2) "Jacob Wrestling with the Angel." 20x14 1/2 120 "
- (3) Pastures. (PHOTO TO FOLLOW) 6x11 approx. 95 "

We still have the drawing by Rossetti, of "Little Girl Bundling a Baby in a Basket" and would be glad to acquire it.

Trusting you may find something to interest you.

Yours very truly,
James J. Sweeney, Director
The Museum of Modern Art,
11, West 53rd St., NEW YORK, 19.

H. J. Hegesheim
LGD

Weller Kabler

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JJS	I.5

THE COOPER UNION FOR THE ADVANCEMENT OF SCIENCE AND ART
DEPARTMENT OF HUMANITIES

September 30, 1946

Mr. James Johnson
Department of Engineering
11 East 19th Street
New York, N. Y.

Dear Mr. Johnson,

Forgive me my failure to reply earlier to your invitation to speak before your Art School Students. Your letter arrived during my absence, followed me to Cape Cod, and eventually back to New York.

I will be very glad to speak as you suggest, preferably on November 22nd.

With many thanks,
Would you be so kind as to let me know as soon as it is convenient whether you will talk to our students on one of the three dates which I suggested in my first letter, that is, on November 15, or November 22, or December 5? It is quite possible that my

first letter may have been a stray and that you never received it. I am sorry for this unhappy predicament, then of course I must ask you to bear with the mystery of my letter until I can send you a copy of my letter.

JJS:ja

Sincerely yours,
Weller Embler
Weller Embler

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THE COOPER UNION FOR THE ADVANCEMENT OF SCIENCE AND ART
SCHOOL OF ENGINEERING DEPARTMENT OF HUMANITIES

WELLER EMBLER, PROFESSOR IN CHARGE

ROBERT W. CUMBERLAND,

RALPH DE S. CHILDS,

RICHARD S. BOWMAN,

GEORGE G. RADDIN, JR.,

LEROY H. BUCKINGHAM,

FRANK M. CALDIERO,

F. CAMPBELL JEFFERY

COOPER SQUARE, NEW YORK 3, N. Y.

October 3, 1946

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

Dear Mr. Sweeney:

On September 11 I wrote to you asking whether you would do us the honor of speaking before our Art-School students in their course in Contemporary Thought.

I had hoped that you would be able to talk to our students on the relation between modern literature and modern art, and I am still anxious that we shall have the pleasure of listening to you.

Would you be so kind as to let me know as soon as it is convenient whether you will be able to talk to our students on one of the three dates which I suggested in my first letter, that is, on November 15, or November 22, or December 6? It is quite possible that my first letter to you has gone astray and that you never received it. Should that be the unhappy predicament, then of course I shall have to ask you to bear with the mysteries of this communication until I can send you a copy of my first letter.

Sincerely yours,

Weller Embler

Weller Embler

WE/DD

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	JJS	I.5

THE MUSEUM OF MODERN ART

NEW

SARAH NE

HARCOURT, BRACE AND COMPANY, INC.
PUBLISHERS
383 MADISON AVENUE, NEW YORK



January 30, 1945.

Dear Sweeney:

I was delighted to see the news item in the Times this morning about your appointment at the Modern Museum. The heartiest congratulations to the Museum; and every good wish to your doings.

Yours ever,

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

FVM

STREET
5-8900
W-YORK

il

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JJS	I.5

THE MUSEUM OF MODERN ART

NEW YORK 19

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

SARAH N

January 25th, 45.

Dear J.J.,

just heard the news of your appointment and I am so thrilled that I hasten to write a few but sincere lines of appreciation.

It is news - although Kiesler told me years and months ago again that you would be the logical person. And it happens that in this often illogical world the correct thing happens - at rare occasions.

I am really happy - because, knowing and appreciating you for a long time - I feel your understanding and foresight for all that is modern in art and literature - and that the Museum now -finally - will shape into a real contemporary Museum.

