

## **CONDITIONS OF USE FOR THIS PDF**

The images contained within this PDF may be used for private study, scholarship, and research only. They may not be published in print, posted on the internet, or exhibited. They may not be donated, sold, or otherwise transferred to another individual or repository without the written permission of The Museum of Modern Art Archives.

When publication is intended, publication-quality images must be obtained from SCALA Group, the Museum's agent for licensing and distribution of images to outside publishers and researchers.

If you wish to quote any of this material in a publication, an application for permission to publish must be submitted to the MoMA Archives. This stipulation also applies to dissertations and theses. All references to materials should cite the archival collection and folder, and acknowledge "The Museum of Modern Art Archives, New York."

Whether publishing an image or quoting text, you are responsible for obtaining any consents or permissions which may be necessary in connection with any use of the archival materials, including, without limitation, any necessary authorizations from the copyright holder thereof or from any individual depicted therein.

In requesting and accepting this reproduction, you are agreeing to indemnify and hold harmless The Museum of Modern Art, its agents and employees against all claims, demands, costs and expenses incurred by copyright infringement or any other legal or regulatory cause of action arising from the use of this material.

### **NOTICE: WARNING CONCERNING COPYRIGHT RESTRICTIONS**

The copyright law of the United States (Title 17, United States Code) governs the making of photocopies or other reproductions of copyrighted material. Under certain conditions specified in the law, libraries and archives are authorized to furnish a photocopy or other reproduction. One of these specified conditions is that the photocopy or reproduction is not to be "used for any purpose other than private study, scholarship, or research." If a user makes a request for, or later uses, a photocopy or reproduction for purposes in excess of "fair use," that user may be liable for copyright infringement.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	II.C.2

? Early August 1929

"1st Edition"

## A New Art Museum

An Institution in New York  
Which Will Devote Itself Solely  
to the Masters of Modern Art

A GROUP of American collectors and patrons of art have announced the establishment in New York City of what should become an important and permanent museum of modern art. Their immediate purpose is to hold, in a gallery on Fifth Avenue, some twenty exhibitions during the next two years. These exhibitions will include as complete a representation as may be possible of the great modern masters—American and European—from Cézanne to the present day. With the co-operation of artists, collectors and dealers the committee believe that there can be obtained, for their forthcoming exhibitions, paintings, sculptures, drawings, lithographs and etchings of the first order.

Their ultimate purpose will be to acquire, from time to time, either by gift or by purchase, a collection of the best modern works of art. The possibilities of The Museum of Modern Art, which is the name of the new enterprise, are so varied and so great that it has seemed unwise to the organizers to lay down too definite a program for it beyond the present one of a series of frequently recurring exhibitions during a period of at least two years.

All over the world the rising tide of interest in modern movements in art has found expression, not only in private collections but also in the formation of public galleries created for the specific purpose of exhibiting permanent as well as temporary collections of modern art.

Nowhere has this tide of interest been more manifest than in New York. But New York alone, among the great capitals of the world, lacks a public gallery where the works of the founders and masters of the modern schools can today be seen. That the American metropolis has no such gallery is an extraordinary anomaly. The municipal museums of Stockholm, Weimar, Düsseldorf, Essen, Mannheim, Lyons, Rotterdam, The Hague, Detroit, Chicago, Cleveland, Providence, Worcester, and a score of other cities provide students, amateurs and the interested public with more adequate permanent exhibits of modern art than do the institutions of our vast and conspicuously modern New York.

In these museums it is possible to gain some idea of the progressive phases of European

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	II.C.2

painting and sculpture during the past fifty years. But far more important than these smaller exhibitions are the modern public collections in the great world-cities—London, Paris, Berlin, Munich, Moscow, Tokio, Amsterdam. It is to cities such as these that New York may confidently look for suggestions, for they have each solved the museum problem with which New York is now so urgently confronted.

For the last dozen years New York's great museum—the Metropolitan—has often been criticized because it did not add the works of the leading "modernists" to its collections. Nevertheless the Metropolitan's policy has been carefully considered and is reasonable. As a great museum, it may justly take the stand that it wishes to acquire only those works of art which seem certainly and permanently valuable. It can well afford to wait until the present shall become the past, until time, that nearly infallible critic, shall have eliminated the probability of error. But the public interested in modern art does not wish to wait. Nor can it depend upon the occasional generosity of collectors and dealers to give it more than a haphazard impression of what has developed in the last half century.

