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 with Frances for help

ITMOMA

To Dorothy
 From Monawee
 Date July 25, 1977
 Re Enclosed

Dear Dorothy:

I have copied off for you conversation this morning, and

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2. Put Works acquired with the Mrs. Simon Guggenheim Fund on same page as Dedication (change size of type a bit, too, I seem to remember). p.15
3. Oldenburg's Foreword enclosed.

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I hope this will be the END. I told Steve that I just couldn't stand any more changes - that the book had been in production too long, and we just MUST move forward so the book will come out in the Fall.

I will keep after him while Jane is away.

Come have lunch with me when you return from Stockbridge. Meanwhile, have a lovely time and a good rest.

Hastings
 Love,
 Monawee

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file PASITMOMA

The Museum of Modern Art

To Dorothy
From Monawee
Date July 25, 1977
Re Enclosed

Dear Dorothy:

I have copied off for you the relevant pages concerning our phone conversation this morning, and hope that you can see what the problem is.

Jane has done tissues of proposed new layout of front matter which will save the necessary 4 pages (and a lot of money), according to our new production manager, Steve Barron. So many changes in staff in the few weeks I was away, and I really had counted on finishing this book with Jane and Jack Doenias. Jane will be leaving on vacation a week from today, and so we just MUST get all these things settled so production can go forward. Nothing happened while I was away because Jack left and everything just sat.

- fine* 1. Put Trustees and copyright on same page (see tissue layout) *(run-in)* p. IV
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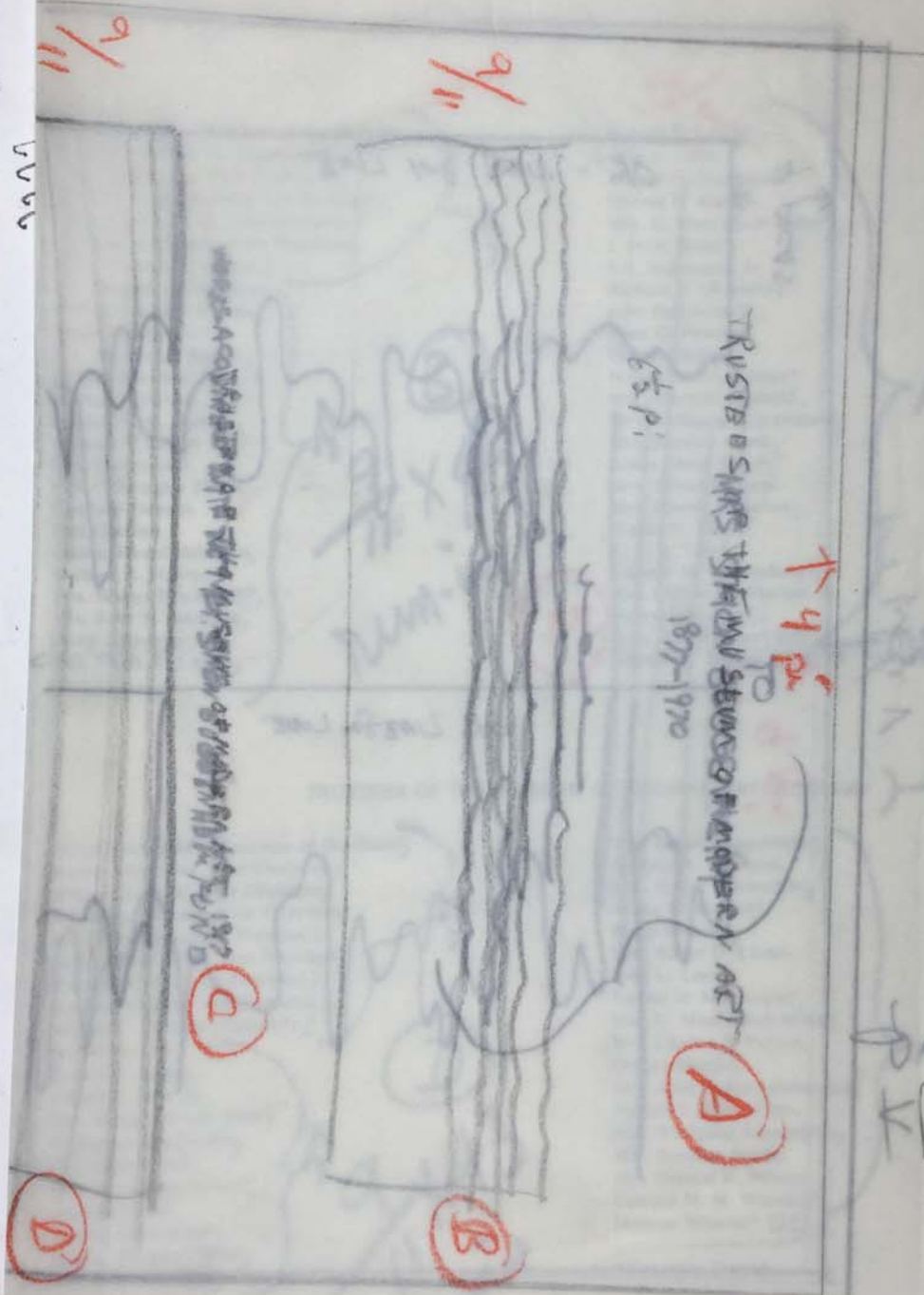
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I will keep after him while Jane is away.

Come have lunch with me when you return from Stockbridge. Meanwhile, have a lovely time and a good rest.

*Hastley
Love,
Monawee*

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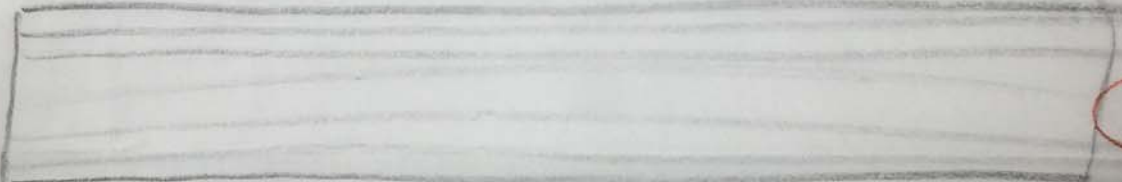


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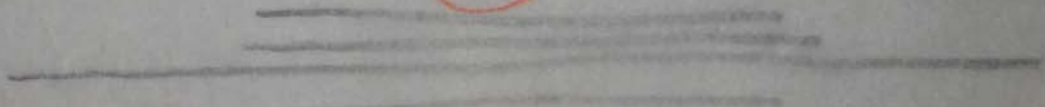
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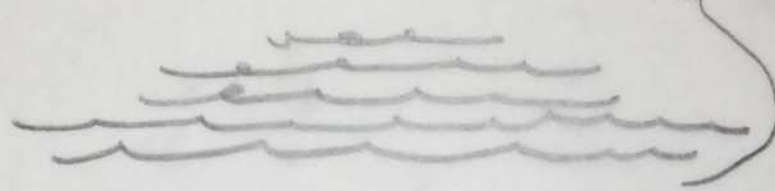


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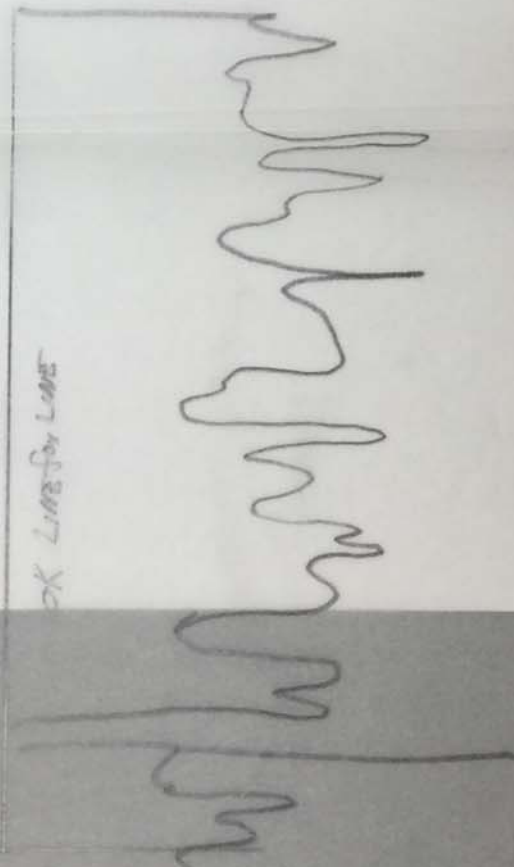
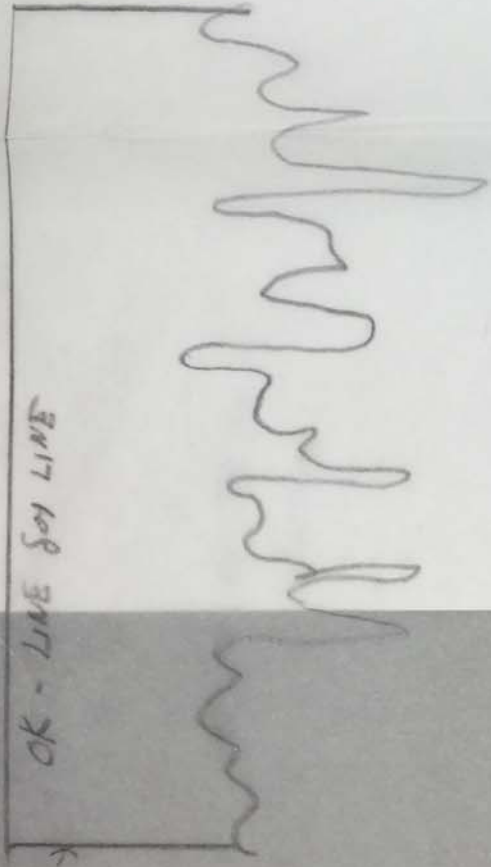
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P IV

TO
MRS. SIMON GUGGENHEIM
1877-1970



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Library of Congress Catalog Card Number 68-54923.
ISBN 0-87070-540-7.
Designed by Frederick Myers.
Type set by Black Dot, Inc., Crystal Lake, Illinois.
Printed by Meriden Gravure, Meriden, Connecticut.
Bound by Sander Ditzler, New York.
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Jean Arp: *Floral Nude*
 Peter Blume: *The Eternal City*
 Umberto Boccioni: *The City Rises*
 Constantin Brancusi: *Socrates*
 Georges Braque: *Woman with a Mandolin*
 Alexander Calder: *Black Widow*
 Marc Chagall: *I and the Village*
 Robert Delaunay: *Simultaneous Contrasts: Sun and Moon*
 Charles Despiau: *Assia* *Dubuffet*
 Jean Dubuffet: *Business Prospers*
 Jean Dubuffet: *Joë Bousquet in Bed*
 James Ensor: *Masks Confronting Death*
 Jacob Epstein: *The Rock Drill*
 Paul Gauguin: *Still Life with Three Puppies*
 Julio Gonzalez: *Woman Combing Her Hair*
 Edward Hopper: *Gas*
 Wassily Kandinsky: *Panel (3)*
 Wassily Kandinsky: *Panel (4)*
 Paul Klee: *Portrait of an Equilibrist*
 Gaston Lachaise: *Standing Woman*
 Roger de La Fresnaye: *The Conquest of the Air*
 Fernand Léger: *The Baluster*
 Fernand Léger: *The Divers, II*
 Fernand Léger: *Three Musicians*
 Fernand Léger: *Three Women [Le Grand déjeuner]*
 Jacques Lipchitz: *Man with a Guitar*
 Jacques Lipchitz: *Mother and Child, II*
 Richard Lippold: *Variation Number 7: Full Moon*
 Seymour Lipton: *Manuscript*
 Aristide Maillol: *The River*
 Marino Marini: *Miracle*
 Henri Matisse: *The Back, I*
 Henri Matisse: *The Back, II*
 Henri Matisse: *The Back, III*
 Henri Matisse: *The Back, IV*
 Henri Matisse: *Gourds*
 Henri Matisse: *Piano Lesson*

Henri Matisse: *The Red Studio*
 Henri Matisse: *The Rose Marble Table*
 Joan Miró: *Dutch Interior, I*
 Joan Miró: *Mural Painting*
 Amedeo Modigliani: *Caryatid*
 Amedeo Modigliani: *Reclining Nude [Le Grand nu]*
 Piet Mondrian: *Pier and Ocean*
 Claude Monet: *Water Lilies (single canvas)*
 Claude Monet: *Water Lilies (triptych)*
 Henry Moore: *Large Torso: Arch*
 Reuben Nakian: *Hiroshima*
 Louise Nevelson: *Atmosphere and Environment, I*
 Pablo Picasso: *Baboon and Young*
 Pablo Picasso: *Girl before a Mirror*
 Pablo Picasso: *Goat Skull and Bottle*
 Pablo Picasso: *Night Fishing at Antibes*
 Pablo Picasso: *Seated Bather*
 Pablo Picasso: *She-Goat*
 Pablo Picasso: *Still Life with Liqueur Bottle*
 Pablo Picasso: *Three Musicians*
 Pablo Picasso: *Woman by a Window*
 Arnaldo Pomodoro: *Sphere, I*
 George Rickey: *Two Lines—Temporal I*
 Auguste Rodin: *St. John the Baptist Preaching*
 Mark Rothko: *Red, Brown, and Black*
 Henri Rousseau: *The Sleeping Gypsy*
 David Smith: *History of LeRoy Borton*
 David Smith: *Zig III*
 Yves Tanguy: *Multiplication of the Arcs*
 Pavel Tchelitchev: *Hide-and-Seek*
 Thomas Wilfred: *Lumia Suite, Op. 158*

The following works were acquired between July 1967 and the date of publication:

Henri Matisse: *Memory of Oceania*
 Joan Miró: *Song of the Vowels*
 Tony Smith: *Cigarette*

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TO
MRS. SIMON GUGGENHEIM
1877-1970

This volume is dedicated
by the Trustees of The Museum of Modern Art
in profound gratitude for the unequalled generosity,
concern for excellence, and modesty of spirit with which, over three decades,
she yearly enriched the Museum's Collection of Painting and Sculpture.

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CATALOG OF PAINTING AND SCULPTURE IN THE MUSEUM OF MODERN ART, JUNE 1967

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CHRONICLE OF THE COLLECTION OF PAINTING AND SCULPTURE

by Alfred H. Barr, Jr.

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FOREWORD

As The Museum of Modern Art approaches the fiftieth anniversary of its founding in 1929, it is worth recalling the first published statement of its founders, that "the ultimate purpose will be to acquire, from time to time, either by gift or by purchase, the best modern works of art." Should this be consistently done, it was argued, New York "could achieve perhaps the greatest museum of modern art in the world." When these words were written, the Museum occupied a rented loft space, had no endowment, no purchase funds—and no collection. It did, however, have a group of enthusiastic and committed founder-Trustees, and its first director, a twenty-seven-year-old art historian, Alfred H. Barr, Jr. The degree to which the founders' hopes and ambitions have been fulfilled may be judged by this publication, which is a catalog of the Collection of Painting and Sculpture in The Museum of Modern Art through mid-1967, when Alfred Barr retired from the Museum, and, in its Chronicle by Mr. Barr, a record of the building of that collection.

As soon as he had been appointed Director, Mr. Barr proposed to the Trustees that they establish a multi-departmental museum, one devoted to all the visual arts of our time: architecture and design, photography, film, as well as painting and sculpture, drawings and prints. With imagination and great perseverance he supervised the foundation of the collections in each of these fields, but his particular genius lay in finding for the Museum great examples of modern painting and sculpture—as well, of course, as in writing about modern art. His pioneering publications on *Cubism and Abstract Art* (1936), *Fantastic Art, Dada, Surrealism* (1936), *Picasso: Fifty Years of His Art* (1946), *Matisse: His Art and His Public* (1951), and other subjects are recognized as classic studies of their kind. Besides producing exhibition-related books and catalogs, however, Mr. Barr keenly felt the importance of publishing works on the Museum's holdings. In 1934, the Lillie P. Bliss Bequest was legally consigned to the Museum, establishing a splendid nucleus for the Museum Collection. In that year, Mr. Barr issued a catalog of this bequest. In 1942, he recognized the need to record the rapidly growing collection, and the first edition of *Painting and Sculpture in The Museum of Modern Art* appeared. Updated catalogs were published in 1948 and 1958.

Following the publication of the 1958 edition of *Painting and Sculpture in The Museum of Modern Art*, a new edition was scheduled for 1963. This was delayed, however, when the Museum closed for expansion and rebuilding in that year, and its completion had to await the relative freedom of Mr. Barr's retirement in 1967, when he was able to write his chronicle of the Museum's first thirty-eight years. Subsequently, the acquisitions from 1964 through 1967 were added to make this volume a complete record of the Collection of Painting and Sculpture as it existed when Mr. Barr retired in 1967. In accordance with Mr. Barr's policy, major works on paper, such as collages, watercolors, and gouaches, are included in the Catalog along with paintings and sculptures, but works in the classic drawing media of pencil, ink, and charcoal are not. Although the Catalog is arranged alphabetically, the Illustrations—representing some two-thirds of the works in the collection—have been placed by

Mr. Barr according to period and style, resembling the arrangement of the collection in the Museum's galleries during his tenure. Catalog, Illustrations, and Chronicle together thus present a picture of The Museum of Modern Art and its Collection of Painting and Sculpture during the years 1929 to 1967, and offer the opportunity to review Mr. Barr's tremendous accomplishments, first as Director of the Museum and then as Director of the Museum Collections.

Perhaps Alfred Barr's greatest achievement is that he was the first to conceive of a fully comprehensive modern museum, and to bring such a museum into being. As his Chronicle shows, many of the early debates about the Museum Collection centered on the question: should it be essentially a collection of masterpieces, with quality the only guide for acquisition, or should its function be broadly educational, the aim being to represent the modern movement as completely as possible? Although Mr. Barr was unwavering in his pursuit of quality—once defining his task as "the conscientious, continuous, resolute distinction of quality from mediocrity"—he was, nevertheless, more an art historian and less a sheer connoisseur in his approach to this question. He believed that a museum collection should not be built up on the same principle as a private one, subject only to personal taste, but should, rather, be catholic—and systematically seek to be so. If this no longer seems a novel idea, then it is to Mr. Barr's credit that his concept of a modern museum is now so widely accepted.

All this said, however, Mr. Barr saw no essential conflict between the demands of quality and of providing a historical and educational survey, rightly insisting that both functions could equally be fulfilled by assembling a comprehensive collection of the finest possible works. If there was a bias in his acquisitions, it was in favor of paintings and sculptures of high quality that were also of crucial historical importance in the development of modern art. Hence his determination to shift the collection from its original late-nineteenth-century emphasis, brought about by the composition of the Bliss Bequest, and to acquire major examples of pioneering modern styles. In 1934, by the end of the Museum's first five years, half the collection comprised nineteenth-century works, and the twentieth-century holdings, though some were of high quality, were essentially conservative. By the end of the first decade, with the help of generous purchase funds, principally from Mrs. Simon Guggenheim and Mrs. John D. (Abby Aldrich) Rockefeller, Jr., and with the latter's gift of her own collection, the balance had substantially changed in favor of the twentieth century, with most of the important modern artists and movements at least represented, some by major works. (Rousseau's *Sleeping Gypsy* and Giacometti's *Palace at 4 A.M.* entered the collection at this early date.) Moreover, the basis of what was to become the most complete and important Picasso collection in any public museum had been established with the acquisition of *Les Femmes d'Alger*, *The Studio* (1927-28), and *Girl before a Mirror*.

Mr. Barr was once described as "the most powerful tastemaker in American art today and probably in the world"; to this he replied that he was a "reluctant" tastemaker, for he did not

OK

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believe that it was a museum's primary task to discover the new, but to move at a discreet distance behind developing art, not trying to create movements or reputations but putting things together as their contours begin to clarify. These principles continue to be followed today, as are Mr. Barr's refreshingly straightforward and realistic criteria for the acquisition of recent art: that mistakes of commission are more easily remedied than mistakes of omission. In Mr. Barr's view, the exhibited collection is "the authoritative indication of what the Museum stands for." With this as its base, the temporary exhibitions the Museum organizes can be "adventurous (and adventitious) sorties" into less charted areas. In fact, Mr. Barr organized not only such adventurous exhibitions but also clearly historical ones. The latter were intended to complement the holdings of the Museum Collection and to serve the very useful purpose of discovering potential acquisitions to fill lacunae in the historical collection, just as exhibitions of the former kind led to acquisitions of newer art.