You will be a very official person now and I am very shy of officialities - so please, consider this as a private note to the former James J. who is really a swell person, who loves T.S.Eliot, who wrote most excellent literary essays, who lent me so graciously and for an eternity the Beddoes Letters, who published a most charming book with Calder, who promised me a book that was due from London, who probably will let me know in the future of his literary activities (the art activities will be known to me, I hope), who introduced me to Prof. Richards at one of the nicest evenings I spent last year, who will good naturedly and trustfully accept this very sincere form of congratulations.

Steffi

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JJS	I.5

THE MUSEUM OF MODERN ART
NEW YORK 19

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

SARAH NEWMAYER, PUBLICITY DIRECTOR

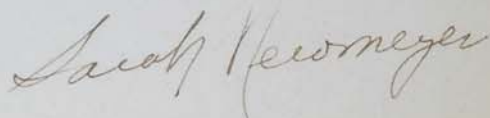
January 25, 1945

Dear Mr. Sweeney:

Would you mind coming in some time tomorrow (Friday) to designate which of the three July photographs you want us to use as official.

I should like to give Mr. Juley the order for publicity prints to be sent out Monday and, of course, I cannot do this until you designate your preference.

Sincerely,



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

SN:bt

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

I am very grateful to you for your letter and its generous and valuable assurance. I have always had a deep respect for your opinions and judgement. ~~My~~ your letter means a great deal to me. It is one of the most encouraging "send-offs" I could have. I ~~will~~ ^{also} look forward with pleasure to working with you in the ~~future~~ ^{upcoming} interest and count greatly on the support of your experience and advice.

With all kind regards

Sincerely yours,

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

MARION R. BECKER

NEWTOWN, O.

2/13

GILBERT S. MCCLINTOCK
34 SOUTH RIVER STREET
WILKES-BARRE, PA.

8/7

My dear Sweeney

I was delighted to hear from you.

I was so pleased when I read of your appointment as Director of the Museum, for I long felt you were the logical choice, being the only well balanced + poised critic of modern art with your vast knowledge + impeccable taste, I cannot see how you could have had a rival!

I have had for the last year a long siege of virus pneumonia, with attendand operations and then a second case, so I have hardly been away from home except for the months I spent in a Philadelphia hospital. I am quite fit again and some time I shall walk in upon you at the museum. I hope Mrs S. + children enjoy the paper, my best to you both

As ever

Gilbert S. McClintock

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MRS. JOHN W.

MARION R. BECKER

NEWTOWN, O.

2/13

CHARLES L. MORLEY

25 EAST 83RD STREET
NEW YORK 28, N. Y.
BUTTERFIELD 8-0358

Jan. 31, 1945

Dear Mr. Sweeney:

I want to offer my heartiest congratulations upon your appointment as director of the department of painting and sculpture at the Museum of Modern Art, and to wish you the best of success.

Marion joins me in my good wishes.

Sincerely,

Charles L. Morley

4-11-45

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

MARION R. BECKER

NEWTOWN, O.

2/13

Dear Mrs. Sweeney:

Repercussions from your lecture are legion and exciting and there is much pleasure expressed in your choice of pictures for the show. The Museum unfortunately can't find your slides which worries me - so will you please have them replaced, if possible, at our expense - I also regret that I didn't ask you sooner for your expense account total so we could settle finances

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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before you left. Please
send it soon.

We all hope you will
come back again before
long - And we all
send our best wishes
for your success in your
new job - I might add
that we have the greatest
confidence in your ability.

Sincerely
Francis K. Becker

Thursday -

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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New York, 44 East 8th Str.
February 7 1945.
Feb. 6. 1945.

Dear Mr. Sweeney -

my hearty congratulation to
your nomination as the director of the
Museum of modern art.

Nothing better could have happen
to New York — I mean to
America of course.

With my best respects and the
greetings from Mrs. Hofmann

Sincerely

Yours

Hans Hofmann

12-11-45

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Feb. 6. 1945.

2/7

Dear Mr. Sweeney,
Mrs. v. Wicht and I would like to
congratulate you on your appointment
to the Directorship of the Museum of
Modern Art's Department of Painting
and Sculpture.

I know that the work connected with
this position will be highly interesting
to you and that the Museum will
greatly benefit by your leadership.