Experience has shown that the best way of giving to modern art a fair presentation is to establish a gallery devoted frankly to the works of artists who most truly reflect the taste, feeling and tendencies of the day. The Louvre, the National Gallery of England and the Kaiser Friedrich Museum, to mention only three national museums, follow a policy similar to that of our Metropolitan. But they are comparatively free of criticism because there are in Paris, London and Berlin—in addition to and distinct from these great historical collections—museums devoted entirely to the exhibition of modern art. There can be no rivalry between these institutions because they *supplement* each other and are at times in close co-operation.

The Luxembourg, for instance, exhibits most of the French national accumulation of modern art, a collection which is in a state of continual transformation. Theoretically all works of art in the Luxembourg are *tentatively* exhibited. Ten years after the artist's death they may go to the Louvre; they may be relegated to provincial galleries or they may be forgotten in storage. In this way the Louvre is saved the embarrassment of extending its sanction to the works of living artists. At the same time it is possible for the Luxembourg to buy and show the best works of living men while they are still the subject of popular interest and controversy and before

death sends the prices of their works beyond the range even of national institutions.

In Berlin, similarly, the historical museums are supplemented by the National-Galerie in the Kronprinzen Palast. Here Picasso, Derain and Matisse rub shoulders with Klee, Nolde, Dix, Feininger and the best of the modern Germans. In Munich the Neue Staatsgalerie with its five Cézannes and six Van Goghs, its Maillols and Matisses, competes with the series of old masters in the Alte Pinakothek. In Amsterdam the Stedelijk Museum bears a similar relation to the Rijks Museum. Even in London, a city which Americans tend to consider rather conservative in art, there has been the most remarkable activity. To the Tate Gallery have been added, largely through the gifts of Mr. Samuel Courtauld, magnificent rooms of modern French paintings—Seurat, Cézanne, Gauguin, Van Gogh, Matisse, Bonnard, Braque, Rouault, Utrillo, Dufresne. Very recently Sir Joseph Duveen has given money for a new gallery of modern sculpture, for which works by Maillol, Epstein, Mestrovic, and Modigliani have already been acquired.

New York, if fully awakened, would be able in a few years to create a public collection of modern art which would place her at least on a par with Paris, Berlin and London.

The Museum of Modern Art would in no way conflict with the Metropolitan Museum of Art, but would seek rather to establish a relationship to it like that of the Luxembourg to the Louvre. It would have many functions. First of all it would attempt to establish a very fine collection of the immediate ancestors, American and European, of the modern movement; artists whose paintings are still too controversial for universal acceptance. This collection would be formed by gifts, bequests, purchase and perhaps by semi-permanent loans.

Other galleries of the Museum might display carefully chosen permanent collections of the most important *living* masters, especially those of France and the United States, though eventually there should be representative groups from England, Germany, Italy, Mexico and other countries. Through such collections American students and artists and the general public could gain a consistent idea of what is going on in America and the rest of the world—an important step in contemporary art education. Likewise, and this is also very important, visiting foreigners could be shown a collection which would fairly represent *our own* accomplishment in painting and sculpture. This is quite impossible at the present time.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	II.C.2

In time the Museum would expand beyond the limits of painting and sculpture in order to include departments devoted to drawings, prints and other phases of modern art. In addition to the Museum's permanent collections, space would be set aside for great and constantly recurring loan exhibitions, national and international.

Even the beginnings of such a museum are not created overnight. A suitable building, a trained staff, as well as notable collections, will eventually be needed—and none of these can be had immediately. To make a gradual approach the following plan has been adopted:

The Museum of Modern Art will function, during the first two years, as a gallery for temporary loan exhibitions. An ample and centrally located gallery at Fifth Avenue and 57th Street will house six or seven major and perhaps a dozen minor exhibitions during each year. The first exhibition, to open in October 1929, will perhaps comprise a collection of a hundred or more paintings and drawings by Cézanne, Van Gogh, Gauguin, Renoir and Seurat.

Other exhibitions will probably include:

Paintings by American masters of the past fifty years—Ryder, Winslow Homer, Eakins.