More important, however, than works acquired from Museum-organized exhibitions have been the series of gifts and bequests that Mr. Barr brought to the Museum. After the initial period of expansion, the war years of 1940 to 1946 saw a decline in purchase funds. Nevertheless, certain crucial masterpieces were added as gifts to the collection, including the first of Beckmann's triptychs, *Departure*, and Mondrian's last completed work, *Broadway Boogie Woogie*, while van Gogh's *Starry Night* was obtained through the exchange of works from the Bliss Bequest. Also, the Inter-American Fund was established for the purchase of Latin American art. It was only in the post-war period, between 1947 and 1959, that Mr. Barr saw the collection approaching the status he desired for it. The cubist, surrealist, and abstractionist collections continued to grow. A great Matisse collection was taking shape with the acquisition of *The Piano Lesson*, *The Red Studio*, and *The Back* series of reliefs, all from Mrs. Simon Guggenheim's funds, and the gift of *The Moroccans* from Mr. and Mrs. Samuel A. Marx. Subsequently, a gift of *The Dance* from Nelson A. Rockefeller in 1963 and life-interest gifts in 1964 of major Matisse from what had become the Schoenborn-Marx collection made the Matisse holdings equal in importance for the Museum to those by Picasso. Additionally, the Katherine Dreier bequest brought important Duchamps to the Museum, and a collection of abstract-expressionist painting was established, though not without opposition, as Mr. Barr's Chronicle shows.

This dramatic growth brought with it crucial problems of space. These had dogged the Museum from its beginning. Indeed, Mr. Barr had insisted that lack of space had proven a more severe handicap to the collection than lack of funds, and he had led the Museum in four different premises in its first ten years. Only in 1945-46, in its building at 11 West 53 Street, designed in 1939 by Goodwin and Stone, was the collection first shown in depth, and then only fifteen per cent of the paintings in the collection were exhibited, approximately the same percentage as is seen now. That exhibition, however, was but a temporary one, and not until the newly enlarged building was

opened in 1964 did the collection find a permanent place on the second and third floors.

The expanded space was certainly required. Between 1958 and 1963, major new gifts had come to the Museum: the Larry Aldrich fund for the purchase of recent art, the Kay Sage Tanguy bequest of Surrealist works, the Mrs. David M. Levy bequest of European master paintings, the promised gift of the James Thrall Soby collection, the bequest of works from Philip L. Goodwin's collection, and the gift of two late Monets, both of mural scale, from Mrs. Simon Guggenheim, which were installed in a special gallery bearing her name. To these were added, between 1963 and 1967, among other important works, immediate and promised gifts from two Trustees—Mrs. Bertram Smith's gifts of European masterpieces and Philip Johnson's gifts of recent art, part of a succession of generous gifts from Philip Johnson who was one of the earliest donors to the collection—and a donation from Alexander Calder of a large group of his own sculptures. Finally, in 1967, through the good offices of William Rubin, the Sidney and Harriet Janis Collection of 103 works came as a particularly valuable gift to the Museum. By no means all of these newly acquired works could be constantly on view. Although many works from the collection are available to the public through loans and traveling exhibitions, only a fraction of the Museum's holdings can be shown owing to lack of space. Although Mr. Barr's original concept of a comprehensive modern collection, always visible to the public, came closer to realization in the enlarged building of 1964, even then he recognized that space would be inadequate for the future—especially when the many important promised gifts he had obtained eventually passed into the collection; and now, thirteen years later, it becomes necessary to expand yet again.

Although Alfred Barr's role in building the Museum Collection was of the first importance, he was by no means alone in his work but benefited from the help and support of many colleagues. Chief among these were James Thrall Soby, since 1940 an active and generous participant in the Museum's development; Dorothy C. Miller, Curator from 1935 to 1969; René d'Harnoncourt, Director of the Museum from 1949 to 1968; James Johnson Sweeney, particularly important in the Museum's early years; and William S. Lieberman, Peter Selz, and William C. Seitz in the later years. In 1967, Alfred Barr retired from the Museum. The same year, James Thrall Soby left the Chairmanship of the Committee on the Museum Collections and the Committee itself was dissolved, to be divided into separate units, one for each curatorial department. In 1968, René d'Harnoncourt also retired, and Dorothy C. Miller retired the year after. The period chronicled and cataloged in this volume came to an end with the changes in staff these retirements entailed, and The Museum of Modern Art is necessarily different in many respects from what it was under Mr. Barr's direction. However, its changes are certainly less dramatic than those he himself brought about, particularly in the period of expanded activities that accompanied the enlarged building in 1964. When, in 1930, he unsuccessfully proposed to the Trus-

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tees that a room be provided for showing the collection, it comprised only thirteen paintings and sculptures. This catalog of holdings in 1967 contains entries for 2,622 works. Whereas nine staff members administered the Museum in 1931, some 350 are now needed to deal with the greatly expanded functions that Mr. Barr, more than anyone else, foresaw and created. If the Museum is very different from what it was, that it would be so had been predictable once Mr. Barr's ambitions began to be realized. In major respects, however, it remains unchanged. The collection grows on the basis, and follows the principles, that Mr. Barr established. Its standards, and the standards of the Museum's publications—both those devoted to the collection and those accompanying temporary exhibitions—have to match those standards that Mr. Barr set. And they were formidable indeed.

In the publication of this summation of Alfred Barr's work,

we have incurred many debts of gratitude. The colleagues, collectors, and Trustees who supported him in his work, of whom but a few have been mentioned here, are more properly thanked in his own acknowledgments. In producing this volume, we have been aided by grants from the Ford Foundation and the National Endowment for the Arts, for which we are most grateful. As an expression of his admiration and affection for Mr. Barr, David Rockefeller, a Trustee since 1948, has also given generous support and encouragement to this project. Among the many who have assisted in bringing this work to publication, I should like particularly to thank Monawee Allen Richards, who has devotedly and patiently researched many of its details, and Dorothy C. Miller, who brought to it her intimate knowledge of the Museum and its Collections.

Richard E. Oldenburg
Director

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PREFACE AND ACKNOWLEDGMENTS

THE MUSEUM OF MODERN ART opened its doors in November 1929 with a grand exhibition of paintings by Cézanne, Gauguin, Seurat, and van Gogh, accompanied by the publication of a large catalog. During the first three years of the Museum's existence, painting and sculpture, drawings and prints were its sole concern, and almost all were borrowed. Gradually other arts were shown: first architecture and photography in 1932, then industrial design and decorative arts in 1933 and film in 1935. Within a decade all were established in separate departments that gave the Museum its special importance. The Print Room opened in 1949, and the collection of drawings was added to it in 1960, forming the Department of Drawings and Prints. Collections increased, yet catalogs of them were few.

Painting and sculpture remained predominant thanks to the program of temporary loan exhibitions, but the Museum's own collection at first grew slowly and was shown rarely. At the end of four years it included only twelve paintings and ten sculptures. Then, in 1934, with the final donation of the Lillie P. Bliss Collection, the Museum's Collection of Painting and Sculpture was firmly established.

A catalogue raisonné of the Bliss Collection was published in 1934, followed in 1942 by a simpler catalog of the whole collection, *Painting and Sculpture in The Museum of Modern Art*, listing 690 works of art; in 1948, a second edition included 797 works; and in 1958, a third catalog listed 1,360 paintings and sculptures.

This, the fourth edition of *Painting and Sculpture in The Museum of Modern Art* covers the Museum's holdings as of June 1967, the date of the writer's retirement. A few additional works that were commissioned or selected before the end of June but acquired later are also included.

The two principal sections of this book are the Illustrations, reproducing 1,693 works of art, and the Catalog, with data on 999 artists and their 2,622 works. Various listings follow, including Donors to the Collection; Gifts; The Donors Retaining Life Interest; Promised Gifts; and Indexes of Artists by Nationality and Portraits by Subject.

At the back of this book is a Chronicle of the Collection of Painting and Sculpture, recounting its beginnings and growth year by year against the general background of the Museum. The Chronicle traces the early plans for forming a collection and records how and when works of art were acquired and purchase funds given, the work of various committees, statements of policy, special exhibitions of the collection, problems of space for continuous exhibition, studies of the collection in relation to those of other New York museums, and other problems and their solutions during the first thirty-eight years.

ACKNOWLEDGMENTS must begin with a thank you to Lillie P. Bliss, Abby Aldrich Rockefeller, and Mary Quinn Sullivan, who came together in the spring of 1929 to establish a museum of modern art, long needed in the city of New York. The enthusiasm and generosity of these three women, along with that of A. Conger Goodyear, Mrs. W. Murray Crane, Frank Crowninshield, and Paul J. Sachs (the original seven founders), and of Stephen C. Clark, Chester Dale, Sam A. Lewisohn, and Duncan

Phillips, who soon joined the Board, made possible the opening of a new museum in the year of a catastrophic stock market crash.

In 1967, when the writer retired, there were thirty-eight Trustees, important committees and councils, Patrons of the Collections, other donors of works of art, 40,000 members, a staff of over 500, and a building too small for the collections.

Although the Chronicle details the generosity of various donors, it is essential to acknowledge the contribution of Lillie P. Bliss, who bequeathed her collection to the Museum at her death in 1931. Her bequest, accessioned in 1934, formed the basis for the Museum's collection and, to an important degree, the Museum as a whole. Later, because of the generous spirit of her bequest, certain unneeded paintings were sold or exchanged to obtain Picasso's *Les Femmes d'Alger*, van Gogh's *Starry Night*, and other major works.

Further, at the height of the depression, the generosity of Abby Aldrich Rockefeller in providing the Museum's first fund for buying works of art enabled the Museum to begin its acquisition of modern works without relying solely on gifts.

Mrs. Simon Guggenheim, to whom this volume is dedicated, for thirty years was foremost among the Trustees as a donor of purchase funds for the Museum's Collection of Painting and Sculpture.

Early donors among the Trustees were President Goodyear, who presented to the Museum its first work of art, a large Maillol bronze, and Stephen C. Clark, who anonymously gave the first painting, an Edward Hopper, and later many other works. Other early donors were Philip Johnson, Aristide Maillol, Mrs. Saidie A. May, Mrs. Stanley Resor, and Edward M. M. Warburg.

From 1930 to 1945 the Advisory Committee of young amateurs was often much concerned with the Museum's collection. Among them were Nelson A. Rockefeller, the first Chairman, Elizabeth Bliss (Mrs. Bliss Parkinson), and William A. M. Burden, each of whom was later to be elected President of the Museum. In 1935, with Mrs. Rockefeller's help and under George L. K. Morris's chairmanship, the Committee raised money to buy, over a period of several years, several major works. Another member, Walter P. Chrysler, Jr., gave a great Picasso to the collection. Four committee members, Lincoln Kirstein, James Thrall Soby, James Johnson Sweeney, and Monroe Wheeler, later served on the staff at various times.

In 1953 the Policy Committee for the Museum's Permanent Collection of Masterworks was appointed. The members, all Trustees, included Mrs. David M. Levy and Philip L. Goodwin, who were later to bequeath to the Museum most of the finest works in their collections; William A. M. Burden (Chairman), Nelson A. Rockefeller, James Thrall Soby, and John Hay Whitney, who have promised to give or bequeath many or all of their best paintings and sculptures; Mrs. Simon Guggenheim, who gave funds for masterworks; and Stephen C. Clark, A. Conger Goodyear, Henry Allen Moe, and Edward M. M. Warburg.

Other Trustees have indicated their intention to leave works from their collections to the Museum. Among them are Philip

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Johnson, Mrs. Wolfgang Schoenborn (formerly Mrs. Samuel A. Marx), and Mrs. Bertram Smith. They have already given works of art. Other Trustees, past and present, who have given works to the collection include Walter Bareiss, Ralph F. Colin, Wallace K. Harrison, Mrs. Walter Hochschild, Sam A. Lewison, John de Menil, William S. Paley, Mrs. Bliss Parkinson, Dundan Phillips, Mrs. John D. (Blanchette) Rockefeller 3rd, David Rockefeller, Grace Rainey Rogers, G. David Thompson, Edward M. M. Warburg, and Monroe Wheeler.

The Patrons of the Collections have been generous through the years in helping build the Collection of Painting and Sculpture. The complete list of Patrons appears on page viii.

From 1934 to 1944 the Acquisitions Committee comprised a small group of Trustees and advisers who considered works of art and passed on their decisions in the ensuing Trustees' meeting for final approval. Messrs. Clark, Lewisohn, and Warburg served in turn as Chairman. Other members included Messrs. Goodwin and Goodyear and, toward the end of the decade, Mrs. Simon Guggenheim and Mr. Soby.

The Acquisitions Committee was superseded in 1944 by the Committee on the Museum Collections; it was concerned not only with acquisitions of painting and sculpture but with those of the other departments as well. The Committee consisted of about ten members, not all of them Trustees. All were collectors who gave time for seven or eight very long meetings a year, studied and decided on the acquisitions, and often gave works of art of their own, as well as funds for purchases. The complete membership through 1967 is listed on page 655.

In the formation and growth of the Collection of Painting and Sculpture, The Museum of Modern Art indeed owes much to these many good friends. Much is owed as well to the devotion of the staff who worked in many ways with the collection through the years.

During their brief terms in the mid-1940s as Director of Painting and Sculpture, James Thrall Soby and James Johnson Sweeney each made notable accessions. As the writer can attest, they and Dorothy C. Miller, Curator from 1935 to 1969, exerted influence upon the formation of the painting and sculpture collection quite beyond their official roles in the Museum.

René d'Harnoncourt, the Museum's Director from 1949 to 1968, served as adviser to the Committee on the Museum Collections, as did Andrew C. Ritchie, Peter Selz, and William C. Seitz during their terms as Director of Painting and Sculpture Exhibitions. William S. Lieberman, Director of the Department of Drawings, was very helpful in various ways.

Olive L. Bragazzi, Letitia T. Howe, and Betsy Jones served successively as Secretary to the Museum Collections, including

the other departmental collections as well as painting and sculpture. Research, the preparation of exhibitions and catalogs, and other special work on the Collection of Painting and Sculpture were performed by the above and by Elizabeth Litchfield, Elise Van Hook, Sara Mazo, Marie Alexander, Nina Kasanof, Monawee Allen Richards, and others.

The Museum's early Registrars, Mary Sands and Alice Mallette, were followed in 1936 by Dorothy H. Dudley, who was responsible for organizing the Museum's renowned registration systems. These include invaluable records on the Collection of Painting and Sculpture and its official card catalog, which were precisely maintained by Miss Dudley (who retired in 1969) and her staff, particularly Dorothy Lytle, Monawee Allen Richards, David Vance, Eric B. Rowison, and Elizabeth L. Burnham.

Through the Museum's Circulating Exhibition program, begun in 1932, works from the collection were shown first throughout the United States and later abroad. This program was directed in succession by Elodie Courter, Porter McCray, and Waldo Rasmussen, assisted by Jane Sabersky and Helen Franc, among others.

Pearl Moeller, as Supervisor of Rights and Reproductions, supplied photographs of the collection to scholars, students, and publishers all over the world and controlled and recorded their use. Exceptional negatives of the collection were provided by Soichi Sunami, the Museum's chief photographer for over thirty-five years.

The acquisitions and exhibitions of the collection received publicity through the efforts of Sarah Newmeyer, Betty Chamberlain, and Elizabeth Shaw.

The Museum's publications program was directed by Ernestine M. Fantl and Frances Collins during the 1930s and then, from 1939 to 1967, by Monroe Wheeler, who, with the assistance of his staff, particularly Frances Pernas and later Françoise Boas, supervised the publications on the Collection of Painting and Sculpture.

Many gave generous help and criticism to this book, among them Dorothy Miller, Betsy Jones, Sara Mazo, Monawee Allen Richards, Rona Kaplan, Jane Welles, Monroe Wheeler, Françoise Boas, Helen Franc, James T. Soby, and William S. Lieberman. Richard E. Oldenburg, Director of the Museum and formerly Director of Publications, Carl Morse, Harriet Schoenholz Bee, Jane Fluegel, Jack Doenias, Angela Cocchini, and Frederick Myers of the Department of Publications are responsible for the final completion of this volume.

Many are the names in these acknowledgments but even more numerous and more important are the names of the artists in the pages that follow.

Alfred H. Barr, Jr.

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Elderfeld's Text
corrected by DCM 3-25-77
given to Jane Huegel
Pacitnoma
foreword 1977

As The Museum of Modern Art approaches the fiftieth anniversary of its ^{foundings} foundation in 1929, it is worth recalling the first published statement of its founders, that "the ultimate purpose will be to acquire, from time to time, either by gift or by purchase, the best modern works of art." Should this be consistently done, it was argued, New York "could achieve perhaps the greatest museum of modern art in the world." When these words were written, the Museum occupied a rented loft space, had no endowment, no purchase funds-- and no collection. It did, however, have a group of enthusiastic and committed founder-Trustees and its first director, a twenty-seven-year-old art historian, ^{Hamilton} Alfred Barr, Jr. The degree to which the founders' hopes and ambitions have been fulfilled may be judged by this publication, which is a catalog of the ^{as it existed in} Painting and Sculpture Collection of The Museum of Modern Art through mid-1967, when Alfred Barr retired from the Museum and, in its Chronicle by Barr, a record of the building of that collection.

As soon as he had been appointed Director, Barr proposed to the Trustees that they establish a multi-departmental museum, one devoted to all the visual arts of our time: architecture and design, photography, film, as well as painting and sculpture, drawing and prints. With imagination and great perseverance he supervised the ~~foundation and~~ building of the collections in each of these fields, but his particular genius lay in finding the ^{great} finest examples of modern painting and sculpture for the Museum's collection--as well, of course, as in writing about modern art. His pioneering publications, ^{among them} on Cubism and Abstract Art (1936), Picasso: Fifty Years of his Art (1946), Matisse: His Art and His Public (1951), and ~~other~~ subjects are ~~well~~ recognized as classic studies of their kind. Besides producing exhibition-related ^{books} publications, however, Barr keenly felt the importance of publishing works on the Museum's collection. In 1934,

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the Lillie P. Bliss collection was legally consigned to the Museum, ^{establishing} and a nucleus ^{splendid} for the Museum Collection was thus established. In that year, Barr issued a ^{this request} catalog of the gift. In 1942, he recognized the need to record anew the rapidly growing collection, and the first edition of Painting and Sculpture in The Museum of Modern Art appeared. ~~Enlarged and Updated~~ catalogs followed in 1948 and 1958.

Soon after the publication of the 1958 edition of Painting and Sculpture in the Museum of Modern Art, a new edition was scheduled for 1963. This, ^{however,} was delayed when the Museum closed for expansion ^{of its building 1952-64 year} and rebuilding in 1962-63, and its completion had to await the relative freedom of Barr's retirement in 1967.

when he was able to write his Chronicle of the Museum's first thirty-eight years.

Subsequently, a list of acquisitions made after 1963 until Barr's retirement was

added, to make this volume a complete listing of the Collection of Painting and

Sculpture as it existed in 1967. (A catalog covering the years 1967-77 is now ^{in preparation}

in course of publication and will appear shortly.) ^{2600 items included} [In accordance with Barr's ^{policy}

policy, major works on paper, such as collages, watercolors and gouaches, are ^{included}

^{not} included in the catalog along with paintings and sculptures, but works in the classic

drawing media of pencil, ink and charcoal are not. Although the catalog is

arranged alphabetically, the illustrations--representing some two-thirds of the

works in the Collection--are grouped according to period and style, resembling

the arrangement of the Collection in the Museum's galleries during ~~Alfred~~ Barr's

tenure. Catalog, illustrations and ^{Barr's} Chronicle together, thus present a picture of

The Museum of Modern Art and its Collection of Painting and Sculpture during the

Barr years, and offer the opportunity to review Barr's tremendous achievement,

first as Director of the Museum and then Director of ^{to} Museum Collections.

Perhaps Alfred Barr's greatest importance is that he was the first to conceive

of a fully comprehensive modern museum, and to bring such a museum into being.

As his Chronicle shows, many of the early debates about the Museum Collection centered on the question: should it be essentially a collection of masterpieces,

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with quality the only guide for acquisition, or should its function be broadly educational, with the aim being to represent the modern movement as completely as possible? Although Barr was unswerving in his pursuit of quality--once defining his task as "the conscientious, continuous, resolute distinction of quality from mediocrity"--he was, nevertheless, more an art historian and less a sheer connoisseur in his approach to this question, believing that a museum collection should not be built up on the same principle as a private one, subject only to personal taste, but should, rather, be catholic--and systematically seek to be so. If this no longer seems a novel idea, then it is to Barr's credit that his concept of a modern museum is now so widely accepted.