With our best wishes,

Sincerely,

John v. Wicht.

12-11-45

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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CORREO AEREO
AIR MAIL



Mexico City
Feb - 20th

Feb 17 '45

3/8

Mr. James Johnson Sweeney
The Museum of Modern Art,
New York City - U.S.

Dear Mr. Sweeney - The good news
of your appointment reached me thru
Duez Amor here in Mexico and I
wished to congratulate the Museum
and you! This wonderful and I do
hope the job is full of interest
and happiness for you.

Enclosed is an announcement of
one of the very best shows I've
ever seen. It is beautifully installed.
The jewel did it, and I do wish it
could be moved intact to our museum.

The exhibit of both Am. Indian art
here - to be opened next week, will
be beautiful too -

With my best wishes to
you and Samia. Sincerely

Dorothy Siebes

SANTA ANA, CALIFORNIA

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

Feb 17 '45

Dear Mr Sweeney:

This is just an informal note to tell you how happy we are, those of us who have our eyes in the front of our heads instead of the back, with your appointment as director of painting and sculpture of the Museum of Modern Art.

I hope some day to have the great pleasure of a hand shake.

Yours
Louis Danz.

SANTA ANA, CALIFORNIA

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J. K. THANNHAUSER

165 EAST 62ND STREET
NEW YORK 21TELEPHONE
REGENT 4-2890

11/30/45.

Sunday

MRS. APPLETON READ
146 HICKS STREET
BROOKLYN, NEW YORK

Dear James I have heard that you
are to be the new director of the museum
of modern art — It has been rumored
for some time, ^{for} as far as I know, but Maria
(my sister) asked me of the trustees
on Saturday if the rumor was true —
and he confirmed it — so I feel
I can write you and tell you what
that I think it is a swell
thing for the museum.

I don't congratulate you — because
I think it is the other way around.

Justin K. Thannhauser

3-11-45

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

165 EAST 62ND STREET
NEW YORK 21TELEPHONE
REGENT 4-2890

1/30/45.

I congratulate the Museum —
on having been able to get you.

I suppose, in the eyes of the world
it is an honor, so I send you my
very best wishes and with them
for my affection and admiration.

I know you are going to bring the Museum
the combination of brains, taste,
erudition and integrity which
has ~~been~~ not always been
forthcoming at the same time
by but to you and Laura and I hope to see
as always Helen R. you soon.

Justin K. Thannhauser

3-11-45

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

165 EAST 62ND STREET
NEW YORK 21

TELEPHONE
REGENT 4-2890

1/30/45.

Dear Mr. Sweeney:

It is with special satisfaction that Mrs. Thannhauser and I learned from your Appointment as Director of the Museum of Modern Art. May we say that we congratulate both you and the Museum to this choice.

We wish you the best of success at this post, full of interest, work, responsibility and trouble, and trust the Museum will profit remarkably from your activity.

Sincerely,
Justin K. Thannhauser

3-11-45

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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SAMUEL M. KOOTZ • 240 EAST 79th STREET • NEW YORK 21, N. Y.

Jan. 17 / 45

Dear Jim,

Marian Willard told me the good news today. My sincerest congratulations and best wishes. It's a perfect set-up for you, and you should make it a spot people will respect.

Cordially,

Sam.

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HENRY ALLEN MOE
E. AND A. SILBERMAN GALLERIES

32 EAST 57TH STREET
NEW YORK
WICKERSHAM 2-7758

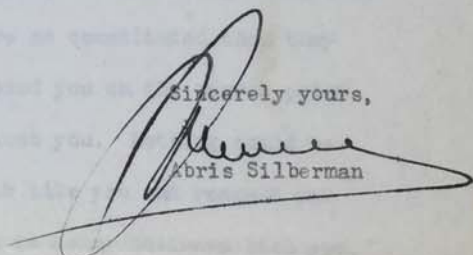
February 6, 1945

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

Dear Mr. Sweeney:

Please accept my congratulations and good wishes
on your recent appointment as Director of the Museum of
Modern Art.