A Daumier memorial exhibition.

Paintings by distinguished contemporary American masters.

Canvases by the outstanding French painters of today.

A survey of Modern Mexican Art.

Works by American, French and German sculptors.

For all of the Museum's exhibitions the cooperation of other museums, private collectors, and dealers is warmly invited. Nothing in the Museum will be for sale. It will function purely as an educational institution.

It is not unreasonable to suppose that within ten years New York, with its vast wealth, its already magnificent private collections and its enthusiastic but not yet organized interest in modern art, could achieve perhaps the greatest modern museum in the world.

The seven organizers of the Museum of Modern Art are: Miss Lizzie Bliss, Mrs. W. Murray Crane, Professor Paul J. Sachs, Mrs. Cornelius J. Sullivan; Mrs. John D. Rockefeller, Jr., Treasurer; Mr. Frank Crowninshield, Secretary; and Mr. A. Conger Goodyear, Chairman.

The Director of the new museum will be Alfred H. Barr, Jr., whose writings on modern art, and whose studies at Princeton, Harvard, the Fogg Museum and abroad, qualify him admirably for the post.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	II.C.2

? Early August 1929

## A New Art Museum

An Institution in New York  
Which Will Devote Itself Solely  
to the Masters of Modern Art

A GROUP of American collectors and patrons of art have announced the establishment in New York City of what should become an important and permanent museum of modern art. Their immediate purpose is to hold, in a gallery on Fifth Avenue, some twenty exhibitions during the next two years. These exhibitions will include as complete a representation as may be possible of the great modern masters—American and European—from Cézanne to the present day. With the co-operation of artists, collectors and dealers the committee believe that there can be obtained, for their forthcoming exhibitions, paintings, sculptures, drawings, lithographs and etchings of the first order.

Their ultimate purpose will be to acquire, from time to time, either by gift or by purchase, a collection of the best modern works of art. The possibilities of The Museum of Modern Art, which is the name of the new enterprise, are so varied and so great that it has seemed unwise to the organizers to lay down too definite a program for it beyond the present one of a series of frequently recurring exhibitions during a period of at least two years.

All over the world the rising tide of interest in modern movements in art has found expression, not only in private collections but also in the formation of public galleries created for the specific purpose of exhibiting permanent as well as temporary collections of modern art.

Nowhere has this tide of interest been more manifest than in New York. But New York alone, among the great capitals of the world, lacks a public gallery where the works of the founders and masters of the modern schools can today be seen. That the American metropolis has no such gallery is an extraordinary anomaly. The municipal museums of Stockholm, Weimar, Düsseldorf, Essen, Mannheim, Lyons, Rotterdam, The Hague, Detroit, Chicago, Cleveland, Providence, Worcester, and a score of other cities provide students, amateurs and the interested public with more adequate permanent exhibits of modern art than do the institutions of our vast and conspicuously modern New York.

In these museums it is possible to gain some idea of the progressive phases of European

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	II. C. 2

painting and sculpture during the past fifty years. But far more important than these smaller exhibitions are the modern public collections in the great world-cities—London, Paris, Berlin, Munich, Moscow, Tokio, Amsterdam. It is to cities such as these that New York may confidently look for suggestions, for they have each solved the museum problem with which New York is now so urgently confronted.

For the last dozen years New York's great museum—the Metropolitan—has often been criticized because it did not add the works of the leading "modernists" to its collections. Nevertheless the Metropolitan's policy has been carefully considered and is reasonable. As a great museum, it may justly take the stand that it wishes to acquire only those works of art which seem certainly and permanently valuable. It can well afford to wait until the present shall become the past, until time, that nearly infallible critic, shall have eliminated the probability of error. But the public interested in modern art does not wish to wait. Nor can it depend upon the occasional generosity of collectors and dealers to give it more than a haphazard impression of what has developed in the last half century.

Experience has shown that the best way of giving to modern art a fair presentation is to establish a gallery devoted frankly to the works of artists who most truly reflect the taste, feeling and tendencies of the day. The Louvre, the National Gallery of England and the Kaiser Friedrich Museum, to mention only three national museums, follow a policy similar to that of our Metropolitan. But they are comparatively free of criticism because there are in Paris, London and Berlin—in addition to and distinct from these great historical collections—museums devoted entirely to the exhibition of modern art. There can be no rivalry between these institutions because they *supplement* each other and are at times in close co-operation.