All this said, however, Barr saw no essential conflict between the demands of quality and of providing a historical and educational survey, rightly insisting that both functions could equally be fulfilled by assembling a comprehensive collection of masterpieces. If there was a bias in his acquisitions, it was in favour of works of high quality that were also of crucial historical importance in the development of modern art. Hence his determination to shift the Collection from its original late 19th-century ^{emphasis?} bias, brought about by the composition of the Bliss Bequest, and ^{to} acquire major examples of pioneering modern styles. At the end of ^{contents} the ~~first period~~ of the Museum ^{is first five years} that Barr distinguished (1929-3⁴), half of the Collection comprised 19th century works, and the 20th century works, though some of them were of high quality, were essentially conservative ^{1939, the Museum's tenth anniversary, when the} ones. By the end of the second period (1935-39), and helped by generous ^{purchase} acquisition funds, principally from Mrs. Simon Guggenheim and Mrs. John D. (Abby Aldrich) Rockefeller, Jr., ^{who also gave the Museum her own collection} as well as by the gift of the Abby Aldrich-Rockefeller Collection, the Museum Collection had substantially changed ^{balance} in favour of the 20th century, with most of the important modern artists and movements at least represented, and some by major works. /Rousseau's Sleeping Gypsy and Giacometti's Palace at 4 am entered the Collection at this early date. ✓

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At In giving their collections to the Museum, both Miss Bliss and Mrs. Rockefeller had generously agreed that older or minor works might be exchanged for more important works vitally needed by the Museum, ^{and other masterpieces had been made possible} this far-sighted policy. This enabled Barr to acquire such masterpieces as Les Femmes d'Alger and The Starry Night in exchange for ^{an} early work and several minor works in the Bliss Collection. In Mrs. Rockefeller's collection minor works by a number of American artists were exchanged for works of higher quality by those same artists. *This policy has continued in order*

works in the Bliss Collection, one a painting ^{of} too early a period for the Museum and the others minor works not needed.

(To replace No. 2 & 3 on page 4)

to keep the collection fluid & to better be able constantly to better its quality and scope

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from the Bliss Bequest to obtain Les Demoiselles d'Avignon, is necessary to a living collection.

Although Barr was once described as "the most powerful tastemaker in American art today and probably in the world," ~~to this~~ his reply was that he was a "reluctant" tastemaker, for he did not believe that it was essentially a museum's task to discover the new, but to move at a discreet distance behind developing art, not trying to create movements or reputations but putting things together as their contours begin to clarify. These principles continue to be followed today, as are Barr's refreshingly straightforward and realistic criteria for the acquisition of recent art: that mistakes of commission are more easily remedied than mistakes of omission and that the standards of the Collection can be expressed by what is exhibited ^{as well as} rather than by what is acquired. As Barr understood it, the exhibited Collection would be "the authoritative indication of what the Museum stands for." ~~With this as its base,~~ ^{while} the temporary exhibitions ^{that} the Museum organized could be "adventurous (and adventitious) sorties" into less charted areas. In fact, he organized exhibitions not only of this kind but ^{also} clearly historical ones, intended to complement the holdings of the Museum Collection ~~and exhibitions of this latter kind served (and continue to serve)~~ ^{and} the very useful purpose of discovering potential acquisitions to fill lacunae in the historical collection, just as ^{exhibitions} those of the former kind ^{lead} to acquisitions of newer art.

More important, however, than works purchased from Museum-organized exhibitions have been the series of important gifts and bequests that Barr brought to the Museum. After the initial period of expansion, the period 1940-46 saw a decline in purchase funds. Nevertheless, certain crucial masterpieces were added as gifts to the Collection, including ^{the first of} Beckmann's first of his triptych series, Departure, and Mondrian's last completed work, Broadway Boogie Woogie, ^{and} while van Gogh's Starry Night was obtained by the exchange of ^{works} from the Bliss Bequest. Also, ^{the} Inter-American Fund was established for the purchase of Latin

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American art. It was only in the two post-war periods, 1947-52 and 1952-59, however, that Barr saw the Collection approaching the status he desired for it. The Cubist, Surrealist and Abstractist collections continued to grow. A great Matisse collection was taking shape with the acquisition of The Red Studio and The Back series of ^{bronzes and} reliefs from Mrs. Simon Guggenheim's fund, The Piano Lesson, having previously come to the Museum in the same way, and the gift of The Moroccans from Mr. and Mrs. Samuel A. Marx. (Subsequently, ^{The} gift of The Dance from Nelson A. Rockefeller in 1963 and promised gifts in 1964 of major Matisses from what had become the Schoenborn-Marx collection ^{made} helped to ^{hold things} make the Matisse collection equal in importance ^{those by} for the Museum to the Picasso one. Additionally, ^{works by} the Katherine Dreier Bequest brought important Duchamps to the Museum, and a collection of ^{American} Abstract Expressionist painting was established, though not without some difficulty and opposition, as Barr's Chronicle shows.

This dramatic growth brought with it, ^{crucial} problems of space, ^{which} these had dogged the Museum from its beginning. Indeed, Barr had insisted that lack of space, had proven a more severe handicap to the Collection than lack of funds, and he had led the Museum in four different ^{locations} premises in its first ten years. Only in 1945 ^{its 1939} ~~46~~, in the ~~new~~ building on ~~El~~ West 53 Street designed in 1939 by Goodwin and Stone, was the Collection first shown in depth, and then only fifteen percent of the paintings in the Collection were exhibited, (approximately the same percentage as is seen now). That exhibition, however, was but a temporary one, and not until the newly enlarged building was opened in 1964 did the Collection find a permanent place on the second and third floors.

The expanded space was certainly required. Between 1959 and 1963, major new ¹⁹⁵⁸ ~~bequests~~ ^{gifts} had come to the Museum: the Larry Aldrich fund for the purchase of newer art, the Kay Tanguy Bequest of Surrealist works, ^{Sore} the ~~Levy~~ ^{Mrs. David Milner's bequest} donation of European master paintings, the promised gift of the James Thrall Soby collection, ^{15 major} and the gift of two late Monets, ^{both} one of mural scale, from Mrs. Simon Guggenheim.

(works from Philip Goodwin's collection)

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~~which were installed in a special gallery bearing her name.~~ To these were added in 1963-67, among other important works, immediate and promised gifts from ~~a~~ ^{two} long-standing and a recent Trustee ^{Si} Philip Johnson's gifts of mostly recent art and Mrs. Bertram Smith's of European masterpieces; and ~~a~~ ^{large} donation from Alexander Calder of a group of his own sculptures. Finally, in 1967, the Sidney and Harriet Janis collection of 103 works, ^{through the good offices of William S. Rubin} came as a particularly valuable gift to the Museum. ^{could be} By no means all of these newly acquired works, however, were permanently installed in the Museum. Discounting even the Museum's flourishing loan program and schedule of traveling exhibitions from the Collection, not all of the strengths of the Museum's holdings can be shown. Although Barr's original concept of a comprehensive modern collection, always visible to the public, was finally realized in the enlarged building of 1964, even then he recognized that space would be inadequate for the future, especially when the very many important promised gifts he had obtained eventually passed into the Collection; and now, thirteen years later, it becomes necessary to think of expansion yet again.

*add. Irene
Lee -
Curators*

Alfred Barr retired from the Museum in 1967. The same year, James Thrall Soby, perhaps Barr's chief collaborator with Dorothy C. Miller in building the collection, left the Chairmanship of the Committee on ^{the} Museum Collections and the Committee itself was disbanded, ~~to be~~ divided into separate units, one for each curatorial department. In 1968, René d'Harnoncourt, Director of the Museum since 1949, also retired, and Dorothy C. Miller, Curator since 1935, retired the year after. The period chronicled and catalogued in this volume came to an end with the changes in staff ^{which} these retirements caused, and The Museum of Modern Art is necessarily different in many respects ^{from} to what it was under Barr's direction, though its changes are certainly less dramatic than those he himself brought about. When, in 1930, he unsuccessfully proposed to the Trustees that a room be provided for showing the Collection, it comprised only thirteen paintings and sculptures. This catalog of holdings in 1967 contains entries for 2,622 works.

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Whereas nine staff members administered the Museum in 1931, ^(now) some 350 are needed to deal with the greatly expanded functions that Barr, more than anyone else, helped to create. If the Museum is very different ^{from} ~~so~~ what it was, that ~~it~~ ~~would be so~~ had been predictable once Barr's ambitions began to be realized.

In many respects, however, it remains unchanged. The Collection grows on the basis, and follows the principles, that Barr established. Its standards, and the standards of the publications that surround it—both those devoted to the Collection and those accompanying temporary exhibitions—have to match those that Barr set. And they were formidable standards indeed.

In the publication of this last of Alfred Barr's works under the imprint of The Museum of Modern Art, we owe many debts of gratitude. The colleagues, collectors and Trustees who supported Alfred Barr in his work, of whom but a few have been mentioned here, are more properly thanked in his own acknowledgments. In the preparation of the catalog itself, we were assisted by generous grants from the Ford Foundation and the National Endowment for the Arts, and ~~gratefully-thank-them-for~~ ~~their-help~~. Of those individuals who have assisted in bringing this volume to publication, I would like particularly to thank Monawee Allen Richards, who has devotedly and patiently researched many of its details; Dorothy C. Miller, who brought to it her intimate knowledge of the Museum and its Collections; and finally Mrs. Alfred H. Barr, ^{she} who has with enormous vigour and perceptiveness assisted in its final editing.

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Positivoma

Oct. 30, 1976

Dearest Dorothy,

I am SO sorry about your bursitis. You said you wanted a copy of my letter to Oldenburg for your files and the one on thin white paper is the copy of what I ended by sending. The one on yellow was what I intended to send and it took me many hours - hard to believe - to word it the way I did. Then I began to type it - it just would not come out neat so I decided to have it typed professionally. In the interim I lunched with Struss and told her all the details. It was difficult to do. I had to edit the year and this structure.

I enclose

I called L to it. The

Do please because I in a letter at yr house you can de ~~XXXXXXXXXX~~ think it w especially

Love

Fri before leaving for Salisb. ^{tain} —
at

Dear Dorothy,

Foregettable things: I ran into Jane Flugel in a restaurant and she said that Oldenb had sent her a copy of my letter - she said that soon she wd like to speak to me - they seem to be thinking of dropping THE BARR YEARS and just leaving PTG and Sept in MoMA much ado about nothing.

The real purpose of this card is to ask you what in creation I shd give Nelson this yr? Shall I try a print by McIntire/ or should it be an object that Happy too might like. I wish we could stop. Love

Nov. 6 '76

Marga

cc?

Marger

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Positronia

Oct. 30, 1976

Dearest Dorothy,

I am SO sorry about your bursitis. You said you wanted a copy of my letter to Oldenburg for your files and the one on thin white paper is the copy of what I ended by sending. The one on yellow was what I intended to send and it took me many hours - hard to believe - to word it the way I did. Then I began to type it - it just would not come out neat so I decided to have it typed professionally. In the interim I lunched with Struns and told her about the asterisks essentially to hear from her editorially how difficult and or expensive this would be. But she said that if the Title contained the years 1929-1967 there was absolutely no question of asterisks. She meant this structurally as a thing that editorially would not be permissible.

I enclose the yellow sheets of what I had planned to say.

I called Liz Shaw about Herbert Rothschild - she said she would attend to it. Then I wrote Mrs. Rothschild a letter of condolence.

Do please let me know your intentions about driving to Stock this Fr. 5 because I can surely get a ride from someone else - the point is that I in a letter to the Wohls about the blessed car I suggested their dining at yr house that Fri. night. They have not called me. I don't see how you can decide in advance with your arm in that condition. Just let me know ~~essentially~~ so I can warn them and - from where I stand I think it would be better to give up the idea of giving them dinner especially because you insist on doing the dishes!

cc?

Love

Marger

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Mr. Richard Oldenburg
Museum of Modern Art
11 West 53rd St.
New York N.Y. 10019
Richard Oldenburg
Museum of Modern Art
11 West 53rd Street
New York, New York 10019

double type
Margaret Barr
49 East 96th Street
New York, New York 10028

make 2 copies
Margaret Barr
49 East 96th Street
New York, New York 10028

Dear Dorothy Miller telephoned me on Thursday 28 on the subject that you and I had hastily discussed during the interschool program of Wednesday, October 28, 1976. I had not understood that you had spoken to her too about the book. She feels that Dear Dick, more faithful to tradition and in deference to Alfred's intention: Dorothy Miller telephoned me on Thursday 28 on the subject that you and I had hastily discussed during the interschool size program of Wednesday. I had not understood that you had spoken to her too about the book. She feels that it would be more close faithful to tradition and accord with Alfred's intentions to make the title of the book PAINTING AND SCULPTURE IN THE MUSEUM OF MODERN ART: THE BARR YEARS 1929-1967. All in type of the same size - in other words The Barr Years not in smaller type.

In Museum matters I defer to Dorothy Miller because she worked closely and professionally with Alfred and she remarked that all the books he did in connection with the collection always began with the words Painting and Sculpture in the Museum of Modern Art.

When we spoke last Wednesday you intimated that you would like to have a more leisurely conversation with me and I'm sure you know that I'll make myself free whenever you wish to see me.

Sincerely,

Margaret Barr

MM

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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*double
type single space
make 2 carbons*

Mr. Richard Oldenburg
Museum of Modern Art
11 West 53rd St.
New York N.Y. 10019

Dear Dick,

Dorothy Miller telephoned me on Thursday 28 on the subject that you and I had hastily discussed during the interschool program of Wednesday. I had not understood that you had spoken to her too about the book. She feels that it would be more faithful to tradition and in ^{accord with} deference to Alfred's intention to make the title of the book: PAINTING AND SCULPTURE IN THE MUSEUM OF MODERN ART: THE BARR YEARS 1929-1976. All in type of the same size - in other words The Barr Years not in smaller type.

In Museum matters I ~~always~~ defer to Dorothy Miller because she worked closely and professionally with Alfred and she remarked that all the books he did in connection with the collection always began with the words: Painting and Sculpture in the Museum of Modern Art.

no Dorothy tells me that there had been the idea of marking with asterisks in the listing of paintings and sculptures the ^{approximately} ~~in~~ sixty works that have been de-accessioned since 1967. I do wish this could be done even though I have quite understood that you intend to put out, ^{ready} at the same time as the book, an up-to-date list of what ~~is~~ is at the moment in the collection. Alfred's book will be used by scholars and museum people as a museological guide. It would be of lively interest to all professionals to see at a glance which works had been eliminated from the collection either because they had not withstood the test of time or because they had been considered expendable. Many who buy the book at the formidable price of \$50.00 may not at the same time buy the up-to-date catalogue. ^{no matter how cheap} They may solicit loans from the Museum of works it no longer owns entailing useless correspondence .

on to next page

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MO I understand that these asterisks might result in some adverse publicity but I think that an institution should be ready to stand up for ~~its~~ its policies. Anyway I think the risk is slight because ~~revisors~~ reviewers work under pressure and will not bother to analyze the lists.

When we spoke last Wednesday you intimated that you would like to have a ~~ix~~ more leisurely conversation with me and I'm sure you know that I'll ~~always~~ make myself free ~~whenever~~ whenever you wish to see me.

Sincerely

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Jane F. [unclear]
PASITMOMA

Draft of Oldenburg Introductory to PASITMOMA

This book serves a double purpose: it is a catalog of the Painting and Sculpture Collection of The Museum of Modern Art, and, in its Chronicle by Alfred N. Barr, Jr., a record of the building of that Collection. Named the Museum's first director in 1929, Barr, then only twenty-seven, immediately proposed to the Trustees that they establish a multi-departmental museum, one devoted to all the visual arts of our time: architecture, industrial design, photography, film, as

December 5, 1975

Mr. Richard Oldenburg, Director
Museum of Modern Art
11 West 53rd Street
New York, New York 10019

Dear Dick:

I have just finished proof-reading the galley of Alfred's latest "Chronicle" for the painting and sculpture catalogue. First I want to say that not having looked at it for several years, I found it absolutely fascinating and think many other museum people will also find it valuable and interesting.

I know that Marga Barr spoke to you about her feeling that the "Chronicle" should not be included in the catalogue but should be published separately. My own feeling, which is very strong indeed, is that it surely ought to be included in the catalogue. It was planned for that purpose by Alfred and if it were made a small separate publication, it would simply get lost. I trust that you agree?

Best regards as ever.

Sincerely,

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Jane F. Huegel

Draft of Oldenburg Introduction to PASITMOMA

This book serves a double purpose: it is a catalog of the Painting and Sculpture Collection of The Museum of Modern Art, and, in its Chronicle by Alfred H. Barr, Jr., a record of the building of that Collection. Named the Museum's first director in 1929, Barr, then only twenty-seven, immediately proposed to the Trustees that they establish a multi-departmental museum, one devoted to all the visual arts of our time: architecture, industrial design, photography, film, as well as the more traditional fields of painting and sculpture, drawings and prints. With imagination and great perseverance, Alfred Barr supervised the building of the collections in each of these fields, but his particular genius lay in finding the finest examples of twentieth-century painting and sculpture for the Museum's Collection.

Alfred Barr notes in his Chronicle that one of his priorities throughout the Museum's history was that of publishing works on the Collection. A series of seminal catalogs appeared in the early years of the Museum: Cubism and Abstract Art; Fantastic Art, Dada and Surrealism; and essays on Max Weber, Edward Hopper, others. But these documented loan exhibitions. It was in 1934 that the Lillie P. Bliss Collection was legally consigned to the Museum and the Collection was born. In that year Alfred Barr promptly issued a catalog of the gift.

As the years passed, he recognized the need to again record the rapidly growing Collection, and in 1942 the first edition of Painting and Sculpture in The Museum of Modern Art appeared. Its successors followed in 1948 and 1958.

Soon after the last edition of PASITMOMA (sp) was published in 1958, another was planned; and indeed a volume was slated for publication

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Allen Richards, who has devotedly and patiently researched many details of this book; Dorothy C. Miller, who at her retirement from the Museum was Curator of Collections and who has brought her intimate knowledge of the Museum and its Collections to bear in bringing this book to completion; and finally Mrs. Alfred H. Barr, who has with enormous vigor, great determination, and high intelligence assisted in its final editing.

Richard E. Oldenburg
Director

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The Museum of Modern Art

To Marga
From Monawee
Date Sept. 8, 1975
Re Galleys of PASITMOMA - Chronicle

Dear Marga:

I had to be away from the Museum last week, and when I returned this morning, I found the memo from Jane Fluegel and the galleys of the Chronicle - which she asked me to send to you.

I don't know how carefully you want to read them, but in case you want to see how it will look, etc., here they are.

I have been so swamped with my regular museum work with the departure of Martha Beck, that darling Vickie, and Robin, our typist, that I've had no time at all to work on PASITMOMA.

Bernice is still away working on her catalogue, and Lisa, her assistant just works on the show for her. That leaves just Eliza Ian, Bill's secretary and me to do everything else. I'm not familiar with Martha's work and am just trying to feel my way along. Vickie has all in beautiful order, but what is instantly clear to one who has worked on it, is not immediately understood to someone who has not done the work before. And of course, a secretary and me is just not enough help to do the work in this department.

I hope your toe is now fully recovered and that you can walk around comfortably again. When does school begin? And what about Alfred?

Love to you,

Monawee

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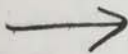
The Museum of Modern Art

To Monawee Richards
From Jane Fluegel
Date September 4, 1975
Re Galleys, Chronicle

As you can see, we have received galleys for the Chronicle up to 1958. I have asked Francesca to bring new pages to you as they arrive. I will be away for three weeks, returning on Monday September 29. I have looked at about twenty pages and found a startling number of typographical errors, so be prepared. You will find something else a bit disconcerting. Fred and I decided after seeing the first three pages of galleys that the quoted matter should be reduced to 8 point type in order to distinguish it from the rest of the text. The typographer made the changeover from that point on.

Susan Wolf is proofreading the pages, as well, and is holding the setting copy.

Marga and Dorothy's copy of the manuscript is in my office in the file drawer to the right (you know which one I mean, the one to the right in the little bank of three cabinets). Alfred's copy is there, as well.



Would you send a copy to Marga Barr for me? I believe a second set is attached.

I have had some second thoughts about chapter III. I have a couple of suggestions for clarifying the text in one or two places, but I will take these up with you when I get back.

I am still holding the Gifts lists until you have had a chance to read them. My copy is on the top of my desk, should you want to refer to it. It includes a number of changes made by Sara Mazo before she left, mainly to provide additional information where a work has been added to the collection since 1967. (I hope that is clear--I only mean that in some cases the information is more complete because the work is in the house.)

Hope you had a nice week. Love, Jane

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PAS ITMOMA

begun Dec. 16, 1974

Dear Jane,

I am going to put down some ideas that crossed my mind as we were going over the Chronicle. They are all separate-ideas and it is very much a question whether they can be used in intro. but they may be useful as background.