Sincerely yours,


Abris Silberman

AS:rg

Mr. James Johnson Sweeney
Museum of Modern Art
11 East 57th Street
New York City

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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HENRY ALLEN MOE
551 FIFTH AVENUE • NEW YORK 17

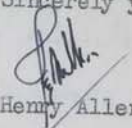
January 15, 1945

Dear Mr. Sweeney:

This note is just to say that, in the vernacular, I am "for you" a thousand per cent, and that you may count upon me for anything I can do to help you in the difficult and important job you are now beginning at the Museum of Modern Art. I know you will know, without being told, that this is so; but some people are so constituted that they may think that, because I opposed you on the narrow point I did oppose you on, I am against you. Nothing could be further from the truth. I both like you and respect you and look forward with pleasure to doing business with you.

Best wishes and best luck, from

Sincerely yours,


Henry Allen Moe

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

M:1

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THE UNIVERSITY SCHOOL OF THE FINE ARTS
DEPARTMENT OF ARCHITECTURE

PAUL ROSENBERG & CO.

FORMERLY
PARIS
21 RUE LA BOÉTIE

16 EAST 57TH STREET
NEW YORK 22
TELEPHONE PLAZA 3-5853

FORMERLY
LONDON
31 BRUTON STREET

January 31, 1945

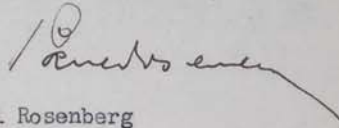
Dear Mr. Sweeney:

It was with great pleasure that I read, this morning, of your appointment as Director of Paintings at The Museum of Modern Art. Please accept my sincere congratulations and very best wishes for the success of your undertaking.

At the same time, I also wish to say that I am at your disposal if I may, at any time, be of assistance to you and wish to assure you of my wholehearted cooperation.

With my warmest regards, believe me

Very sincerely yours,



Paul Rosenberg

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

PR:am

4-11-45

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YALE UNIVERSITY · SCHOOL OF THE FINE ARTS
DEPARTMENT OF ARCHITECTURE
NEW HAVEN · CONNECTICUT

CHARLES SEYMOUR
President

February 6, 1945

EVERETT VICTOR MEEKS
Dean and Chairman

217

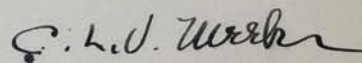
Mr. James Johnson Sweeney, Director
Department of Painting and Sculpture
The Museum of Modern Art
New York 19, New York

Dear Mr. Sweeney:

We are delighted that you have consented to lecture for us on Tuesday, April 3rd. As our ideas crystallize, I shall keep you informed.

May I congratulate you upon the recognition implied by your new appointment. It is most gratifying to all who are eager to see the important work of the Department of Painting and Sculpture at the Museum of Modern Art continue its beneficent influence.

Yours sincerely,



C. L. V. Meeks
Assistant Dean

CLVM:MM

12-11-45

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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WILLIAM N. EISENDRATH, JR.
1127 WEST DIVISION STREET
CHICAGO

2/17

Dear Jim:

Allow me to congratulate you on your new job as Director of the Museum of Modern Art. It is no exaggeration to say that the total community of America has been much benefited by your appointment, and I personally feel that the art world has taken a zooming meteor-like jump upward in level, due to your new position.

I have divested myself of any responsibilities in the art world, effective last October, which you no doubt have heard.

Erna and I are looking forward to attending your lectures in May on T. S. Eliot at the Institute of Design. I hope, in the meantime, that if you and Laura come to or through Chicago you will let us know.

Erna joins me in sending my best regards to you both.

Sincerely,

Bill

Mr. James J. Sweeney
Museum of Modern Art
11 W. 53d Street
New York, N. Y.

February 15, 1945

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PIERRE MATISSE • 41 EAST 57th STREET • NEW YORK 22, N.Y.

Phone: ELdorado 5-6269

February 8, 1945

Dear Jim,

I think you know how happy we all feel by your nomination at the Museum and I might have not written you if I had not felt that I just had to put it down in words. Perhaps it is because of the enormous task confronting you now that I wanted to make sure, as probably so many others have done already, you know we are all behind you.