The Luxembourg, for instance, exhibits most of the French national accumulation of modern art, a collection which is in a state of continual transformation. Theoretically all works of art in the Luxembourg are *tentatively* exhibited. Ten years after the artist's death they *may* go to the Louvre; they may be relegated to provincial galleries or they may be forgotten in storage. In this way the Louvre is saved the embarrassment of extending its sanction to the works of living artists. At the same time it is possible for the Luxembourg to buy and show the best works of living men while they are still the subject of popular interest and controversy and before

death sends the prices of their works beyond the range even of national institutions.

In Berlin, similarly, the historical museums are supplemented by the National-Galerie in the Kronprinzen Palast. Here Picasso, Derain and Matisse rub shoulders with Klee, Nolde, Dix, Feininger and the best of the modern Germans. In Munich the Neue Staatsgalerie with its five Cézannes and six Van Goghs, its Maillols and Matisses, competes with the series of old masters in the Alte Pinakothek. In Amsterdam the Stedelijk Museum bears a similar relation to the Rijks Museum. Even in London, a city which Americans tend to consider rather conservative in art, there has been the most remarkable activity. To the Tate Gallery have been added, largely through the gifts of Mr. Samuel Courtauld, magnificent rooms of modern French paintings—Seurat, Cézanne, Gauguin, Van Gogh, Matisse, Bonnard, Braque, Rouault, Utrillo, Dufresne. Very recently Sir Joseph Duveen has given money for a new gallery of modern sculpture, for which works by Maillol, Epstein, Mestrovic, and Modigliani have already been acquired.

New York, if fully awakened, would be able in a few years to create a public collection of modern art which would place her at least on a par with Paris, Berlin and London.

The Museum of Modern Art would in no way conflict with the Metropolitan Museum of Art, but would seek rather to establish a relationship to it like that of the Luxembourg to the Louvre. It would have many functions. First of all it would attempt to establish a very fine collection of the immediate ancestors, American and European, of the modern movement; artists whose paintings are still too controversial for universal acceptance. This collection would be formed by gifts, bequests, purchase and perhaps by semi-permanent loans.

Other galleries of the Museum might display carefully chosen permanent collections of the most important *living* masters, especially those of France and the United States, though eventually there should be representative groups from England, Germany, Italy, Mexico and other countries. Through such collections American students and artists and the general public could gain a consistent idea of what is going on in America and the rest of the world—an important step in contemporary art education. Likewise, and this is also very important, visiting foreigners could be shown a collection which would fairly represent *our own* accomplishment in painting and sculpture. This is quite impossible at the present time.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	II. C. 2

In time the Museum would expand beyond the limits of painting and sculpture in order to include departments devoted to drawings, prints and other phases of modern art. In addition to the Museum's permanent collections, space would be set aside for great and constantly recurring loan exhibitions, national and international.

Even the beginnings of such a museum are not created overnight. A suitable building, a trained staff, as well as notable collections, will eventually be needed—and none of these can be had immediately. To make a gradual approach the following plan has been adopted:

The Museum of Modern Art will function, during the first two years, as a gallery for temporary loan exhibitions. An ample and centrally located gallery at Fifth Avenue and 57th Street will house six or seven major and perhaps a dozen minor exhibitions during each year. The first exhibition, to open in October 1929, will perhaps comprise a collection of a hundred or more paintings and drawings by Cézanne, Van Gogh, Gauguin, Renoir and Seurat.

Other exhibitions will probably include:

Paintings by American masters of the past fifty years—Ryder, Winslow Homer, Eakins.

A Daumier memorial exhibition.

Paintings by distinguished contemporary American masters.

Canvases by the outstanding French painters of today.

A survey of Modern Mexican Art.

Works by American, French and German sculptors.

For all of the Museum's exhibitions the cooperation of other museums, private collectors, and dealers is warmly invited. Nothing in the Museum will be for sale. It will function purely as an educational institution.

It is not unreasonable to suppose that within ten years New York, with its vast wealth, its already magnificent private collections and its enthusiastic but not yet organized interest in modern art, could achieve perhaps the greatest modern museum in the world.