At a date that only Dorothy Miller might be able to determine I think the Ford or some other foundation allotted money so that museums could catalogue their holdings. There had been a great need in MoMA for a catalogue, a comprehensive one, not only for the public but for the staff and Alfred was so very pleased that money would be available for this enterprise. This must have happened several years before his retirement in 1976. As we spoke about it I said: "Of course you are going to make it alphabetical?" but Alfred replied "No, no, never - it must be by schools and movements" and I remarked that this would take much longer and that he would have a difficult time with Matisse, Picasso, Braque etc. whose work straddled movements. He set to work and slowly slowly he resolved that problem with cross-references and subdivisions. It worked out so that the catalog would become a sort of history of the art evolution of the 20th century with roots in the 19th, just through the illustrations and the headings of the various groupings. When it was just about complete either in fact or in conception ~~xi~~ someone said to Alfred that he should write an introduction. ~~I~~ I am not quite certain whether someone said it to him or whether he said it to himself so that he felt compelled to write ~~an~~ introduction. This thought filled him with revulsion because he had had to write and write about the museum and about the museum collection, as you must have noticed when you calculate the number of REPORTS that are enumerated in the chronicle. Add to this that the reports, and published remarks of trustees on the subject of MoMA were signed by trustees but actually written by Alfr. The whole idea of going over all this once again was unendurable. He brooded over it at length - it was a sort of Damocles' sword. So at last he came up with the idea of the CHRONICLE. In form it came out so choppy because of his extreme modesty - he just did not want to put it in a narrative form also because it was a story that could not be clearly told without involving the names and personalities of the many people involved - mostly trustees but at other later moments also members of the staff. This is why - especially in the earlier chapters there is so much that is told in capsules by the dates at the ~~right~~ left.

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as the trustees
book

as a substitute
for an introduction

As so that there
was no
good pro
960

In the early chapters you will note that Alfred keeps harping again and again on the lack of money for buying works of art and this was a really a bad thing. First because there he was from 1930 begging for loans in Europe and without a penny to spend, but even worse because desirable pictures were available (pictures that A. knew were desirable) but there was no money to buy them. Fantastic pictures were missed ~~and some of the most important~~ ~~by the trustees for their own private collections~~. As is noticeable, because of the depression, the trustees were not too convinced that the museum should have a collection and felt that it could just continue to have exhibitions. Others felt that the museum might run out of ideas ~~and that~~ ~~they would have to look for exhibits~~ so Alfred on command ran up lists of potential exhibitions many of which alas were not had and all of which have been done much later by other institutions here or in Europe.

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2

The Trustees in those early years and on and on up to and including most of the ~~years~~ early years of René d'Harnoncourt's directorship were intensely involved in the museum and demanded reports and programs for the museum that absorbed massive time on the part of the higher echelons of the staff. They were always AT the staff to do this and that and this accounts for the numerous reports that are quoted in extenso within the chronicle. You must visualize that these reports landed on the head of the staff unexpectedly like categorical assignments over and above the catastrophe of the annual report. The production of these reports was expected ~~over and above~~ the normal activities of the staff.

However in writing the introduction it may or may not be opportune to PRAISE the incredible involvement of the trustees.

As is evident from the chronicle there was ~~xxx~~ a difference of opinion when it came to the forming of a collection. I think the older trustees had thought of the museum in the end as a sort of showcase ~~xxx~~ either of their own collections or perhaps as an assemblage of the works of the artists they happened to like. It was hard for them to accept the idea of a museum that would represent all movements and ~~of~~ different countries because this implied buying works of art that they did not like. *Any way their taste did not seem to march with the times and they were easily shocked by recent things.*
I am saying all this because I think that if one reads the chronicle rapidly the situation is not really evident.

Also by buying for a wider audience he had to cut down on the financial responsibilities of the Trustees
As it is suitable to give credit to the trustees it might be good to note that at the early stages the museum had appeal for a sort of elite and later - I think when Nelson became president he wanted terribly much to widen the appeal - he wanted more and more people of all sorts and classes to come. This was very much Nelson's idea and gradually it was achieved.

I don't know whether it would be relevant to allude once more to the early successes of the MoMA but there is one thing that, as I remember it, was never mentioned in the Russel Lynes book, and that is the system of hanging and or installation. It came back to me vividly when I saw this installation shot of the impressionist show in the Times of Dec. 12. The Met, persists in installing symmetrically the way it did in 1929 and has done ever since. (Two large verticals on either side and a small picture in the middle - the two verticals should be close together so that they could be compared). What the museum did from 1929 on was to instal in a new way - against plain walls and hanging by similes, by contrasts, chronologically when possible, always with historical logic and lighting the pictures individually with stronger or dimmer lights - all this worked on the public subconsciously. Installation on these lines was fresh and new in 1929 and has been adopted by most commercial galleries. What I am trying to say is that the unconventionality of the MoMA installations still is in sharp contrast with that of most historical museums.

The constant ever recurrent insistence on the lack of space for the displaying of the collections had to do not only with the desire to show what the ~~the~~ MoMA already had but to attract further important gifts. It stood to reason that potential donors would not be enticed if they could calculate without difficulty that their gifts would be rarely ~~on~~ view. The Museum lost the Arensberg Coll., the Galatin coll. and several others because of lack of space

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Dec. 21

As I read this over I think all this is background material and only some few ideas are useful for a formal introduction.

On the other hand it would be essential to mention that Dorothy Miller assisted Alfred every inch of the way as a sounding board as a consultant that knew the collection inside out, as a clarifier in the subdivisions of movements. She has been IMMENSE and Alfred would never have been able to complete this work without her. Her patience and ~~intelligence~~ ~~surprises~~ dedication extend over the many years ~~that Alfred dedicated to this work~~ ~~book~~ that Alfred labored on this book.

This is all I can think of at the moment but I'll always respond if I can be of use.

I have told Dorothy to let you know if she comes up with some good ideas.

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Dec. 26

Dear Dorothy,

Here is a Xerox of what I wrote for Jane Fluegel as background material when - poor girl - she has to ideate an intro. for Dick Oldenburg.

It does seem ironical that she should have to do it.

But anyway read the xerox whne riding in buses or taxis and if you have some fresher and better ideas or ~~i~~ elaborations jot down and let her have it or remind me and I'll write it out.

I feel really flattened by your colossal Xmas donation - I thought we had long since stopped... Not only wine for innumerable meals but even real good vodka for Alferd and Tribuno for my tippling. I wish you would go in for a sense of reality and conclude that we are for ever and ever and ever in your debt. This is the truth.

Anyway I hope you had a nice Xmas - we did - but I am so glad it's over.

See you and thank you

love

*in the end A forgot his Xmas present for
me + gave nothing to Tony*

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The Museum of Modern Art

To **Dorothy Miller and Monawee Richards**

From **Jane Fluegel**

Date **September 10, 1974**

Re

Dear Dorothy, these are things to be money (Fai)
 thinking to say in connection with your receipt of baggage - not
 6 gifts these papers. Haha was so advised and Tai-bue for
 me. I will be real happy for Alfred. You are very happily with the
 put in and forward to all Xmas presents. Thank you for info.
 Timi Kelaer - Am keeping - Alfred forgot to bring it home
 had nothing for me or for old Tony - just a mess of
 the occasion of Xmas. And finally no answer needed - I will
 have 2 washkins here for dinner Tai 31 at 6.45 to
 hear news. Though I know how much in demand you
 are you might be able to use a meal before parties.
 love, see you
 Maqpa

together, although separated by appropriate headings. Each category would start a new page. To my mind, the most controversial item in this section is the list of works sold the Met. Francis Kloeppel reviewed the contents with me and persuaded me of the logic of running all objects in the same section, even those no longer in our possession.

Included in the separate section called "Donors" would be the long list of contributors to the collection, followed by the two lists of promised/remainder-interest gift donors. If you like, the Contents page could have subentries for the three categories, although I would prefer not to put them there--the Contents page is already pretty long.

Dorothy, Monawee and I will be renumbering the illustrations pages soon. This will be our last chance to decide whether we should start numbering in

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The Museum of Modern Art

To **Dorothy Miller and Monawee Richards**
From **Jane Fluegel**
Date **September 10, 1974**
Re



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The Museum of Modern Art

To **Dorothy Miller and Monawee Richards**

From **Jane Fluegel**

Date **September 10, 1974**

Re

9/10/74 Doc 27

Dear Dorothy
 after writing you already once today I am
 writing you again to ask who is Dr. Syed Iqbal
 Geoffrey who has raised notice to many of us though
 not you. Must be one of those nuts. The book -
 most here is hard to believe. Did you find
 that was to the ~~books~~ Wols? Remember the
 motion of Dec 31. And call
 love
 Marjorie

PASITMOMAS didn't include the promises). All objects are thus treated together, although separated by appropriate headings. Each category would start a new page. To my mind, the most controversial item in this section is the list of works sold the Met. Francis Kloeppel reviewed the contents with me and persuaded me of the logic of running all objects in the same section, even those no longer in our possession.

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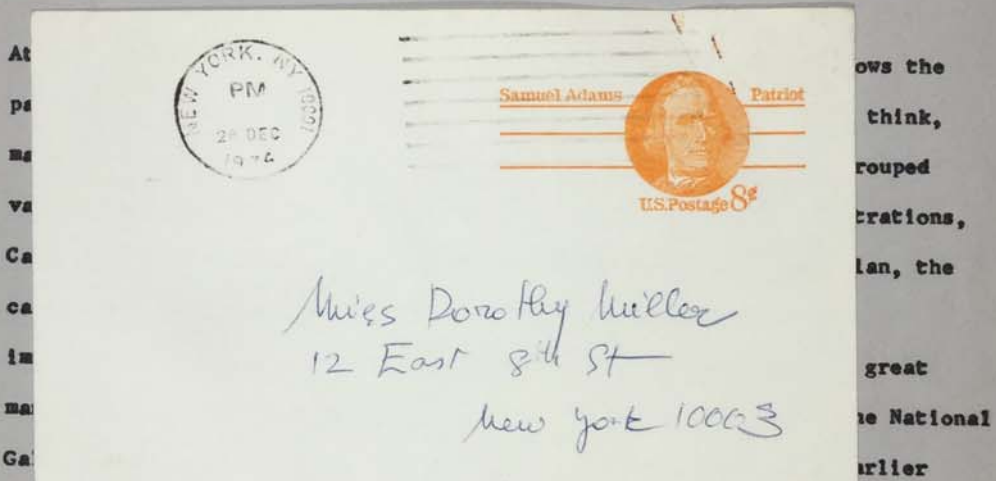
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The Museum of Modern Art

To **Dorothy Miller and Monawee Richards**
From **Jane Fluegel**
Date **September 10, 1974**
Re

Attached is a list of the contents of PASITMOMA, much of which follows the pattern you suggested long ago. The changes I'm suggesting would, I think, make the book more convenient to use. Essentially that means I've grouped various kinds of material. Part-title pages would precede the Illustrations, Catalog, Notes to the Catalog, Donors, and the Chronicle. In this plan, the catalog listing of the collection (the "galleys") would be followed immediately by the two categories of gifts. I have looked through a great many museum collection catalogs, including a pretty good one from the National Gallery, and concluded that this is the most logical arrangement (earlier PASITMOMAs didn't include the promises). All objects are thus treated together, although separated by appropriate headings. Each category would start a new page. To my mind, the most controversial item in this section is the list of works sold the Met. Francis Kloeppel reviewed the contents with me and persuaded me of the logic of running all objects in the same section, even those no longer in our possession.

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arabic with the first half-title page, or follow the old-fashioned system of using roman numerals for the front matter, as I have done on the attached list. I would like to know your preference.

The last two (and possibly the last three) items in the book should be the formula for making gifts and the photo credits--and perhaps the trustees list. I guess the trustees should remain in the front, particularly because Alfred writes the Dedication in their name.

I would like to be around when you discuss the order--call me.

Love, Jane

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PAINTING AND SCULPTURE IN THE MUSEUM OF MODERN ART: SEPTEMBER 1929-JUNE 1967

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MOMA

DOROTHY MILLER 12 EAST EIGHTH STREET, NEW YORK, NY 10003

Memo to: Betsy Jones
From: Dorothy Miller
Date: July 8, 1974
Re: Bauchant Title.

Dear Betsy:

I must have seen the alternate title for Bauchant's Painting when he returned his questionnaire, but I had forgotten it. I think it is very interesting and I hope we can put the alternate, in french, in parentheses, after the title Cleopatra's Barge in PASITMOMA.

cc: Sara Mazo
cc: Monawee Richards

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TELEPHONE
(212) 878-7440
(212) 472-3200

CABLE ADDRESS
PICTUPERLS

PERLS GALLERIES

1016 MADISON AVENUE
NEW YORK, N. Y. 10021

June 7, 1974

Miss Betsy Jones,
The Museum of Modern Art,
11 West 53rd Street,
New York, N.Y. 10019.

Dear Miss Jones:

Thank you for your letter concerning the title of your Bauchant painting that we had borrowed for our recent show.

As we had all titles in French, I used the title that appears under the reproduction of your painting in the book written by Maximilien Gauthier on André Bauchant, and published by Editions du Chêne, Paris, 1943. It is plate No.42. This book, of course, was written under the direction and with the cooperation of the artist.

Hoping that the above information may be of use to you, I am, with kindest personal regards,

Very sincerely yours,

Klaus G. Perls.

Klaus G. Perls

*CKC. would you see
if library has this?*

KGP/gn

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h. c. BAUCHANT
Cleopatra's Barge

June 6, 1974

Dear Mr. Perls:

In looking through the catalogue of your recent Bauchant show, I noticed that you listed the Museum's painting with the title Cléopâtre se rendant chez Antoine.

We have always used the title Cleopatra's Barge. In 1949 Bauchant filled out a Museum questionnaire confirming this title but adding as an alternate title the following: Cléopâtre allant trouver Antoine à Tarse. The title in your catalogue is obviously a variant of this and we would greatly appreciate knowing the source for your title, particularly if it dates from before the artist's death and may have been used by him.

With thanks in advance for whatever information you can give us, I am

Sincerely yours,

Betsy Jones, Curator
Painting and Sculptures

BJ:ck

Mr. Klaus G. Perls
Perls Galleries
1016 Madison Avenue
New York, N. Y. 10021

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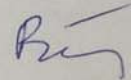
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The Museum of Modern Art

To Dorothy Miller cc: Sara Mazo
From Betsy Jones
Date June 10, 1974
Re Bauchant title

Dear Dorothy;

Do you know why we never used the alternate title that Bauchant gave us for Cleopatra's Barge? It seems to me it does add some information about the subject of the picture. As you see from my letter to Perls and his answer, apparently Bauchant had used another variant of the alternate title he gave us, but I think the one we got from Bauchant is better.



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PASTMOMA

Jan 1974
(talked w Marga)

Marga - Oldenburg foreword?
Trustee list ^{in June} 67 + date of publ.

Alfred - ^{notes Marga says} Anthology of Illustrations (Redmond Ennis)
calls them Symbolists but remaining head
of these pages says Fantasts - Which do
you prefer?

She says use Symbolists (Early Fantasts)

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Pasitmomoma

The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Tel. 956-6100 Cable: Modernart

Department of Publications

December 14, 1973

Miss Dorothy Miller
10 East 8th Street
New York, New York

Dear Miss Miller:

Monawee Richards suggested that I send you the attached schedule for PASITMOMA. As you will see, it would require that I see you before turning in any part of it to design. Monawee told me that you set up an appointment for the 28th--no chance to make it next week?

Call me if you can.

Sincerely,

Jane Fluegel
Jane Fluegel

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

To Carl Morse
From Jane Fluegel
Date December 5, 1973
Re Schedule for PAINTING AND SCULPTURE IN THE MUSEUM OF MODERN ART

Dear Carl:

I prepared this schedule after talking briefly with Monawee Richards and Jack Doenias but without benefit of consultation with Dorothy Miller and Carl Laanes, both of whom have a part to play in preparing this manuscript. Miss Miller must advise me on introductory notes to the plates and Carl must decide whether the schedule contains enough time for preparing the layout. Here it is, according to my estimates:

Jan. 7: Front matter and plates to design. As you can see ^{from} on the attached list of contents, front matter includes not only the usual material such as title page but also extensive introductory notes to the plates (with some discussion of the styles and periods according to which they are arranged). As you know, the plates are arranged in two parts; film for part one exists, and layouts must be made for part two. The designer must make photostats and determine the pagination of this section.

Mar. 4: Plates returned to editor for insertion of references in catalog.

Apr. 1: Entire manuscript, including front matter, plates, catalog, and back matter (including chronicle) submitted to design.

June 1: To composition

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The Museum of Modern Art

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PAINTING AND SCULPTURE IN THE MUSEUM OF MODERN ART

Half title

Title

Copyright notice and trustees list

Works acquired with the Mrs. Simon Guggenheim Fund

Dedication

Contents

Patrons of the Museum Collections from 1929 to 1967 (as of date of publ. A)
Ganis + Picasso after June 1967

Foreword by Richard E. Oldenburg

Preface by Alfred H. Barr, Jr.

Acknowledgments

Half title

Illustrations

Notes on Their Arrangement

Part I: Acquisitions of 1929 through 1963

Part II: Acquisitions of 1964 through June 1967

Catalog of Painting and Sculpture in the Museum of Modern Art, September
1929 through June 1967

Notes on Arrangement of the Catalog

Catalog

Promised Gifts

Gifts, the Donors Retaining Life Interest

Publications of The Museum of Modern Art

Index of Artists by Nationality

Index of Portraits by Subject

Works of Art Sold to the Metropolitan Museum of Art

Donors

to the Collection of Painting and Sculpture
of Promised Gifts

of Gifts, the Donors Retaining Life Interest

(more)

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Committees on the Museum Collections from 1929 to 1967

Procedure for Making Gifts and Bequests of Works of Art

Chronicle of the Collection of Painting and Sculpture in The Museum
of Modern Art

Photograph credits

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MOMA

The Museum of Modern Art

Bill Rubin
Dorothy Miller

cc : Betsy Jones
David Vance

October 31, 1973

Gris

Dear Bill:

I recently saw in the house of a private collector in Dallas the Juan Gris which the Museum sold. The painting is Guitar and Pipe, 1913, 25 1/2 x 19 3/4", Gift of the Advisory Committee.

The collection is that of Mrs. Eugene McDermott, widow of a classmate of Calder's, and the address is 4701 Brexel, Dallas, Texas.

I thought this information might go into the Museum's files.

[Faint, illegible text]

Sincerely,

Mrs. Eugene McDermott
4701 Brexel
Dallas, Texas

[Faint handwritten notes]

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PASIT MOMA
McDermott
Asperges de la
boite
(Plaster)

The Museum of Modern Art

To: Alfred Barr
From: Betsy Jones
Date: March 26, 1973
Re: Transposition of titles of Ernst LAUREN October 31, 1973

cc: Sara Mazo
Nonswee Richards
David Vance

Dear Mrs. McDermott:

Dear Alfred: You gave all of us such a beautiful evening with the Calder's last Sunday. It was a privilege to meet you and see the fine art collection in the setting of your extraordinary house, and of Max Ernst's work. As you see, Ernst seems to prefer to use the French title of our plaster as I was sorry that in the crowds at the Dallas Museum Monday night I couldn't get a chance to find you and speak to you. It was marvelous however to go through the galleries on the second floor and see the fine collections, so many of which had been given by you and Mr. McDermott. I had not been in Dallas for nearly twenty years and thus knew only the old Museum. What a great transformation is the new Museum!

Sincerely,

Mrs. Eugene McDermott
4701 Drexel
Dallas, Texas

Write Rubin

she has MOMA's Gris: Sintar + Pipe, '13
They gave huge Calder at M.I.T.

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PASIT MOMA M.E. ERNST, M.
Asperges de la
lune
(Plaster)

The Museum of Modern Art

cc: Sara Mazo
Monawee Richards
David Vance

To Alfred Barr

From Betsy Jones

Date March 26, 1972

Re Transposition of titles of Ernst lanar Asparagus

Dear Alfred:

Here is a copy of a letter from Werner Spies who is now engaged in work on a catalogue raisonné of Max Ernst's work. As you see, Ernst seems to prefer to use the French title of our plaster as the first one and to put the English translation into parenthesis. Do you have any objection to this? Ernst makes no comment about the title on the old questionnaire which gives English first, followed by French.

write Rubin

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M.C. - Ernst, H.

WERNER SPIES

3, RUE BERLIOZ - 92-SCEAUX - 702 53 21

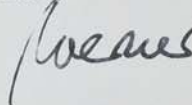
13-3-72

Cher Bill,

voici l'accord de Max Ernst. Max me dit à ce propos qu'il n'aime pas la traduction "Lunar asparagus", il préférait qu'on garde comme premier titre le titre français, la traduction anglaise, il faudrait la mettre entre parenthèse.

Confirmez-moi, s'il vous plaît, si vous avez bien reçu la lettre.

A bientôt



(Nous passerons les vacances de Pâques près de Saint Tropez)

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???
Chronicle - D/M - please keep (+)

- Is Chronicle signed by AHB? (yes)
- what does "in" mean over -- or --?
- Sh. there be mention of Bliss Will giving approval of exchange + sale to acquire works more needed?

- p. 69 Dammier - it was under terms of Lillie Bliss Will.

- p. 111 - Is acquisition of ^{or} Newelson mentioned?