Sincerely,

Pierre Matisse

12-11-45

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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106 E 56, New York
28 March 45

Dear Jim,

I hoped I would run
into you before this to tell
you how very good the
Mondrian show is. It is
only natural perhaps that
he should appeal to an
architect, but a show like
yours brings the influence
to a focus, as it were. One
forgets how great he was.

Your hanging is varied
interesting and, thank goodness,
sparse. I like, especially, gray
as a background color for him.

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May I say again I
wish you had some jurisdiction
over our department. Maybe
you will.

Many congratulations.

Philip Johnson

1-14-45

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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SAMUEL M. KOOTZ • 240 EAST 79th STREET • NEW YORK 21, N. Y.

Nov. 2, 1944

Dear Mr. Clark,

I learned of Jim Soby's resignation today and, being intensely interested in the future of the Museum, felt you would welcome suggestions for his successor.

May I suggest Jim Sweeney as Director of Painting? His background is good, he knows what is being done creatively and takes a fine interest in it, he is able to write intelligently about the progressive currents and the men responsible for them, and he has definite taste.

Sweeney appeals to me because he has shown some awareness of what is going on here in American painting. That seems to me highly important, because I believe the latter part of this century will witness a terrific surge in American invention, and the Museum must have a Director who is sympathetic to creative movements. I say this in no sense of nationalistic hopes, for I have repeatedly taken a stand against the Benton-Wood type of provincialism. But, as Leger told me, he believes this to be a "plastic country", a conviction I have always had -- from which I believe a very healthy, new kind of art will arise. Believing that, it seems important to have a man around who will encourage such painting, make the people aware of it, and thus foster a really worthwhile movement.

I think Jim can do a careful job of encouragement to the right men, and has the discernment to discover those men. I sincerely hope you will entertain his name as one of Jim Soby's successor.

Cordially,

Mr. Stephen C. Clark 46 E. 70th St. City

Jim - I hope I won't be out of line on this. But I'd like to see it happen. Sam

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YALE UNIVERSITY · SCHOOL OF THE FINE ARTS
DEPARTMENT OF ARCHITECTURE
NEW HAVEN · CONNECTICUT

CHARLES SEYMOUR
President

March 24, 1945

EVERETT VICTOR MEEKS
Dean and Chairman

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

Dear Mr. Sweeney:

I enclose herewith an abstract of Professor Gaus's
lecture, which he is scheduled to deliver on Tuesday,
March 27th.

Enclosed also is a copy of the poster which is
being put up around the University. You might be amused
to have this for your memorabilia.

Yours sincerely,

C. L. V. Meeks

C. L. V. Meeks
Assistant Dean

CLVM:MM

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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THE FUTURE OF CITY PLANNING
 (YALE UNIVERSITY SCHOOL OF THE FINE ARTS,
 March 27, 1945. JOHN M. GAUS)

Abstract of lecture.

Our task is one of analysis, not prophecy. We deal, in treating the topic, in variables; "city" is a term whose content is changing, in that people, place and institutions, its minimum elements, given their organic interrelation in such a way as to produce a new personality, are constantly readjusting to new techniques or new ideas as to what people want. At the moment, we are just awakening to the fact that political boundaries no longer adequately contain the city; a new entity, the metropolitan region, is emerging. And beyond this stretch ties between the metropolitan region and its larger hinterlands. "Planning", too, is another variable. I shall use it in the sense that I am searching to discover how best this changing entity, the city, can best prepare its policies so that those who have the power of decision can decide most wisely. The decision makers are primarily the legislative and administrative agencies; the most important point in the procedure of decision making is the making of the annual budget, in which every act in public house-keeping, for a given period, is presumably authorized. How can those acts be performed more wisely? What factors, in the time at our disposal, can we most fruitfully consider? What of most significance is happening, can be discerned and analysed, so that we may promote better city planning in the next twenty years?

The problem of city planning is in essentials that of any other effort to improve the preparation of public policy; Mr. Lloyd George, in his War Memoirs stated it effectively for the waging of war. (Quotation). It centers in the working relations of operating officials and general staff officials. What general factors should our city general staffs bear in mind, what is the setting of their problem?