The seven organizers of the Museum of Modern Art are: Miss Lizzie Bliss, Mrs. W. Murray Crane, Professor Paul J. Sachs, Mrs. Cornelius J. Sullivan; Mrs. John D. Rockefeller, Jr., Treasurer; Mr. Frank Crowninshield, Secretary; and Mr. A. Conger Goodyear, Chairman.

The Director of the new museum will be Alfred H. Barr, Jr., whose writings on modern art, and whose studies at Princeton, Harvard, the Fogg Museum and abroad, qualify him admirably for the post.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	II. C. 2

? Early August 1929  
"1st Edition"

## A New Art Museum

An Institution in New York  
Which Will Devote Itself Solely  
to the Masters of Modern Art

A GROUP of American collectors and patrons of art have announced the establishment in New York City of what should become an important and permanent museum of modern art. Their immediate purpose is to hold, in a gallery on Fifth Avenue, some twenty exhibitions during the next two years. These exhibitions will include as complete a representation as may be possible of the great modern masters—American and European—from Cézanne to the present day. With the co-operation of artists, collectors and dealers the committee believe that there can be obtained, for their forthcoming exhibitions, paintings, sculptures, drawings, lithographs and etchings of the first order.

Their ultimate purpose will be to acquire, from time to time, either by gift or by purchase, a collection of the best modern works of art. The possibilities of The Museum of Modern Art, which is the name of the new enterprise, are so varied and so great that it has seemed unwise to the organizers to lay down too definite a program for it beyond the present one of a series of frequently recurring exhibitions during a period of at least two years.

All over the world the rising tide of interest in modern movements in art has found expression, not only in private collections but also in the formation of public galleries created for the specific purpose of exhibiting permanent as well as temporary collections of modern art.

Nowhere has this tide of interest been more manifest than in New York. But New York alone, among the great capitals of the world, lacks a public gallery where the works of the founders and masters of the modern schools can today be seen. That the American metropolis has no such gallery is an extraordinary anomaly. The municipal museums of Stockholm, Weimar, Düsseldorf, Essen, Mannheim, Lyons, Rotterdam, The Hague, Detroit, Chicago, Cleveland, Providence, Worcester, and a score of other cities provide students, amateurs and the interested public with more adequate permanent exhibits of modern art than do the institutions of our vast and conspicuously modern New York.

In these museums it is possible to gain some idea of the progressive phases of European

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	II.C.2

painting and sculpture during the past fifty years. But far more important than these smaller exhibitions are the modern public collections in the great world-cities—London, Paris, Berlin, Munich, Moscow, Tokio, Amsterdam. It is to cities such as these that New York may confidently look for suggestions, for they have each solved the museum problem with which New York is now so urgently confronted.

For the last dozen years New York's great museum—the Metropolitan—has often been criticized because it did not add the works of the leading "modernists" to its collections. Nevertheless the Metropolitan's policy has been carefully considered and is reasonable. As a great museum, it may justly take the stand that it wishes to acquire only those works of art which seem certainly and permanently valuable. It can well afford to wait until the present shall become the past, until time, that nearly infallible critic, shall have eliminated the probability of error. But the public interested in modern art does not wish to wait. Nor can it depend upon the occasional generosity of collectors and dealers to give it more than a haphazard impression of what has developed in the last half century.

Experience has shown that the best way of giving to modern art a fair presentation is to establish a gallery devoted frankly to the works of artists who most truly reflect the taste, feeling and tendencies of the day. The Louvre, the National Gallery of England and the Kaiser Friedrich Museum, to mention only three national museums, follow a policy similar to that of our Metropolitan. But they are comparatively free of criticism because there are in Paris, London and Berlin—in addition to and distinct from these great historical collections—museums devoted entirely to the exhibition of modern art. There can be no rivalry between these institutions because they *supplement* each other and are at times in close co-operation.

The Luxembourg, for instance, exhibits most of the French national accumulation of modern art, a collection which is in a state of continual transformation. Theoretically all works of art in the Luxembourg are *tentatively* exhibited. Ten years after the artist's death they may go to the Louvre; they may be relegated to provincial galleries or they may be forgotten in storage. In this way the Louvre is saved the embarrassment of extending its sanction to the works of living artists. At the same time it is possible for the Luxembourg to buy and show the best works of living men while they are still the subject of popular interest and controversy and before

death sends the prices of their works beyond the range even of national institutions.