Titles of all the reports

all checked w. Jane Fluegel
1-13-75

94
4
2
49

mm

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

The collection as a whole is spotty; a few artists very well and fully represented, many others by examples of secondary importance. On an average, the sculpture seems rather better than the painting. With outstanding exceptions (loans from the Federal Art Project and some recent acquisitions), the collection also seems rather provincial, duplicating to some extent the Whitney's collection in its emphasis on artists living below Fourteenth Street. It is no reflection on these artists to suggest that any comprehensive collection of contemporary American art today must look farther West -- to broaden its scope.

One great advantage accruing to the Museum and to the artists from a national rather than a regional representation would be in connection with the Museum's circulating exhibitions. The prestige of these exhibitions may give the artists greater stature in their own communities where such exhibitions are held. While many museums and exhibiting centers can properly consider the artists of their own region as their primary responsibility, it might be the unique function of the Museum of Modern Art, as a national circulating center, to offer them a broader picture of the art of the entire country.

Except for certain background material, the Museum can expect little help today from American private collectors. Collectors who combine intelligence and a sense of adventure are still very rare in the American field, and here the Museum of Modern Art will probably have to lead the way rather than follow its patrons. If the younger group of the Museum's supporters can be persuaded to explore this field in the formation of their own collections, or lend freely to the Museum, and to give objects which may seem especially desirable, the position of the Museum in American art would be greatly strengthened.

OMISSIONS:

1. The American "Realists" of the early Twentieth Century

Assuming that some background material is desirable, representation of the work of Henri (early example), Luks, Glackens, and Sloan would seem desirable. Also, as noted in text, important pictures by Bellows and Prendergast might be added. Examples could be chosen which would not duplicate those at the Metropolitan or the Whitney, and which are "unique" rather than "typical". In some instances, such pictures are already in the collections of friends of the Museum. These painters were the "rebels" of their day, conservative as they appear today.

2. Contemporary Painters of the West

While some of the over-publicized painters of this group (Benton, Cury, Wood, etc.) are not in good museum "repute", they are of exceptional interest to the public, and are inadequately represented in New York. Others, less known, may be found in Chicago, Detroit, Minneapolis, Denver, etc., and now there are an increasing number of promising artists on the

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

American Painting, Sculpture, and Graphic Arts

REPRESENTATION:

The collection as a whole is spotty; a few artists very well and fully represented, many others by examples of secondary importance. On an average, the sculpture seems rather better than the painting. With outstanding exceptions (loans from the Federal Art Project and some recent acquisitions), the collection also seems rather provincial, duplicating to some extent the Whitney's collection in its emphasis on artists living below Fourteenth Street. It is no reflection on these artists to suggest that any comprehensive collection of contemporary American art today must look farther West -- to broaden its scope.

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Museum of Modern Art
American Painting, Sculpture & Graphic Arts -2-

Pacific Coast (cf. Maynard Dixon). While the work of some of these men reveals a discouraging uniformity, those who have individuality are worth watching.

3. American Abstract Artists

It is interesting that a museum with an outstanding representation of the work of European artists in this field, is so completely lacking in examples of American artists. While most of it seems of minor importance, I think that examples by Morris, Shaw, Austin, et al. deserve consideration for purposes of comparison.

One outstanding omission, whether German or American, is Lyonel Feininger, who certainly should be well represented.

4. American Modern "Primitives"

The work of talented amateurs. This group is at present limited to Kane, "Pa" Hunt, and Patsy Santo, but there are others of equal importance scattered throughout the Country.

5. Sculptors

The Government Art Projects have brought to attention a number of young sculptors of promise, a few of whom are already represented in the collections of the Museum of Modern Art, but a majority are not. Among the latter: Donal Hord, Romuald and Henry Kreis, Beniamino Bufano, and Patrocino Barela, etc.

SUGGESTIONS:

In these last five categories I hesitate to name individual artists at all, for I have no confidence that the ones I would suggest are more important than others completely unknown to me.

This leads me to suggest that the Museum of Modern Art appoint an individual or a group in each section of the Country, preferably from the younger collectors of independent taste, to advise in regard to artists in their region and to assemble occasionally small selections of their work which might be seen by the curators of the museums.

THE ART MARKET - Contemporary American Art

The market for contemporary American Art today is strictly a buyers' market. Except for the small group of artists whose work is closely held by a few dealers at artificially high prices, the price of a contemporary painting or piece of sculpture is what a buyer can or will pay. This fact is not always reflected in the artist's asking price, for he is naturally reluctant to sell a work of art for fifty dollars to a patron who can equally afford five hundred. There is no question, however, that most

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Museum of Modern Art
 American Painting, Sculpture & Graphic Arts -3-

artists today are prepared to meet the collector of limited means more than half way. It is no longer necessary for the young collector, or the museum that wants to adventure, to buy, on a flooded market, objects at the price based on scarcity. There is probably no art market where experimenting is comparatively so inexpensive and where "playing safe" relatively costs so much; The Museum of Modern Art is fortunate in already having examples by most of the artists who today command high prices, and where exchanges are desirable, this should be possibly without a large outlay of capital. In the case of the acquisition of the work of artists of less established reputation, it seems fair to assume that an appropriation of \$10,000 would give the Director and his Associates ample leeway to acquire as many objects over a period of time as they would feel desirable.

These comments are based on two assumptions: first, that the easel picture is not, as some critics believe, a thing of the past; second, that whatever its permanent value, the products of contemporary American artists have significance for an American museum of contemporary art. The writer also believes that it is impossible for any group or individual to select from current output the "Masterpiece of the Year", as they might within limits, expect to with objects when time and taste have established certain relative values. It follows that a larger quantity of material must be collected than can be contemplated by most art and historical museums, but which might be justified by the circulating collections of the Museum of Modern Art.

It seems evident from the experience of other museums and private collectors, that for such a collection to have any sense of unity, acquisitions must be entrusted to a single individual, the Director, with the advice of such associates as he may call upon. Trustees and Patrons should exercise patience in allowing time to determine the ultimate significance of their experiment.

SUGGESTION: A Department of American Graphic Art

It is the writer's opinion that American museums have, in their insistence on limited edition prints and the quality of the individual impressions, overlooked the possibilities of the field of modern illustrations and advertising design. The latter type of collection requires little expenditure of money; it is largely a question of a survey of current periodicals by some person with discriminations, and a gradual selection from such material over a period of years. Such a collection might relate itself to departments already existing within the Museum of Modern Art. It should have more ultimate significance than the more self-conscious "art" collections of prints.

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Museum of Modern Art
American Painting; MUSEUM OF MODERN ART's Arts -3-

American Painting, Sculpture, and Graphic Arts

- Bacon, Peggy 3 Drawings
6 Paintings Excellent. Splendid quality
Quality: Satisfactory seems to me entirely adequate for painter of
Representation: Seems adequate, although all drawings are from
one period. One of her later pastels might be
considered. Artist's importance seems to me
entirely in the field of caricature.
- Baylinson, A. S. 1 Oil
Quality: Satisfactory
Representation: Especially good for a painter most of whose work
is dull and in academic tradition.
- Beal, Gifford 1 Water Color
Quality: Mediocre
Representation: Only in artist's latest series on circus and
dance do we consider promise fulfilled. I
question his importance for your collection.
- Bellows, George 1 Water Color
Quality: Good
Representation: Adequate at present for a painter of substantial
promise.
- Bennett, Rainey 3 Water Colors
Quality: Satisfactory
Representation: Artist seems to have promise, but representation
seems entirely satisfactory for the present. I
imagine other examples available from same source.
- Ben-Shmuel, Ahron 2 Pieces sculpture
Quality: Good
Representation: Outstanding of his earlier period which, on the
whole, is his best, but might be improved by an
outstanding later example.
- Benton, Thomas 1 Tempera Painting
Quality: Mediocre
Representation: Unsatisfactory. I think Benton should be represented
in your collection by one outstanding picture of the
late 20's or early 30's. His later work seems to me
generally inferior to this period, although if out-
standing example of later work becomes available,
it would be deserving of consideration.
- Good, Vincent 2 Oils
Quality: Portrait good, Still Life mediocre
Representation: Adequate of interesting minor artist.

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Museum of Modern Art
American Painting, Sculpture, and Graphic Arts -2-

Blume, Peter

2 Oils, 5 Drawings

Quality: Excellent. Splendid quality

Representation: It seems to me entirely adequate for painter of considerable importance among progressive Americans.

Blumenschein, Ernest L.

1 Oil

Quality: Satisfactory

Representation: Especially good for a painter most of whose work is dull and in academic tradition.

Botkin, Henry A.

1 Water Color

Quality: Mediocre

Representation: From limited observation, artist's work seems to me of no great importance.

Breinin, Raymond

1 Water Color

Quality: Good

Representation: Adequate at present for a painter of substantial promise.

Brook, Alexander

1 Oil, 1 Drawing

Quality: Satisfactory

Representation: Adequate. Painter one of outstanding craftsmen among American painters, but only a few of his paintings, including those at Chicago and Pittsburgh, show much imagination. Painter of limited inspiration.

Burchfield, Charles

9 Water Colors

Quality: Excellent

Representation: Outstanding of his earlier period which, on the whole, is his best, but might be improved by an outstanding later example.

Butler, Andrew R.

1 Drawing

Quality: Mediocre

Representation: Doubt whether this artist belongs in your collection.

Calder, Alexander

2 Constructions

Quality: Good

Representation: Satisfactory at present for artist who certainly deserves important place in the collection.

Canade, Vincent

2 Oils

Quality: Portrait good, Still Life mediocre

Representation: Adequate of interesting minor artist.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Museum of Modern Art
American Painting, Sculpture, and Graphic Arts —3—

Charlot, Jean 1 Drawing

1 Oil

Quality: Fair. Satisfactory. Wash drawings seem to me his best.
Representation: Suggests consideration of later work.

Cikovsky, Nicolai

1 Oil

Quality: Satisfactory

Representation: Did not see this picture, but photographs suggest that it is reasonably representative and adequate. Three of earlier series.

Clivette, Merton

1 Oil

Quality: Mediocre

Representation: Do not know this artist's work. From this picture I would not think of much importance for your collection. Columbus, Ohio. An important painter of his period.

Coleman, Glenn O.

1 Oil, 2 Drawings

Quality: Good

Representation: Satisfactory, with possible addition of graphic arts. Significant artist as first sculptor to arise from industry. Worth watching.

Cook, Howard

2 Drawings

Quality: Satisfactory

Representation: Adequate. His first work seems to me still in this medium. seen this example. Further representation might be considered.

Dalstrom, Gustaf

1 Oil

Quality: ?

Representation: ? Have not seen the picture.

Davies, Arthur B.

2 Oils

Quality: Mediocre

Representation: Probably inadequate for a pioneer of a modern movement in America. In view of his association with Bliss Collection, representation of his middle, more experimental work might be in order, although he seems more important as a critic rather than as a painter.

Davis, Stuart

1 Oil, 2 Drawings

Quality: Satisfactory

Representation: Adequate. Artist one of most important abstract painters, although seems to me a minor figure on any world standard.

Easton, Dean

1 Oil

Quality: Satisfactory

Representation: Adequate, although best work still seems to be in gouache. Painter of promise, but seems to me to belong

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Museum of Modern Art
American Painting, Sculpture, and Graphic Arts -4-

Dehn, Adolf

2 Water Colors, 1 Drawing

Quality: Good

Representation: Satisfactory. Wash drawings seem to me his best work to date.

Demuth, Charles

12 Water Colors

Quality: Good

Representation: Satisfactory, although might be strengthened by important later example in exchange for two or three of earlier series.

Dickinson, Preston

2 Oils, 2 Pastels

Quality: Good

Representation: Satisfactory, although somewhat inferior to Howald Collection, Columbus, Ohio. An important painter of his period.

Dlugosz, Louis

2 Terra Cottas

Quality: Satisfactory

Representation: Adequate. Significant artist as first sculptor to arise from industry. Worth watching.

Dove, Arthur G.

1 Collage

Quality: ?

Representation: Have not seen this example. Further representation might be considered.

Du Bois, Guy Pene

1 Oil

Quality: Fair

Representation: Adequate except for possibility of drawings which seem to me his best medium.

Ellshemius, Louis

1 Oil

Quality: Mediocre

Representation: Unsatisfactory. When ballyhoo completely subsides he will probably be considered a minor romantic. Present importance, however, suggests better representation than this example.

Emmet, Lily Cushing

1 Gouache

Quality: ?

Representation: Have not seen this. Question importance for your collection.

Faucett, Dean

1 Oil

Quality: Satisfactory

Representation: Adequate, although best work still seems to be in gouache. Painter of promise, but seems to me to belong

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Museum of Modern Art
American Painting, Sculpture, and Graphic Arts -5-

in Whitney rather than in your collection.

Ferguson, Duncan

2 Bronzes, 1 Plaster

Quality: Fair

Representation: Adequate. Sculptor of only average ability.

Ferren, John

1 Plaster Relief

Quality: Good

Representation: I should guess adequate. Interesting experimental work.

Fiene, Ernest

1 Oil, 1 Drawing

Quality: Fair

Representation: Might be improved by exchange of oil for one of better water colors.

Flannagan, John B.

1 Oil

Quality: Good

Representation: Adequate, although the artist seems worth watching.

Free, Karl

2 Water Colors

Quality: Good

Representation: Satisfactory; artist has not yet completely fulfilled promise.

Friedman, Arnold

2 Oils

Quality: Mediocre

Representation: These pictures not impressive; drawings represent best of his work I have seen to date.

Gag, Wanda

2 Drawings

Quality: Excellent

Representation: Good

Ganso, Emil

2 Drawings

Quality: Good

Representation: Satisfactory; but they seem to me more important than his painting at present.

Gaw, William A.

1 Oil

Quality: Fair

Representation: Do not know artist's work, but this picture does not seem to me of special importance.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Museum of Modern Art
American Painting, Sculpture, and Graphic Arts --6-

Glackens, William

1 Pencil and Wash

Quality: Excellent

Representation: Inadequate. If artist's work to be represented, a major oil of middle or late period seems in order in addition to this excellent drawing. In spite of usual comparison with Renoir, he seems to me most significant of American realists.

Kane, John

2 Oils

Quality: Good

Goldthwaite, Anne

1 Drawing, 1 Wash Drawing

Quality: Good

Representation: Satisfactory, although artist's work seems to belong at Whitney rather than your collection.

Gropper, William

1 Oil

Quality: Excellent

Representation: Excellent; still the best oil I have seen by this artist to date. Still worth watching.

Harkavy, Minna R.

1 Bronze

Quality: Good

Representation: Good. Best I have seen by this sculptor.

Harnett, William M.

1 Oil

Quality: Good

Representation: Adequate. Artist's work seems to me to belong in a separate or background section of your collection.

Hart, George Overbury (Pop)

8 Water Colors, 7 Drawings

Quality: Fair

Representation: Full, although quality only average. Would suggest exchange some examples for one or two outstanding ones in same medium.

Hartley, Marsden

1 Oil

Quality: Good

Representation: Satisfactory, although would suggest good early picture. Painter of more importance than generally considered.

Hover

Representation: Adequate, although suggest exchange of both oils for picture like "White Clown" which still seems to me his best in medium. Artist's significance more as critic than painter.

Hopper, Edward

2 Oils, 2 Water Colors

Quality: Good

Representation: Satisfactory, although not brilliant. Range of early oil for recent work which seems far superior and worthy of representation.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DCM	III.22

Museum of Modern Art
American Painting, Sculpture, and Graphic Arts —6—

Glackens, William

1 Pencil and Wash

Quality: Excellent

Representation: Inadequate. If artist's work to be represented, a major oil of middle or late period seems in order in addition to this excellent drawing. In spite of usual comparison with Renoir, he seems to me most significant of American realists.

John, Hans

2 Oils

Quality: Good

Representation: Satisfactory. There are probably a number of modern primitives still known of equal importance.

Goldthwaite, Anne

1 Drawing, 1 Wash Drawing

Quality: Good

Representation: Satisfactory, although artist's work seems to belong at Whitney rather than your collection.

Gropper, William

1 Oil

Quality: Excellent

Representation: Excellent; still the best oil I have seen by this artist to date. Still worth watching.

Harkavy, Minna R.

1 Bronze

Quality: Good

Representation: Good. Best I have seen by this sculptor.

Harnett, William M.

1 Oil

Quality: Good

Representation: Adequate. Artist's work seems to me to belong in a separate or background section of your collection.

Hart, George Overbury (Pop)

8 Water Colors, 7 Drawings

Quality: Fair

Representation: Full, although quality only average. Would suggest exchange some examples for one or two outstanding ones in same medium.

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1 Oil

Quality: Good

Representation: Satisfactory, although would suggest good early picture. Painter of more importance than generally considered.

Hoyer

Representation: Adequate, although suggest exchange of both oils for picture like "White Clown" which still seems to me his best in medium. Artist's significance more as critic than painter.

Hopper, Edward

2 Oils, 2 Water Colors

Quality: Good

Representation: Satisfactory, although not brilliant. Range of early oil for recent work which seems far superior and worthy of representation.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Museum of Modern Art
American Painting, Sculpture, and Graphic Arts -7-

Hunt, "Pa"

1 Oil
Quality: Good
Representation: Interesting primitive painting.

Kane, John

2 Oils
Quality: Good
Representation: Satisfactory. There are probably a number of modern American primitives still known of equal importance.

Kantor, Morris

1 Oil
Quality: Good
Representation: Satisfactory, although I do not feel entirely competent to judge.

Karfiol, Bernard

1 Oil
Quality: Oil mediocre, drawings good
Representation: Would suggest exchange of oil, otherwise satisfactory.

Kingman, Dong

1 Water Color
Quality: Mediocre
Representation: On basis of this picture, question artist's importance for your collection.

Koopman, Benjamin

2 Oils
Quality: Satisfactory
Representation: Adequate. Do not know his later work. It may deserve consideration.

Kroll, Leon

2 Drawings
Quality: Did not see
Representation: Think on the whole, artist's best work in this medium. May belong in Whitney rather than your Museum.

Kuhn, Walt

2 Oils, 7 Drawings
Quality: Oils fair, drawings good
Representation: Adequate, although suggest exchange of both oils for picture like "White Clown" which still seems to me his best in medium. Artist's significance more as critic than painter.

Kuniyoshi, Yasuo

1 Oil, 2 Drawings
Quality: Fair
Representation: Probably inadequate. Would suggest exchange of early oil for recent work which seems far superior and worthy of representation.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Museum of Modern Art
American Painting, Sculpture, and Graphic Arts -8-

Lachaise, Gaston

1 Granite, 7 Bronzes, 1 Plaster, 14 Drawings
Quality: Excellent
Representation: Outstanding. The best to be found anywhere.

Lahey, Richard

1 Drawing
Quality: Fair
Representation: Adequate? Artist's early water colors may deserve consideration, although I think his work probably belongs at Whitney.

Littlefield, William H.

1 Drawing
Quality: Fair
Representation: Represents artist's best work to date.

MacIver, Loren

2 Oils
Quality: ?
Representation: Interesting experimental work.

Margules, De Hirsch

1 Water Color
Quality: Did not see
Representation: Did not seem adequate

Marin, John

2 Water Colors
Quality: Good
Representation: Both earlier and later work should probably be represented in group more comparable to Burchfield's. Question, however, whether present market prices justify the investment.

Martin, Fletcher

1 Oil
Quality: Good
Representation: Satisfactory. Artist has promise.

Matulka, Jan

1 Drawing
Quality: Good
Representation: Probably adequate, although I have not seen enough of artist's work to judge.

Maurer, Alfred H.

1 Water Color
Quality: Did not see
Representation: His earlier work probably deserves consideration for historical phase of collection.

Swales, Charles

2 Oils, 6 Drawings
Quality: Good
Representation: Excellent. Certainly complete.

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Museum of Modern Art
American Painting, Sculpture, and Graphic Arts -9-
American Painting, Sculpture, and Graphic Arts -13-

Mechau, Frank A.

2 Oils (mural studies)

Quality: Satisfactory

Representation: Represents his best work to date.

Miller, Kenneth Hayes

1 Oil

Quality: Mediocre

Representation: Doubt if artist's work belongs in your collection.

Nakian, Reuben

1 Bronze, 1 Plaster, 1 Marble

Quality: Good

Representation: Satisfactory.

O'Keefe, Georgia

4 Drawings

Quality: Mediocre

Representation: Consider inadequate if artist to be represented; suggest one oil of late 20's.

Pascin, Jules

7 Water Colors, 3 Drawings with possible addition of early drawing.

Quality: Good

Representation: Agree with Soby that work in small scale represents his best.

Pickett, Joseph

1 Oil

Quality: Excellent

Representation: Outstanding picture by this artist. An important American primitive painting.

Prendergast, Maurice

5 Water Colors

Quality: Excellent

Representation: With addition of late major oil, and one later water color, this would be one of most important group of Prendergasts. "April Snow in Salem" among finest of his work.

Rattner, Abraham

1 Oil

Quality: Good

Representation: Artist's work unknown to me. Appears to have merit.