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THE MUSEUM OF MODERN ART
NEW YORK

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

ELODIE COURTER
DIRECTOR OF CIRCULATING EXHIBITIONS

April 23, 1941

Dear Mr. Sweeney:

I am enclosing a copy of the announcement of the Miro and Dali show to be used in our new catalog of circulating exhibitions. If you would like to make any changes in the text I should appreciate it very much if you could possibly let me know by return mail as the material must go to the printer this week.

Very sincerely yours,

Elodie Courter

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

enclosure
ec:a

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Mr. James Johnson Sweeney - 3 - May 1, 1941
MIRO AND DALI

In October 1941 the Museum will hold retrospective exhibitions of the work of two leading contemporary Spanish artists ~~now residing in this country~~: Joan Miro and Salvador Dali. The exhibitions have been planned together to show two distinctly different phases of contemporary fantastic paintings which some years ago converged in the Surrealist movement. *requests for loans.*

Superficially, Miro's art has been judged amusing, gay, charming, decorative. Analytically his work shows an artist of extraordinary imaginative power. He is a brilliant colorist and his forms, spirited, humorous and abstract have the convincing gusto of children's paintings. At the same time he has produced some of the most distinguished abstract compositions of the past thirty years. *so great fashion*

Dali paints with painstaking care and amazing clarity the nightmares or images of a subconscious world. No serious and comprehensive study of Dali's painting has been attempted although numerous exhibitions of his work have been held. This exhibition and the book to be published in connection with it will evaluate his importance.

Approximately sixty pictures will comprise the traveling exhibition. Tapestries, rugs, and stencils will be included with paintings by Miro; drawings as well as paintings by Dali. For fuller information, please communicate with the Museum.

Rental fee to be announced.

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THE MUSEUM OF MODERN ART
NEW YORK

Mr. James Johnson Sweeney--2--May 1, 1941

The deadline for copy will be August first.

You are, of course, free to conduct preliminary correspondence with lenders, and you understand that this office is at your service when it comes to final requests for loans.

Sincerely yours,



MW:CH

Your message of the 28th has been received and I am returning herewith your correspondence with the Trustees, Board and the Board of Directors, which I am pleased to receive.

Further to be only able to say to let them know that you have decided not to purchase the material to which this meeting relates.

This letter will contain my own comments with you, according to what you have done the director of our film exhibition since 1931 and October 1934 and the through history of modern art. However it will have to be made in other cities. The exhibition will require six large halls to be used first of the Board. It is my hope that you will be able to provide the rest of the catalogue, and for your services and in line of the exhibition we agree to pay you the sum of five hundred dollars upon the opening of the exhibition.

The catalogue will have to have illustrations as clearly as possible, depending upon the number of plates reproduced. There will also be a color supplement and of that nature which we hope you will be able to provide. This will be returned to you about the first of June. We shall have to check with the other plates about the first of July, as it would be desirable to see nothing returned to the Trustees.

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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

May 1, 1941

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

Dear Sweeney:

I am returning herewith your correspondence with the Hyperion Press and the Perls Galleries, which I am pleased to have seen.

Perhaps it is only fair to them to let them know that you have decided not to provide the material to which this correspondence refers.

This letter will confirm our own agreement with you, according to which you will assume the direction of our Miro exhibition which will open October fourteenth and run through November twenty-third. Thereafter it will travel to museums in other cities. The exhibition will occupy six large bays on the second floor of the Museum. It is further understood that you will provide the text for the catalogue, and for your services and in lieu of royalties we agree to pay you the sum of five hundred dollars upon the opening of the exhibition.

The catalogue will contain from sixty-four to ninety-six pages, depending upon the number of plates reproduced. There will also be a color frontispiece and as many more plates as our budget can provide for. This will be determined definitely about the first of June. We shall have to start making the color plates about the first of July, so it would be desirable to use paintings available in New York City.