In Berlin, similarly, the historical museums are supplemented by the National-Galerie in the Kronprinzen Palast. Here Picasso, Derain and Matisse rub shoulders with Klee, Nolde, Dix, Feininger and the best of the modern Germans. In Munich the Neue Staatsgalerie with its five Cézannes and six Van Goghs, its Maillols and Matisse, competes with the series of old masters in the Alte Pinakothek. In Amsterdam the Stedelijk Museum bears a similar relation to the Rijks Museum. Even in London, a city which Americans tend to consider rather conservative in art, there has been the most remarkable activity. To the Tate Gallery have been added, largely through the gifts of Mr. Samuel Courtauld, magnificent rooms of modern French paintings—Seurat, Cézanne, Gauguin, Van Gogh, Matisse, Bonnard, Braque, Rouault, Utrillo, Dufresne. Very recently Sir Joseph Duveen has given money for a new gallery of modern sculpture, for which works by Maillol, Epstein, Mestrovic, and Modigliani have already been acquired.

New York, if fully awakened, would be able in a few years to create a public collection of modern art which would place her at least on a par with Paris, Berlin and London.

The Museum of Modern Art would in no way conflict with the Metropolitan Museum of Art, but would seek rather to establish a relationship to it like that of the Luxembourg to the Louvre. It would have many functions. First of all it would attempt to establish a very fine collection of the immediate ancestors, American and European, of the modern movement; artists whose paintings are still too controversial for universal acceptance. This collection would be formed by gifts, bequests, purchase and perhaps by semi-permanent loans.

Other galleries of the Museum might display carefully chosen permanent collections of the most important *living* masters, especially those of France and the United States, though eventually there should be representative groups from England, Germany, Italy, Mexico and other countries. Through such collections American students and artists and the general public could gain a consistent idea of what is going on in America and the rest of the world—an important step in contemporary art education. Likewise, and this is also very important, visiting foreigners could be shown a collection which would fairly represent *our own* accomplishment in painting and sculpture. This is quite impossible at the present time.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	II.C.2

In time the Museum would expand beyond the limits of painting and sculpture in order to include departments devoted to drawings, prints and other phases of modern art. In addition to the Museum's permanent collections, space would be set aside for great and constantly recurring loan exhibitions, national and international.

Even the beginnings of such a museum are not created overnight. A suitable building, a trained staff, as well as notable collections, will eventually be needed—and none of these can be had immediately. To make a gradual approach the following plan has been adopted:

The Museum of Modern Art will function, during the first two years, as a gallery for temporary loan exhibitions. An ample and centrally located gallery at Fifth Avenue and 57th Street will house six or seven major and perhaps a dozen minor exhibitions during each year. The first exhibition, to open in October 1929, will perhaps comprise a collection of a hundred or more paintings and drawings by Cézanne, Van Gogh, Gauguin, Renoir and Seurat.

Other exhibitions will probably include:

Paintings by American masters of the past fifty years—Ryder, Winslow Homer, Eakins.

A Daumier memorial exhibition.

Paintings by distinguished contemporary American masters.

Canvases by the outstanding French painters of today.

A survey of Modern Mexican Art.

Works by American, French and German sculptors.

For all of the Museum's exhibitions the cooperation of other museums, private collectors, and dealers is warmly invited. Nothing in the Museum will be for sale. It will function purely as an educational institution.

It is not unreasonable to suppose that within ten years New York, with its vast wealth, its already magnificent private collections and its enthusiastic but not yet organized interest in modern art, could achieve perhaps the greatest modern museum in the world.

The seven organizers of the Museum of Modern Art are: Miss Lizzie Bliss, Mrs. W. Murray Crane, Professor Paul J. Sachs, Mrs. Cornelius J. Sullivan; Mrs. John D. Rockefeller, Jr., Treasurer; Mr. Frank Crowninshield, Secretary; and Mr. A. Conger Goodyear, Chairman.

The Director of the new museum will be Alfred H. Barr, Jr., whose writings on modern art, and whose studies at Princeton, Harvard, the Fogg Museum and abroad, qualify him admirably for the post.