Shahn, Ben

2 Gouaches, 2 Water Colors

Quality: Fair

Representation: Adequate. Artist does not seem to me to have entirely justified his promise.

Sheeler, Charles

2 Oils, 6 Drawings

Quality: Good

Representation: Excellent. Certainly complete.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Museum of Modern Art
American Painting, Sculpture, and Graphic Arts -10-

Speicher, Eugene

1 Oil, 2 Drawings

Quality: Oil fair, drawings mediocre

Representation: Suggest exchange of two drawings for one of better quality. Believe artist's work belongs at Metropolitan or Whitney rather than your collection.

Spencer, Niles

3 Oils

Quality: Good

Representation: Excellent. I guess adequate.

Spruce, Everett

1 Oil

Quality: Fair 1 Drawing

Representation: Adequate at present. Suggest exchange as artist's work develops.

Sterne, Maurice

2 Oils, 1 Drawing, 1 Water Colors, 2 Drawings

Quality: Good

Representation: Adequate with possible addition of early drawing. Deserve consideration.

Thomas, Bryon

1 Oil

Quality: Fair

Representation: Adequate, although artist's work still seems to me immature.

Walkowitz, Abraham

1 Water Color

Quality: Mediocre

Representation: Inadequate if artist to be represented at all. A minor figure at best, but better than this suggests.

Walters, Carl

1 Ceramic

Quality: Fair

Representation: Adequate. Uninspired.

Watkins, Franklin C.

1 Oil

Quality: Good

Representation: Adequate. Painter of ability.

Watrous, Harry

1 Oil

Quality: ?

Representation: Whimsy, but an adequate painter who otherwise would not seem to fit your collection.

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Museum of Modern Art
American Painting, Sculpture, and Graphic Arts -11-

PAINTING AND SCULPTURE IN THE MUSEUM OF MODERN ART

Weber, Max

1 Oil, 13 Gouaches, 1 Drawing

Quality: Fair

Representation: Full, but needs badly: major example of late period to complete. Seems to me one of most important of Americans.

Edited by JAMES JOHNSON SWEENEY

Xceron, John

1 Oil

Quality: ?

Representation: Interesting. I guess adequate.

Zorach, Marguerite

6 Water Colors, 1 Drawing

Quality: Fair ?

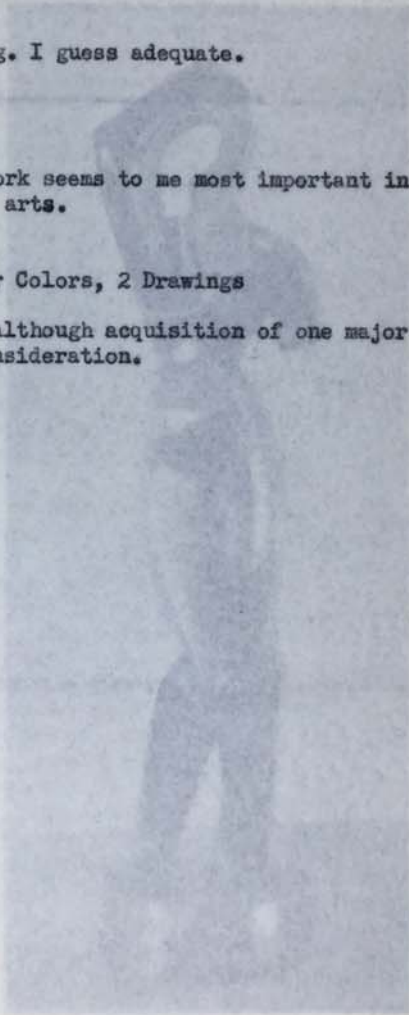
Representation: Artist's work seems to me most important in decorative arts.

Zorach, William

1 Marble, 1 Granite, 2 Water Colors, 2 Drawings

Quality: Good

Representation: Adequate, although acquisition of one major figure deserve consideration.



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PAINTING AND SCULPTURE IN THE MUSEUM OF MODERN ART

SUPPLEMENTARY LIST, July 1942—April 1945

Edited by JAMES JOHNSON SWEENEY

This list supplements the check list, *Painting and Sculpture in the Museum of Modern Art*, which was published in November 1942 and which listed works acquired up to July 1942. Works bearing the following numbers in that check list have since been sold or exchanged for other works: 59, 84, 86, 87, 88, 91, 94, 101, 102, 159, 268, 280, 372, 419, 491, 495, 516. For an index of artists in this supplement and a list of Museum publications referred to in the text, see page 16.

- ADMIRAL, Virginia. American, born 1915.
691 COMPOSITION. 1942. Oil on canvas, 36 x 34". Purchase Fund. 66.44.
- ANGUIANO, Raúl. Mexican, born 1909.
692 LA LLORONA. 1942. Oil on canvas, 23 $\frac{5}{8}$ x 29 $\frac{5}{8}$ ". Inter-American Fund. 622.42. Repr. *Latin-Amer. Coll.*, p. 76. Also, prints, posters and broadsides.
- ARCHIPENKO, Alexander. American, born Russia 1887.
693 WOMAN COMBING HER HAIR. (1915.) Bronze, 13 $\frac{3}{4}$ " • high. Acquired through the Lillie P. Bliss Bequest. 581.43.
- ARIZA, Gonzalo. Colombian, born 1912.
694 SAVANNA. (1942.) Oil on canvas, 19 $\frac{3}{8}$ x 19 $\frac{3}{4}$ ". Inter-American Fund. 633.42.
- BALTHUS (Balthasar Klossowsky). French, born of Polish parentage 1910.
695 PORTRAIT OF ANDRÉ DERAÏN. 1936. Oil on wood, 44 $\frac{5}{8}$ x 28 $\frac{1}{2}$ ". Acquired through the Lillie P. Bliss Bequest. 67.44. Repr. *20th C. Portraits*, p. 100.
- BARNES, Matthew. American, born Scotland 1880.
696 HIGH PEAK. 1936. Oil on canvas, 36 $\frac{1}{4}$ x 42 $\frac{1}{8}$ ". Acquired through the Lillie P. Bliss Bequest. 745.43. Repr. *Romantic Ptg.*, p. 111.
- BEN-ZION. American, born Ukraine 1897.
697 IN MEMORY OF THE MASSACRED JEWS OF NAZI EUROPE (from a portfolio of 14). (1943.) Gouache, 24 x 19". Given anonymously. 2.44.
- BERMAN, Eugene. American, born Russia 1899. Worked in Paris.
698 SLEEPING FIGURES, STATUE, CAMPANILE. 1932. Oil on canvas, 36 $\frac{1}{4}$ x 28 $\frac{3}{4}$ ". Gift of Philip L. Goodwin. 120.45.
- BERMÚDEZ, Cundo. Cuban, born 1914.
699 THE BALCONY. (1941.) Oil on canvas, 29 x 23 $\frac{1}{8}$ ". Gift of Edgar J. Kaufmann, Jr. 644.42. Repr. *Latin-Amer. Coll.*, p. 53.

Archipenko. 693



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Bloom. 702

700 BARBER SHOP. 1942. Oil on canvas, 25 $\frac{1}{8}$ x 21 $\frac{1}{8}$ ". Inter-American Fund. 68.44. Repr. *Bulletin*, vol. XI, no. 5, p. 10.

BERTOIA, Harry. American, born Italy 1915.

701 MONOPRINT. (1943.) Block print made with movable forms, 18 $\frac{7}{8}$ x 24 $\frac{7}{8}$ ". Purchase Fund. 255.44. Repr. *Art in Progress*, p. 86.

BLOOM, Hyman. American, born Latvia 1913.

702 THE SYNAGOGUE. (c. 1940.) Oil on canvas, 65 $\frac{1}{4}$ x 46 $\frac{3}{4}$ ". Acquired through the Lillie P. Bliss Bequest. 611.43.

BLUME, Peter. American, born Russia 1906.

703 THE ETERNAL CITY. 1934-37. Oil on composition board, 34 x 47 $\frac{7}{8}$ ". Mrs. Simon Guggenheim Fund. 574.42. Repr. *What Is Modern Art?*, p. 34.
Also, 2 drawings and an oil (Study Coll.), studies for the above.

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

704 THE NEW-BORN. (1915.) Bronze (1920), 8 $\frac{1}{4}$ " long, 5 $\frac{3}{4}$ " high. Acquired through the Lillie P. Bliss Bequest. 605.43. Repr. *Art in Progress*, p. 136.

BRAQUE, Georges. French, born 1881.

705 ROAD NEAR ESTAQUE. (1908.) Oil on canvas, 23 $\frac{1}{2}$ x 19 $\frac{1}{2}$ ". Acquired by exchange. 103.43.
Also, a print.

BURLIN, Paul. American, born 1886.

706 FALLEN ANGEL. (1943.) Oil on canvas, 13 x 16 $\frac{1}{8}$ ". Purchase Fund. 104.43. Repr. *Bulletin*, vol. XI, no. 4, p. 3.

CALDER, Alexander. American, born 1898.

707 THE HORSE. (1928.) Boxwood, 34 $\frac{3}{4}$ " long. Acquired through the Lillie P. Bliss Bequest. 747.43. Repr. *Calder*, p. 18.

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

709 NECKLACE. (1941.) Hammered silver, circumference 27 $\frac{1}{2}$ ". Purchase Fund. 748.43.

710 CONSTELLATION WITH RED OBJECT. (1943.) Wood and steel rods, 25 $\frac{1}{2}$ " high. Purchase Fund. 746.43.
Also, book illustrations and a print.

CALLERY, Mary. American, born 1903.

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

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

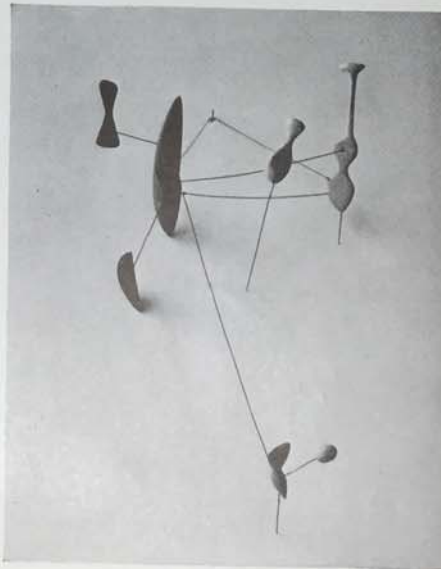
712 STILL LIFE WITH VIEW OF THE BAY OF GUANABARA. 1937. Oil on paper, 21 $\frac{1}{4}$ x 29 $\frac{1}{2}$ ". Inter-American Fund. 656.42. Repr. *Latin-Amer. Coll.*, p. 40.

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

713 TORNADO. 1941. Oil on canvas, 31 x 41". Inter-American Fund. 657.42. Repr. *Latin-Amer. Coll.*, p. 51.

714 VASE OF FLOWERS. 1943. Duco on composition board, 41 x 31". Inter-American Fund. 70.44.
Also, a drawing.

Calder. 710



Chagall. 717

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Chagall. 717

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Davis, 722

Feininger, 732

CASTELLANOS, Julio. Mexican, born 1905.

715 THE AUNTS. (1933.) Oil on canvas, 60 $\frac{7}{8}$ x 48 $\frac{3}{4}$ ". Inter-American Fund. 1.43. Repr. *Latin-Amer. Coll.*, p. 74.

716 THE ANGEL KIDNAPPERS (Los Robachicos). (1943.) Oil on canvas, 22 $\frac{5}{8}$ x 37 $\frac{5}{8}$ ". Inter-American Fund. 6.44. Repr. *Art in Progress*, p. 102.

Also, a print.

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

717 I AND THE VILLAGE. 1911. Oil on canvas, 75 $\frac{5}{8}$ x 59 $\frac{5}{8}$ ". Mrs. Simon Guggenheim Fund. 146.45.

718 HOMAGE TO GOGOL. 1917. Watercolor. 15 $\frac{3}{8}$ x 19 $\frac{3}{4}$ ". Acquired through the Lillie P. Bliss Bequest. 71.44.

719 TIME IS A RIVER WITHOUT BANKS. 1930-39. Oil on canvas, 39 $\frac{3}{8}$ x 32". Given anonymously. 612.43.

720 ALEKO: series of 67 gouache designs for the ballet produced by The Ballet Theatre, 1942. 4 designs for scenery, 15 $\frac{1}{4}$ x 22 $\frac{1}{2}$ " to 15 x 20 $\frac{7}{8}$ "; 48 designs for costumes, 14 $\frac{3}{4}$ x 22 $\frac{1}{2}$ " to 10 $\frac{1}{2}$ x 8 $\frac{1}{2}$ "; 15 designs for choreography, 16 x 11 $\frac{1}{2}$ " to 7 $\frac{3}{8}$ x 10 $\frac{3}{8}$ ". Purchase Fund. 137.45.1-67.

Also, a print.

DAVIS, James E. American, born 1901.

721 TRANSPARENCY. 1944. Translucent pigment on two sheets of cellulose acetate, 14 x 20 $\frac{1}{8}$ " each. Purchase Fund. 2.45.

DAVIS, Stuart. American, born 1894.

722 EGG BEATER No. 5. 1930. Oil on canvas, 50 $\frac{1}{8}$ x 32 $\frac{1}{4}$ ". Purchase Fund. 122.45.

723 NEW YORK WATERFRONT. (1938.) Gouache, 12 x 15 $\frac{7}{8}$ ". Given anonymously. 583.42.

Also, a rug (designed by the artist).

DEMUTH, Charles. American, 1883-1935.

723a VAUDEVILLE MUSICIANS. 1917. Watercolor, 13 x 8". Purchase Fund. 148.45.

723b DANCING SAILORS. 1918. Watercolor, 7 $\frac{7}{8}$ x 9 $\frac{7}{8}$ ". Purchase Fund. 147.45.

724 GRAPES AND TURNIPS. 1926. Watercolor, 13 $\frac{7}{8}$ x 19 $\frac{7}{8}$ ". Gift of Philip L. Goodwin. 123.45.

DESPIAU, Charles. French, born 1874.

725 ADOLESCENCE. (1921?) Bronze 25 $\frac{1}{8}$ " high. Gift of Frank Crowninshield. 615.43. Repr. *Bulletin*, vol. XI, no. 4, p. 6.

726 Sold 1944: MADAME HENRY DE WAROQUIER. (1927.) Bronze, 15 $\frac{3}{4}$ " high. Gift of Frank Crowninshield. 616.43.

DIX, Otto. German, born 1891.

727 TWO HEADS. 1921. Watercolor and pencil, 20 x 16 $\frac{1}{8}$ ". Purchase Fund. 124.45.

Also, a print.

DOS PRAZERES, Heitor. Brazilian, born 1918.

728 ST. JOHN'S DAY. 1942. Oil on canvas, 25 $\frac{1}{2}$ x 31 $\frac{3}{4}$ ". Inter-American Fund. 773.42. Repr. *Latin-Amer. Coll.*, p. 40.



EGAS, Camilo. Ecuadorian.
729 DREAM OF ECUADOR. 1929. Inter-American Fund.

ERNST, Jimmy. German.
730 THE FLYING DUTCHMAN. 18 $\frac{1}{8}$ ". Purchase Fund.
Also, a drawing.

EVERGOOD, Philip. American.
731 DON'T CRY, MOTHER. 18". Purchase Fund.
p. 65.

FEININGER, Lyonel. American.
732 VIADUCT. 1920. Oil on canvas, 25 $\frac{1}{2}$ x 31 $\frac{3}{4}$ ". Acquired through the Lillie P. Bliss Bequest. 71.44.

733 THE STEAMER "ODIN". 39 $\frac{1}{8}$ ". Acquired through the Lillie P. Bliss Bequest. 751.43. Repr. in color.

734 GLASSY SEA. 1934. Watercolor, 10 $\frac{5}{8}$ x 16 $\frac{3}{8}$ ". Acquired through the Lillie P. Bliss Bequest. 751.43. Repr. in color.
Also, comic strips and drawings.

FELIPE ORLANDO, Calisto Tanzi. Cuban.
735 WOMAN WASHING. 1918. Inter-American Fund.

FETT, William. American.
736 LANDSCAPE OF MICHIGAN. 19 $\frac{7}{8}$ ". Gift of James I. Thompson.

FIGARI, Pedro. Uruguayan.
737 CREOLE DANCE. Oil on canvas, 18 $\frac{1}{8}$ x 27". Acquired through the Hon. and Mrs. J. P. Morgan. 1.43. Repr. *Latin-Amer. Coll.*, p. 8.

GRAVES, Morris. American.
738 JOYOUS YOUNG PINE. (1942.) Oil on canvas, 53 $\frac{3}{8}$ x 27". Purchase Fund. 137.45.1-67.

GRIPPE, Peter. American.
739 THE CITY. (1942.) Oil on canvas, 20.43. Gift of Philip L. Goodwin.

GROSSER, Maurice. American.
740 THE PUSHCART. 1942. Gift of Briggs W. Buck.

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Hopper. 745

EGAS, Camilo. Ecuadorian, born 1899. Now in U.S.A.
729 DREAM OF ECUADOR. 1939. Oil on canvas, 20 x 25".
Inter-American Fund. 3.45.

ERNST, Jimmy. German, born 1920. Now in U.S.A.
730 THE FLYING DUTCHMAN. 1942. Oil on canvas, 20 x 18 1/2". Purchase Fund. 68.43.
Also, a drawing.

EVERGOOD, Philip. American, born 1901.
731 DON'T CRY, MOTHER. (1938-44.) Oil on canvas, 26 x 18". Purchase Fund. 120.44. Repr. *Art in Progress*, p. 65.

FEININGER, Lyonel. American, born 1871.
732 VIADUCT. 1920. Oil on canvas, 39 3/4 x 33 3/4". Acquired through the Lillie P. Bliss Bequest. 259.44.

733 THE STEAMER "ODIN" II. 1927. Oil on canvas, 26 1/2 x 39 1/2". Acquired through the Lillie P. Bliss Bequest. 751.43. Repr. in color, *Feininger, Hartley*, opp.p.32.

734 GLASSY SEA. 1934. Watercolor, pen and ink, charcoal, 10 5/8 x 16 3/8". Acquired by exchange.
Also, comic strips and a print.

FELIPE ORLANDO. Cuban, born 1911.
735 WOMAN WASHING. (1943.) Gouache, 15 3/8 x 11 1/4".
Inter-American Fund. 78.44.

FETT, William. American, born 1918.
736 LANDSCAPE OF MICHOACAN. 1942. Watercolor, 13 3/4 x 19 1/4". Gift of James Thrall Soby. 69.43.

FIGARI, Pedro. Uruguayan, 1861-1938.
737 CREOLE DANCE. Oil on cardboard, 32 x 20 1/2". Gift of the Hon. and Mrs. Robert Woods Bliss. 8.43. Repr. *Latin-Amer. Coll.*, p. 84.

GRAVES, Morris. American, born 1910.
738 JOYOUS YOUNG PINE. (1944.) Watercolor and gouache, 53 5/8 x 27". Purchase Fund (and exchange). 138.45.

GRIPPE, Peter. American, born 1912.
739 THE CITY. (1942.) Terra cotta, 9 1/2" high. Given anonymously. 20.43.

GROSSER, Maurice. American, born 1903.
740 THE PUSHCART. 1942. Oil on canvas, 19 1/2 x 26 1/8". Gift of Briggs W. Buchanan. 575.43.

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

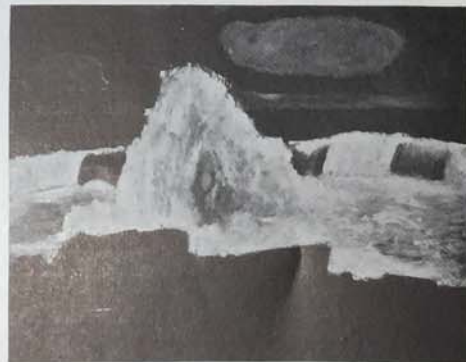
741 MY BROTHER. 1942. Oil on wood, 15 7/8 x 12 3/4". Inter-American Fund. 699.42. Repr. *Latin-Amer. Coll.*, p. 55.
Also, a drawing.

GUERRERO GALVÁN, Jesús. Mexican, born 1910.
742 THE CHILDREN. 1939. Oil on canvas, 53 3/4 x 43 1/4". Inter-American Fund. 2.43. Repr. *Latin-Amer. Coll.*, p. 73.
Also, 2 drawings.

GUIDO, Alfredo. Argentine, born 1892.
743 STEVEDORES RESTING. (1938.) Tempera, 21 1/8 x 18 1/8". Inter-American Fund. 702.42. Repr. *Latin-Amer. Coll.*, p. 22.
Also, prints.

HARTLEY, Marsden. American, 1877-1943.
744 EVENING STORM, SCHOODIC, MAINE. 1942. Oil on composition board, 30 x 40". Acquired through the Lillie P. Bliss Bequest. 66.43.