*7 originals
what budget
for things
necessary
concerning
9/4/41*

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THE MUSEUM OF MODERN ART
NEW YORK

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

June 20, 1941

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

Dear Mr. Sweeney:

We are now preparing a new catalog of the publications of the museum in which we should like to include the Miro catalog. May we have from you a paragraph about the length of the enclosed Picasso notice. Or, if you have not time to write it yourself, perhaps you might suggest the features of the catalog and of Miro's work itself which you think important to stress in the announcement of the book.

Sincerely yours,

Marjart Miller

Department of Publications

PICASSO: FORTY YEARS OF HIS ART. 208 pages; 217 plates (full color frontispiece); cloth; \$2.50. Edited by Alfred H. Barr, Jr. With two statements by the artist. The most comprehensive survey of the lifework of this great modern artist yet to appear in English. In the brilliant succession of Picasso's "periods" there is something for everyone to love, no matter what his taste. A running commentary accompanies the plates, elucidating the successive changes in Picasso's style. And there are two remarkably frank and fundamental statements by Picasso himself. In addition to an exhaustive bibliography, this book also contains lists of Picasso's ballets and book illustrations, a chronology, a calendar of his many domiciles, and a list of his works in American museums and private collections open to the public.

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	JJS	I.5

Joan Miro: _____ pages; _____ half tone plates: _____ full color reproductions; cloth; _____ etc.

The only monograph in English on this leader of the inter-war generation of painters in Paris. Of the younger men in Europe none has offered a more original contribution or a sounder redirection of interests than Joan Miro. This survey illustrates and analyses all the more important paintings of Miro and studies his individual development through them. It also views his contribution against the general background of European pictorial tradition and especially that of his immediate predecessors. A brief sketch of Miro's career is followed by a general consideration of the XXth century painting and Miro's place in it. Emphasis is laid on Miro's intimate links with his Catalan heritage. A comprehensive bibliography is accompanied by list of all Miro's exhibitions, books illustrated, ballets and such work in related pictorial fields. The illustrations include many works of Miro not in this country which help to a complete view of this artist's work.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JJS	I.5

Miro
Revised program
on study of the
work of Miro, in particular
will notify the
student of

Handing
Last of month
to Miro

Joan Miro

Exhibition: Early in ~~October~~ *November*

Main Space: 7 bays = 400 running feet *(6 Bays in letter)*
 (60 ft. per bay; 110 per bay if
 2 thrown together)

Extra: Entrance wall;
 landing wall-space }
 2nd floor wall-space (room for 3 large pictures)

Catalogue: Text 35 pp. (?)
 Plates 50 black and white
 4 (6) colored.

(64 - 99 pp. see letter)

(etc.)
 color-frontispiece and as many more plates
 as our budget can provide for
 -- to be determined about June 1st.

See letter
Handing
to Miro
last of month
to Miro

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	JJS	I.5

First
proposal

923-4)

Miro - biographical data (schedule
of facts)

I. Sketch of career.

II Twentieth Century painting +
Miro's place in it.

a) Development up to class
Till the ~~end~~ ^{end} and
~~of his~~ ^{of his} ~~life~~ ^{life} about
tens of years
~~and work~~
Historical basis

Personal evolution and
conditions at times of
his ~~and~~ early work

b) Surrealism its contributors generally
1) general
2) possible contribution toward being
in/out certain sides
of Miro
3) Differences of points of view
Surrealists & Miro's

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Color Reproductions

- 1923 - The Farm - La Terre Labouree (1923-4)
- X 1924-25 - Carnaval d'Arlequins
- 1928 - The Potato (or Dutch Interior)
- 1933 - Museum composition (or Gallatins *no*)
- 1939 - Raspberry composition
- 1940 - Large seated figure

Rebus

*First
proposal*

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THE MUSEUM OF MODERN ART
NEW YORK 19

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

MONROE WHEELER
DIRECTOR OF EXHIBITIONS AND PUBLICATIONS

September 21, 1951

Dear Jim:

Here is the first copy of your revised Calder book to come off the press. We shall send you additional copies as soon as they have been delivered to us.

I want you to know how grateful we are to you for your excellent cooperation in making this possible.

Faithfully yours,



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

MW:fs