Hartley. 744



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Klee. 750

- HOPPER, Edward. American, born 1882.
745 GAS. (1940.) Oil on canvas, 26 $\frac{1}{4}$ x 40 $\frac{1}{4}$ ". Mrs. Simon Guggenheim Fund. 577.43. Repr. in color, *Romantic Ptg.*, opp. p. 38.
- JULES, Mervin. American, born 1912.
746 THE LITTLE PRESSER. (1943.) Oil on composition board, 11 $\frac{1}{2}$ x 11 $\frac{3}{8}$ ". Purchase Fund. 617.43.
- KAHLO, Frida. Mexican, born 1910.
747 SELF-PORTRAIT WITH CROPPED HAIR. 1940. Oil on canvas, 15 $\frac{3}{4}$ x 11". Gift of Edgar J. Kaufmann, Jr. 3.43. Repr. *Latin-Amer. Coll.*, p. 77.
- KANDINSKY, Wassily. Russian, 1866-1944. Worked in Germany and France.
748 COMPOSITION VII, FRAGMENT I. (1913.) Oil on canvas, 34 $\frac{7}{8}$ x 39 $\frac{3}{8}$ ". Acquired through the Lillie P. Bliss Bequest. 618.43.
Also, a print.
- KLEE, Paul. Swiss, 1879-1940. Worked in Germany.
749 DEMON ABOVE THE SHIPS. 1916. Watercolor, 9 x 7 $\frac{3}{8}$ ". Acquired through the Lillie P. Bliss Bequest. 122.44. Repr. in color, *Paul Klee*, 1945 edition.
- 750 CHRISTIAN SECTARIAN. 1920. Watercolor and ink, 10 $\frac{3}{8}$ x 6 $\frac{5}{8}$ ". Purchase Fund. 121.44.
Also, lithographs with watercolor, and other prints.

- KNATHS, Karl. American, born 1891.
751 STILL LIFE WITH GIORGIONE BOOK. (1941.) Oil on canvas, 40 x 20". Gift of John S. Newberry, Jr. 140.44. Repr. *Art in Progress*, p. 83.
- KUNIYOSHI, Yasuo. American, born Japan 1893.
752 UPSIDE DOWN TABLE AND MASK. 1940. Oil on canvas, 60 $\frac{1}{8}$ x 35 $\frac{1}{2}$ ". Acquired through the Lillie P. Bliss Bequest. 125.44.
- LAM, Wifredo. Cuban, born 1902.
753 SATAN. 1942. Gouache, 41 $\frac{7}{8}$ x 34". Inter-American Fund. 710.42. Repr. *Latin-Amer. Coll.*, p. 52.
- 754 THE JUNGLE. 1943. Gouache on paper mounted on canvas, 94 $\frac{1}{4}$ x 90 $\frac{1}{2}$ ". Inter-American Fund. 140.45.
- LÉGER, Fernand. French, born 1881. Now in U.S.A.
755 VERDUN: THE TRENCH DIGGERS. 1916. Watercolor, 14 $\frac{1}{8}$ x 10 $\frac{3}{8}$ ". Purchase Fund. 142.44.
- 756 THE GREAT JULIE. 1945. Oil on canvas, 44 x 50 $\frac{1}{8}$ ". Purchase Fund. 141.45.
Also, a print.

Kuniyoshi. 752



Kandinsky. 748



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(1941.) Oil on
Newberry, Jr.
span 1893.
40. Oil on canvas,
Lillie P. Bliss
Inter-American
p. 52.
per mounted on
Fund. 140.45.
ow in U.S.A.
916. Watercolor,
vas, 44 x 50 1/8".



Lam. 754

Kandinsky. 748



Leger. 756



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Marin. 767



Masson. 768

- LÉONID. Russian, born 1896. Works in France.
 757 THE SHRIMP FISHERMEN. 1937. Oil on canvas, 21¼ x 31¼". Gift of Mr. and Mrs. James Thrall Soby. 578.43.
- LEVI, Julian. American, born 1900.
 758 PORTRAIT OF SUBA. 1944. Oil on canvas, 28½ x 19¾". Purchase Fund (and exchange). 262.44.
- LIPCHITZ, Jacques. French, born Lithuania 1891. Now in U.S.A.
 759 BLOSSOMING. (1941-42.) Bronze, 21½" high. Given anonymously. 619.43. Repr. *Art in Progress*, p. 142.
 760 EXCHANGED 1943: BARBARA. (1942.) Gilded bronze, 15¾" high. Gift of Mrs. Stanley Resor. 590.42. Also, 2 prints.
- LOPEZ, José Dolores. American, c. 1880-c. 1939.
 761 ADAM AND EVE AND THE TREE OF LIFE. Cottonwood, tree 24¾" high. Gift of Mrs. Meredith Hare. 106.43a-d. Repr. *Bulletin*, vol. X, no. 5-6, p. 10.

- MACIVER, Loren. American, born 1909.
 762 RED VOTIVE LIGHTS. (1943.) Oil on wood, 20 x 25½". Purchase Fund. 4.45.
- MAILLOL, Aristide. French, 1861-1944.
 763 SEATED FIGURE. Terra cotta, 9" high. Gift of Mrs. Saidie A. May. 391.42.
- MARCKS, Gerhard. German, born 1889.
 764 SEATED YOUTH. (1937.) Bronze, 17½" high. Purchase Fund. 132.45.
- MARIANO (Mariano Rodríguez). Cuban, born 1912.
 765 THE COCK. 1941. Oil on canvas, 29¼ x 25½". Gift of the Comisión Nacional Cubana de Cooperación Intelectual. 30.42. Repr. *Latin-Amer. Coll.*, p. 52.
 766 FIGURES IN A LANDSCAPE. 1942. Watercolor, 23 x 28". Inter-American Fund. 718.42.
- MARIN, John. American, born 1870.
 767 LOWER MANHATTAN (COMPOSING DERIVED FROM TOP OF WOOLWORTH). 1922. Watercolor, 21½ x 26¾". Purchase Fund. 143.45.
- MASSON, André. French, born 1896. Now in U.S.A.
 768 LEONARDO DA VINCI AND ISABELLA D'ESTE. 1942. Oil on canvas, 39¾ x 50". Given anonymously. 72.43.
 769 WEREWOLF. 1944. Pastel and ink, 18 x 24". Purchase Fund. 126.44.
 Also, a drawing, and 4 drawings on extended loan.

Levi. 758



Maillol. 763



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wood, 20 x 25 1/8".
gh. Gift of Mrs.
" high. Purchase
c, born 1912.
x 25 1/8". Gift of
Cooperación In-
oll., p. 52.
ercolor, 23 x 28".
RIVED FROM TOP
21 1/8 x 26 7/8".
w in U.S.A.
s'ESTE. 1942. Oil
ously. 72.43.
x 24". Purchase
tended loan.



Matta. 771

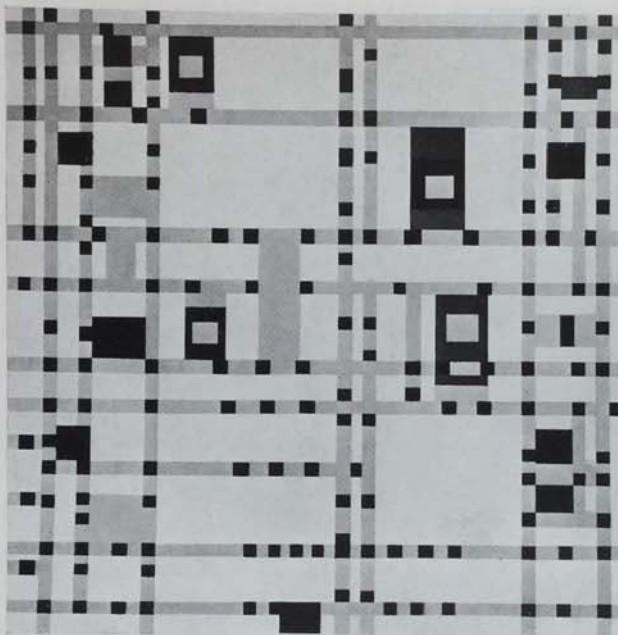
Maillol. 763



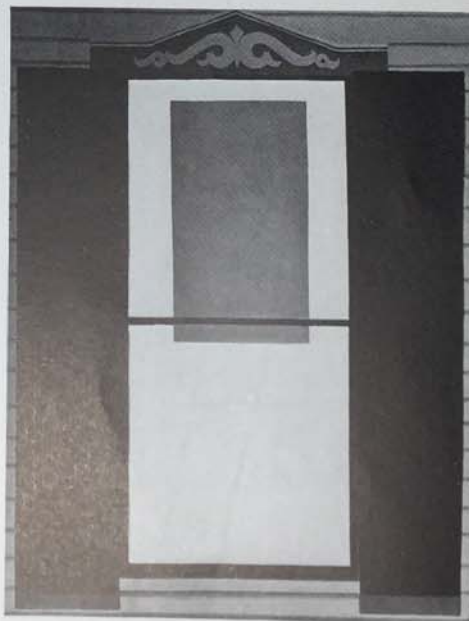
Modigliani. 683 in Painting and Sculpture in the Museum of Modern Art



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Mondrian. 775



O'Keeffe. 783

- MATTA (Sebastian A. born 1912. Now in
770 HANGING MAN. (Gift of Charles E.
771 LE VERTIGE D'É • 99". Given anony
MÉRIDA, Carlos, M.
772 TEMPO IN RED N Inter-American F p. 68.
Also, prints.
MEZA, Guillermo, M.
773 DEMONSTRATION. Gift of Samuel Amer. Coll., p. 78
Also, 2 drawings.
MIRO, Joan. Spanish.
774 THE BEAUTIFUL A PAIR OF LOVERS Fund. 7.45.
Also, prints.
MONDRIAN, Piet. D.
775 BROADWAY BOOG • 50 x 50". Given at
MONTENEGRO, Jul in Ecuador.
776 SOLIDARITY. Pen American Fund.

Miro. 774



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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MATTA (Sebastian Antonio Matta Echaurren). Chilean, born 1912. Now in U.S.A.

770 HANGING MAN. (1942.) Oil on canvas, 38¼ x 51¼". Gift of Charles E. Merrill. 579.43.

771 LE VERTIGE D'ÉROS. (1944.) Oil on canvas, 77 x 99". Given anonymously. 65.44.

MÉRIDA, Carlos. Mexican, born 1893.

772 TEMPO IN RED MAJOR. 1942. Crayon, 17⅞ x 23⅞". Inter-American Fund. 738.42. Repr. *Latin-Amer. Coll.*, p. 68.

Also, prints.

MEZA, Guillermo. Mexican, born 1917.

773 DEMONSTRATION. (1942.) Oil on canvas, 19¾ x 39¾". Gift of Samuel A. Lewisohn. 739.42. Repr. *Latin-Amer. Coll.*, p. 78.

Also, 2 drawings.

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

774 THE BEAUTIFUL BIRD REVEALING THE UNKNOWN TO A PAIR OF LOVERS. 1941. Gouache, 18 x 15". Purchase Fund. 7.45.

Also, prints.

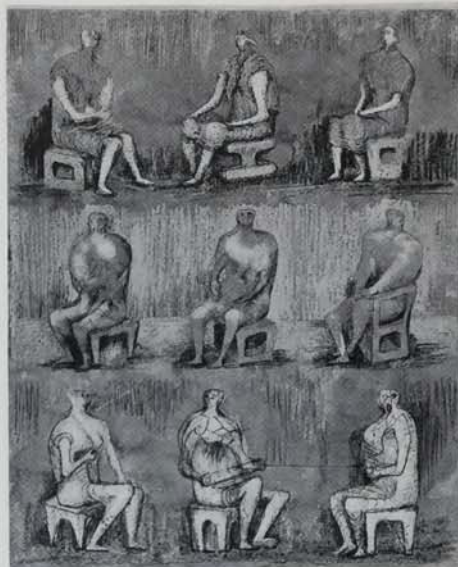
MONDRIAN, Piet. Dutch, 1872-1944.

775 BROADWAY BOOGIE WOOGIE. 1942-43. Oil on canvas, 50 x 50". Given anonymously. 73.43.

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

776 SOLIDARITY. Pen and watercolor, 19⅝ x 22⅞". Inter-American Fund. 745.42.

Miro. 774



Moore. 777

MOORE, Henry. English, born 1898.

777 SEATED FIGURES, No. 2. 1942. Colored crayon, wash and ink, 22⅝ x 18⅞". Acquired through the Lillie P. Bliss Bequest. 74.43.

Also, a drawing.

MORENO, Rafael. Cuban, born Spain 1887.

778 THE FARM. (1943.) Oil on canvas, 39 x 78⅞". Inter-American Fund. 12.44.

779 PARADISE. (1943.) Oil on canvas, 39 x 77½". Extended loan from Henry Church. E.L.44.495. Repr. *Bulletin*, vol. XI, no. 5, p. 6.

MOTHERWELL, Robert. American, born 1915.

780 PANCHO VILLA, DEAD AND ALIVE. 1943. Gouache and oil with collage, 28 x 35⅞". Purchase Fund. 77.44.

MUSE, Isaac Lane. American, born 1906.

781 COMPOSITION WITH BIRD AND SHELLS. 1941. Watercolor, 12⅝ x 20". Gift of Mrs. Wallace M. Seudder. 77.43.

O'GORMAN, Juan. Mexican, born 1905.

782 THE SAND MINES OF TETELPA. 1942. Tempera on composition board, 22¼ x 18". Gift of Edgar J. Kaufmann, Jr. 751.42. Repr. *Latin-Amer. Coll.*, p. 71.

O'KEEFE, Georgia. American, born 1887.

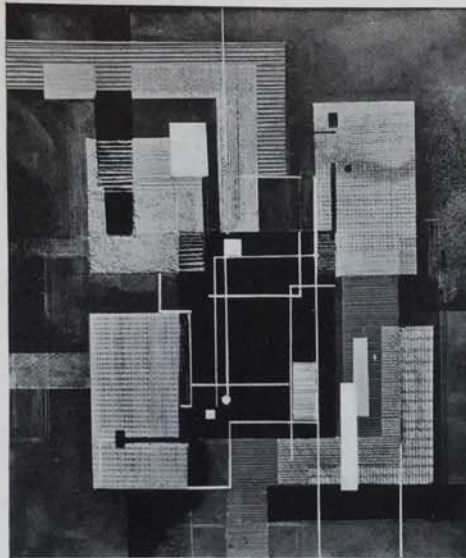
783 LAKE GEORGE WINDOW. 1927. Oil on canvas, 40 x 30". Bequest of Richard D. Brixey (by exchange). 144.45.

OROZCO, José Clemente. Mexican, born 1883.

784 SELF-PORTRAIT. 1940. Tempera on cardboard, 20¼ x 23¾". Inter-American Fund. 605.42. Repr. *Latin-Amer. Coll.*, p. 61.

Also, 2 drawings, and prints.

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Pereira. 685 in *Painting and Sculpture in the Museum of Modern Art*

Peláez. 787



PACENZA, Onofrio A. Argentine, born 1902.

785 *END OF THE STREET*. 1936. Oil on canvas, 33 $\frac{3}{8}$ x 41 $\frac{3}{8}$ ". Inter-American Fund. 212.42.

PELÁEZ del Casal, Amelia. Cuban, born 1897.

786 *STILL LIFE IN RED*. 1938. Oil on canvas, 27 $\frac{1}{4}$ x 33 $\frac{1}{8}$ ". Inter-American Fund. 162.42. Repr. *Latin-Amer. Coll.*, p. 49.

787 *FISHES*. 1943. Oil on canvas, 45 $\frac{1}{2}$ x 35 $\frac{1}{8}$ ". Inter-American Fund. 80.44.

788 *GIRLS*. 1943. Watercolor, 25 x 27 $\frac{5}{8}$ ". Inter-American Fund. 81.44.

Also, a drawing.



Picasso. 790

PICASSO, Pablo. Spanish, born 1881. Lives in Paris.

789 *FERNANDE*. (1908.) Oil on canvas, 24 $\frac{1}{4}$ x 16 $\frac{3}{4}$ ". Extended loan from Henry Church. E.L.44.1564. Repr. *20th C. Portraits*, p. 49.

790 *FRUIT DISH*. (1909.) Oil on canvas, 29 $\frac{1}{4}$ x 24". Acquired through the Lillie P. Bliss Bequest. 263.44. Also, 3 drawings, and prints.

PICKENS, Alton. American, born 1917.

791 *THE BLUE DOLL*. 1942. Oil on canvas, 42 $\frac{7}{8}$ x 35". Purchase Fund. 622.43.

POLLOCK, Jackson. American, born 1912.

792 *THE SHE-WOLF*. 1943. Oil on canvas, 41 $\frac{7}{8}$ x 67". Purchase Fund. 82.44.

PONCE DE LEÓN

793 *TWO WOMEN*. I of Dr. C. M. Amer. Coll., p. Also, 2 drawings

PORTOCARRERO

794 *ANGELS*. 1941. sketchbook. I 771.42. 1-25. B

REDWOOD, Junius

795 *NIGHT SCENE*. Purchase Fund

RODRÍGUEZ LO

796 *BEYOND DESP*. Inter-American p. 72.

Also, a drawing

RUIZ, Antonio. M

797 *THE NEW RIC*. Inter-American p. 70.

SCARAVAGLION

798 *VINCENT CAN*. anonymously *Portraits*, p. 76

SCHLEMMER, O

799 *BAUHAUS STA*. 44 $\frac{3}{4}$ ". Given p. 192.

SECONZAC, Andr

800 *ROAD AND CR*. Frank Crownin

Also, a drawing

SHAHN, Ben. Am

801 *WELDERS*. (19 • 22 x 39 $\frac{3}{4}$ ". Pu

SHARRER, Honor

802 *WORKERS AND* board, 11 $\frac{5}{8}$ x 3

SMITH, David. A

803 *HEAD*. 1938. C Merrill. 110.43

STELLA, Joseph.

804 *FACTORIES*. 19 • through the Li

STUEMPFEG, W

805 *CAPE MAY*. (I through the 1 *Romantic Ptg.*

TAMAYO, Rufino

806 *WOMAN WITH* 30". Gift of fr

TANGUY, Yves. I

807 *SLOWLY TOW* • 42 x 36". Gift Also, prints.

TCHELITCHEW

U.S.A. 808 *FALLEN RIDE*. Gift of Bernar

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n 1902.
 canvas, 33 $\frac{3}{4}$ x 41 $\frac{3}{8}$ ".
 born 1897.
 canvas, 27 $\frac{1}{4}$ x 33 $\frac{1}{8}$ ".
 r. *Latin-Amer. Coll.*,
 5 $\frac{1}{2}$ x 35 $\frac{1}{8}$ ". Inter-
 3 $\frac{3}{8}$ ". Inter-American



Lives in Paris.
 s. 24 $\frac{1}{4}$ x 16 $\frac{3}{4}$ ". Ex-
 . E.L.44.1564. Repr.
 vas, 29 $\frac{1}{4}$ x 24". Ac-
 Bequest. 263.44.
 017.
 vas, 42 $\frac{7}{8}$ x 35". Pur-
 1912.
 vas, 41 $\frac{3}{8}$ x 67". Pur-

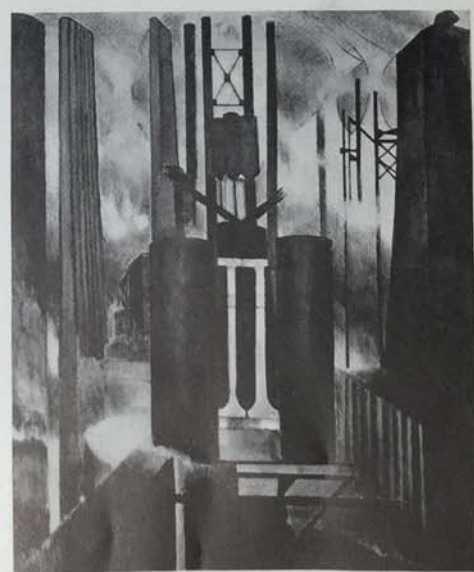
- PONCE DE LEÓN, Fidelio. Cuban, born 1895.
 793 **TWO WOMEN**. 1934. Oil on canvas, 39 $\frac{1}{4}$ x 39 $\frac{3}{8}$ ". Gift of Dr. C. M. Ramírez Corría. 606.42. Repr. *Latin-Amer. Coll.*, p. 48.
Also, 2 drawings.
- PORTOCARRERO, René. Cuban, born 1912.
 794 **ANGELS**. 1941. 25 watercolor and ink drawings in sketchbook, 10 x 13 $\frac{3}{8}$ ". Inter-American Fund. 771.42. 1-25. Repr. (771.42.2) *Latin-Amer. Coll.*, p. 51.
- REDWOOD, Junius. American, born 1917.
 795 **NIGHT SCENE**. (1941.) Oil on cardboard, 43 $\frac{3}{8}$ x 33 $\frac{3}{8}$ ". Purchase Fund. 755.43.
- RODRÍGUEZ LOZANO, Manuel. Mexican, born 1896.
 796 **BEYOND DESPAIR**. 1940. Oil on canvas, 33 $\frac{1}{8}$ x 27 $\frac{3}{8}$ ". Inter-American Fund. 5.43. Repr. *Latin-Amer. Coll.*, p. 72.
Also, a drawing.
- RUIZ, Antonio. Mexican, born 1897.
 797 **THE NEW RICH**. 1941. Oil on canvas, 12 $\frac{5}{8}$ x 16 $\frac{5}{8}$ ". Inter-American Fund. 6.43. Repr. *Latin-Amer. Coll.*, p. 70.
- SCARAVAGLIONE, Concetta. American, born 1900.
 798 **VINCENT CANADÉ**. (1927?) Bronze, 11" high. Given anonymously (by exchange). 18.43. Repr. *20th C. Portraits*, p. 76.
- SCHLEMMER, Oskar. German, 1888-1943.
 799 **BAUHAUS STAIRWAY**. (c. 1929.) Oil on canvas, 63 $\frac{3}{4}$ x 44 $\frac{3}{4}$ ". Given anonymously. 597.42. Repr. *Bauhaus*, p. 192.
- SEGONZAC, André Dunoyer de. French, born 1885.
 800 **ROAD AND CRANE**. Watercolor, 24 $\frac{7}{8}$ x 18 $\frac{7}{8}$ ". Gift of Frank Crowninshield. 625.43.
Also, a drawing.
- SHAHN, Ben. American, born Russia 1898.
 801 **WELDERS**. (1944.) Tempera on composition board, 22 x 39 $\frac{3}{4}$ ". Purchase Fund. 264.44.
- SHARRER, Honoré. American, born 1920.
 802 **WORKERS AND PAINTINGS**. 1943. Oil on composition board, 11 $\frac{5}{8}$ x 37". Gift of Lincoln Kirstein. 17.44.
- SMITH, David. American, born 1906.
 803 **HEAD**. 1938. Cast iron, 19 $\frac{3}{4}$ " high. Gift of Charles E. Merrill. 110.43.
- STELLA, Joseph. American, born Italy 1880.
 804 **FACTORIES**. 1918. Oil on burlap, 56 x 46". Acquired through the Lillie P. Bliss Bequest. 756.43.
- STUEMPFIG, Walter. American, born 1914.
 805 **CAPE MAY**. (1943.) Oil on canvas, 28 x 35". Acquired through the Lillie P. Bliss Bequest. 757.43. Repr. *Romantic Ptg.*, p. 124.
- TAMAYO, Rufino. Mexican, born 1899. Now in U.S.A.
 806 **WOMAN WITH PINEAPPLE**. 1941. Oil on canvas, 40 x 30". Gift of friends of the artist. 79.43.
- TANGUY, Yves. French, born 1900. Now in U.S.A.
 807 **SLOWLY TOWARD THE NORTH**. 1942. Oil on canvas, 42 x 36". Gift of Philip Johnson. 627.43.
Also, prints.
- TCHELITCHEW, Pavel. Russian, born 1898. Now in U.S.A.
 808 **FALLEN RIDER**. 1930. Oil on canvas, 21 $\frac{1}{4}$ x 28 $\frac{3}{4}$ ". Gift of Bernard Davis. 600.42. Repr. *Tchelitchev*, p. 49.



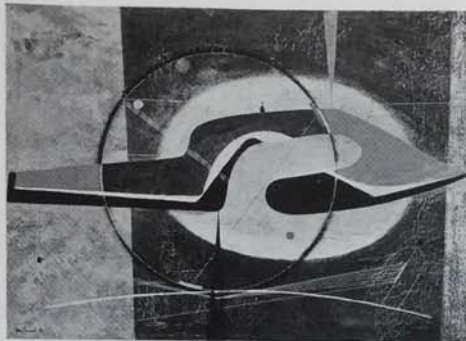
Shahn. 801

- 809 **AUTUMN LEAF** (study for **HIDE-AND-SEEK**). 1939. Gouache, 10 $\frac{1}{2}$ x 8 $\frac{1}{4}$ ". Mrs. Simon Guggenheim Fund. 598.42.
- 810 **Study for HIDE-AND-SEEK**. 1940. Watercolor and ink, 13 $\frac{7}{8}$ x 16 $\frac{3}{4}$ ". Mrs. Simon Guggenheim Fund. 599.42. Repr. *Tchelitchev*, p. 86.
- 811 **BALUSTRADE**: design for costume for the ballet produced by the Ballet Russe. 1941. Gouache, 16 x 8 $\frac{5}{8}$ ". Gift of the artist. 137.44.
- 812 **PAS DE DEUX**: design for costume. 1942. Gouache, 14 $\frac{3}{8}$ x 11 $\frac{3}{8}$ ". Gift of Lincoln Kirstein. 25.43.
- 813 **APOLLON MUSAGÈTE**: 2 designs for scenery for the ballet. 1942. Gouache, 14 x 25". Gift of Lincoln Kirstein. 24.43.1-2.
Also, 2 drawings.

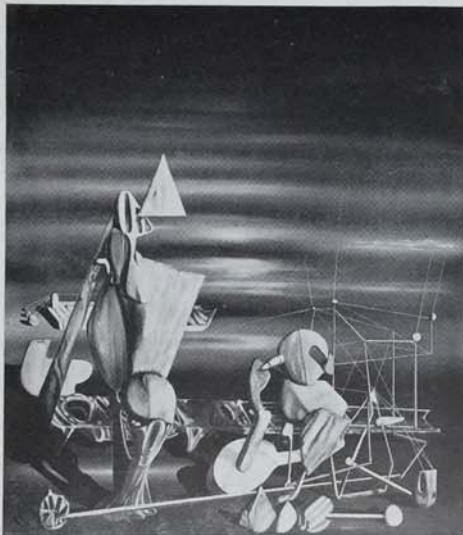
Stella. 804



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Tunnard. 818



Tanguy. 807

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

814 PORTRAIT OF MY MOTHER. 1937. Oil on cardboard, 9 1/8 x 6 1/8". Gift of Samuel A. Lewisohn (by exchange). 796.42. Repr. *Latin-Amer. Coll.*, p. 72.

TOBEY, Mark. American, born 1890.

815 THREADING LIGHT. 1942. Tempera on cardboard, 29 3/8 x 19 1/2". Purchase Fund. 86.44.

TORRES GARCÍA, Joaquín. Uruguayan, born 1874.

816 COMPOSITION. 1932. Oil on canvas, 28 1/4 x 19 3/4". Gift of Dr. Román Fresnedo Siri. 611.42.

817 THE PORT. 1942. Oil on cardboard, 31 3/8 x 39 7/8". Inter-American Fund. 801.42. Repr. *Latin-Amer. Coll.*, p. 86.

TUNNARD, John. English, born 1900.

818 FUGUE. 1938. Oil on composition board, 24 x 34 1/8". Acquired through the Lillie P. Bliss Bequest. 19.43.

URTEAGA, Mario. Peruvian, born 1875.

819 BURIAL OF AN ILLUSTRIOUS MAN. 1936. Oil on canvas, 23 x 32 1/2". Inter-American Fund. 806.42. Repr. *Latin-Amer. Coll.*, p. 83.

UTRILLO, Maurice. French, born 1883.

820 RUE DE CRIMÉE, PARIS. (c. 1910.) Oil on canvas, 28 7/8 x 39 3/8". Extended loan from Henry Church. E.L.43.2383. Repr. MMA Color Print, no. 11.

Torres García. 816



VARGAS, Raúl. Chi
821 THE DANCER. 15
high. Inter-Am
Amer. Coll., p. 4

VINCENT, René. B
822 COCK FIGHT. 15
American Fund.

WEBER, Max. Ame
823 THE GERANIUM
Acquired throug
Repr. *Art in Pro*

824 THE TWO MUS
• 30 1/8". Bequest
19.44.

825 THE RIVER. (19
of Richard D. B
826 INTERIOR WITH
Bequest of Rich

ZALCE, Alfredo. M
827 PIRULÍ. 1939. O
Fund. 810.42. R
Also, prints, pos

Utrillo. 8



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ican, born 1916.
 7. Oil on cardboard,
 visohn (by exchange).
 p. 72.
 pera on cardboard,
 44.
 ryan, born 1874.
 s, 28¼ x 19¾". Gift
 42.
 , 31¾ x 39¾". Inter-
 tin-Amer. Coll., p. 86.
 0.
 a board, 24 x 34¾".
 liss Bequest. 19.43.
 875.
 1936. Oil on canvas,
 und. 806.42. Repr.
 83.
 10.) Oil on canvas,
 rom Henry Church.
 Print, no. 11.

- VARGAS, Raúl. Chilean, born 1908.
 821 THE DANCER, INÉS PISARRO. 1941. Terra cotta, 11½" high. Inter-American Fund. 220.42. Repr. *Latin-Amer. Coll.*, p. 42.
- VINCENT, René. Haitian, born 1911.
 822 COCK FIGHT. 1940. Oil on canvas, 18 x 26". Inter-American Fund. 150.44.
- WEBER, Max. American, born Russia 1881.
 823 THE GERANIUM. 1911. Oil on canvas, 39¾ x 32¼". Acquired through the Lillie P. Bliss Bequest. 18.44. Repr. *Art in Progress*, p. 52.
 824 THE TWO MUSICIANS. (1917.) Oil on canvas, 40½ x 30½". Bequest of Richard D. Brixey (by exchange). 19.44.
 825 THE RIVER. (1926.) Oil on canvas, 25 x 31". Bequest of Richard D. Brixey. 120.43. Repr. *Weber*, no. 83.
 826 INTERIOR WITH FIGURES. 1918. Gouache, 4¾ x 4½". Bequest of Richard D. Brixey. 116.43.
- ZALCE, Alfredo. Mexican, born 1908.
 827 PIRULÍ. 1939. Oil on wood, 15 x 21¾". Inter-American Fund. 810.42. Repr. *Latin-Amer. Coll.*, p. 76.
Also, prints, posters and broadsides.



Weber. 824

Utrillo. 820



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INDEX OF ARTISTS BY MEDIUM AND NATIONALITY

Note: An asterisk (*) precedes the names of artists of foreign nationality now living in the U.S.A.

Paintings in Oil, Tempera, etc.

ARGENTINE: Pacenza.
 BRAZILIAN: Cardoso Junior; Dos Prazeres.
 CHILEAN: *Matta.
 COLOMBIAN: Ariza.
 CUBAN: Bermúdez; *Carreño; Mariano; Moreno; Peláez; Ponce de Leon.
 DUTCH: Mondrian.
 ECUADORIAN: *Egas; Guayasamín.
 ENGLISH: Tunnard.
 FRENCH AND SCHOOL OF PARIS: Balthus; *Berman; Braque; *Chagall; *Léger; Léonid; *Masson; *Matta; Mondrian; Picasso; *Tanguy; *Tchelitchew; Utrillo.
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 U.S.A.: Admiral; Barnes; Berman (Eugene); Bertoia; Bloom; Blume; Burlin; Davis (James); Davis (Stuart); Ernst (Jimmy); Evergood; Feininger; Grosser; Hartley; Hopper; Jules; Knaths; Kuniyoshi; Levi; MacIver; O'Keeffe; Pickens; Pollock; Redwood; Shahn; Sharrer; Stella; Stuempfig; Weber.

Watercolors, Gouaches, Pastels, etc.

ARGENTINE: Guido.
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 CUBAN: Felipe Orlando; Lam; Mariano; Peláez; Portocarrero.
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Color Collages, etc.

U.S.A.: Motherwell.

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CHILEAN: Vargas.
 FRENCH AND SCHOOL OF PARIS: Archipenko; Brancusi; Despiau; *Lipehitz; Maillol.
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 U.S.A.: Archipenko; Calder; Callery; Grippe; Lopez; Scaravaglione; Smith (David).

Constructions, Mobiles, Jewelry, etc.

U.S.A.: Calder.

Publications of The Museum of Modern Art Referred to by Abbreviation in the Text

Americans 1942	<i>Americans 1942: 18 Artists from 9 States.</i> 1942.	Picasso	<i>Picasso: Forty Years of his Art.</i> 1939. Out of print.
Art in Progress	<i>Art in Progress.</i> 1944.	Romantic Ptg.	<i>Romantic Printing in America.</i> 1943.
Bauhaus	<i>Bauhaus. 1919-1928.</i> 1933. Out of print.	Tchelitchew	<i>Tchelitchew: Paintings and Drawings.</i> 1942.
Bulletin	<i>The Bulletin of the Museum of Modern Art,</i> vols. X-XII.	20th C. Portraits	<i>Twentieth Century Portraits.</i> 1942. Out of print.
Calder	<i>Alexander Calder.</i> 1944.	Weber	<i>Max Weber: Retrospective Exhibition, 1907-1930.</i> 1930. Out of print.
Feininger, Hartley	<i>Lyonel Feininger, Marsden Hartley.</i> 1944.	What Is Modern Ptg?	<i>What Is Modern Painting?</i> 1943.
Latin-Amer. Coll.	<i>The Latin-American Collection of the Museum of Modern Art.</i> 1943.		

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SUPPLEMENT TO PAINTING AND SCULPTURE IN THE MUSEUM OF MODERN ART,
1942

ADMIRAL, Virginia. American, born 1915.

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

ARCHIPENKO, Alexander. American, born Russia 1887.

692 Woman Combing Her Hair. (1915.) Bronze, 13 3/4" high.
Acquired through the Lillie P. Bliss Bequest. 581.43.

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

693 Portrait of André Derain. 1936. Oil on wood, 44 3/8 x 28 1/2".
Acquired through the Lillie P. Bliss Bequest. 67.44.

BARNES, Matthew. American, born Scotland 1880.

694 High Peak. 1936. Oil on canvas, 36 1/2 x 42 1/4". Acquired
through the Lillie P. Bliss Bequest. 745.43.

BEN-ZION. American, born Ukraine 1897.

695- In Memory of the Massacred Jews of Nazi Europe. (1943.) Two
696 gouaches from a portfolio of 14, 24 x 19". Given anonymously.
2.44, 3.44.

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

697 The Tower in the Quarry. 1934. Oil on cardboard, 23 3/8 x
36 x 1/4". Gift of Briggs W. Buchanan. 609.43.

BERMÚDEZ, Cundo. Cuban, born 1914.

698 Barber Shop. 1942. Oil on canvas, 25 1/8 x 21 1/8". Inter-
American Fund. 68.44.

BERTOIA, Harry. American, born Italy 1915.

699 Monoprint. (1944.) Oil on paper printed with movable forms,
19 x 24 7/8". Purchase Fund. 255.44.

BLOOM, Hyman. American, born Latvia 1913.

700 The Synagogue. (c. 1940.) Oil on canvas, 65 1/4 x 46 3/4".
Acquired through the Lillie P. Bliss Bequest. 611.43.

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2.

BLUME, Peter. American, born Russia 1906.

701 Eternal City. 1934-37. Oil on composition board, 34 x 47 7/8".
Mrs. Simon Guggenheim Fund. 574.42.

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

702 The New-born. (1915.) Bronze (1920), 8 1/4" long, 5 3/4"
high. Acquired through the Lillie P. Bliss Bequest. 605.43.

BRAQUE, Georges. French, born 1881.

703 Road near Estaque. (1908.) Oil on canvas, 23 1/2 x 19 1/2".
Given anonymously (by exchange). 103.43.

BURLIN, Paul. American, born 1886.

704 Fallen Angel. (1943.) Oil on canvas, 13 x 16 1/8". Purchase
Fund. 104.43.

CALDER, Alexander. American, born 1898.

705 The Horse. (1928.) Boxwood, 34 3/4" long. Acquired through
the Lillie P. Bliss Bequest. 747.43.

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

707 Necklace. (1941.) Hammered silver, circumference 27". Pur-
chase Fund. 748.43.

708 Constellation with Red Object. (1943.) Wood and steel rods,
25 1/2" high. Purchase Fund. 746.43.

CALLERY, Mary. American, born 1903.

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

CARRENO, Mario. Cuban, born 1913.

710 Vase of Flowers. 1943. Ducco on composition board, 41 x 31".
Inter-American Fund. 70.44.

CASTELLANOS, Julio. Mexican, born 1905.

711 The Angel Kidnappers (Los Robachicos). (1943.) Oil on canvas,
22 5/8 x 37 3/8". Inter-American Fund. 6.44.

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

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

713 Time is a River without Banks. 1930-39. Oil on canvas,
39 3/8 x 32". Given anonymously. 612.43.

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3.

CRISTOFANETTI, Francesco. American, born Italy 1901.

714 Festival. (1942.) Oil on canvas, 45 1/8 x 75". Gift of the Advisory Committee. 749.43.

DAVIS, James E. American, born 1901.

715 Transparency. 1944. Transparent pigment on acetate cellulose sheeting, 20 x 30". Purchase Fund. 2.45.

DAVIS, Stuart. American, born 1894.

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

Also, a rug (designed by the artist).

DESPIAU, Charles. French, born 1874.

717 Adolescence. (1921?) Bronze 25 1/8" high. Gift of Frank Crowninshield. 615.43.

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

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

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

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

720 The Flying Dutchman. 1942. Oil on canvas, 20 x 18 1/8". Purchase Fund. 68.43.

EURICH, Richard. English, born 1903.

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

EVERGOOD, Philip. American, born 1901.

722 Don't Cry, Mother. (1938-44.) Oil on canvas, 26 x 18". Purchase Fund. 120.44.

FEININGER, Lyonel. American, born 1871.

723 Viaduct. 1920, oil on canvas, 39 3/4 x 33 3/4". Purchase Fund. 259.44.

724 The Steamer "Odin" II. 1927. Oil on canvas, 26 1/2 x 39 1/2". Acquired through the Lillie P. Bliss Bequest. 751.43.

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4.

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

FELIPE ORLANDO. Cuban, born 1911.

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

FETT, William. American, born 1918.

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

GRIPPE, Peter. American, born 1912.

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

GROSSER, Maurice. American, born 1903.

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

HARTLEY, Marsden. American, 1877 -1943.

730 Evening Storm, Schoodic, Maine. 1942. Oil on composition board, 30 x 40". Acquired through the Lillie P. Bliss Bequest. 66.43.

HOPPER, Edward. American, born 1882.

731 Gas. (1940.) Oil on canvas, 26 1/4 x 40 1/4". Mrs. Simon Guggenheim Fund. 577.43.

JULES, Mervin. American, born 1912.

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

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

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

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

734 Demon above the Ships. 1916. Watercolor, 9 x 7 7/8". Purchase Fund. 122.44.

735 Christian Sectarian. 1920. Watercolor and ink, 10 1/8 x 6 5/8". Purchase Fund. 121.44.

Also, lithographie with watercolor.

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5.

KNATHS, Karl. American, born 1891.

736 Still Life with Giorgione Book. (1941.) Oil on canvas, 40 x 20". Gift of John S. Newberry, Jr. 140.44.

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

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

KUNIYOSHI, Yasuo. American, born Japan 1893.

738 Upside Down Table and Mask. 1940. Oil on canvas, 60 1/8 x 35 1/2". Purchase Fund. 125.44.

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

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

LEONID. Russian, born 1896. Works in France.

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

LEVI, Julian. American, born 1900.

741 Portrait of Suba. 1944. Oil on canvas, 28 1/8 x 19 7/8". Purchase Fund (and exchange). 262.44.

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

742 Blossoming. (1941-42.) Bronze, 21 1/2" high. Given anonymously. 619.43.

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

Also, a print.

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

744 Adam and Eve and the Tree of Life. Cottonwood, tree 24 7/8" high. Gift of Mrs. Meredith Hare. 106.43, 107.43, 108.43a-b.

MACIVER, Loren. American, born 1909.

745 Red Votive Lights. (1943.) Oil on wood, 20 x 25 5/8". Purchase Fund. 4.45.

MAILLOL, Aristide. French, 1861-1944.

746 Seated Figure. (c.1930?) Terra cotta, 9" high. Gift of Mrs. Saidie A. May. 391.42.

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6.

MASSON, André. French, born 1896. Now in U.S.A.

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

748 Werewolf. 1944. Pastel and ink, 18 x 24". Purchase Fund. 126.44.

MASTELLER, John. American, born 1913.

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

MATTA (Sebastian Antonio Matta Echaurren). Chilean, born 1912.

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

751 Le Vertige d'Éros. (1944.) Oil on canvas, 6'5" x 8'3". Given anonymously. 65.44.

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

752 The Beautiful Bird Revealing the Unknown to a Pair of Lovers. 1941. Gouache, 15 x 18". Purchase Fund. 7.45.

MONDRIAN, Piet. Dutch, 1872-1944.

753 Broadway Boogie Woogie. 1942-43. Oil on canvas, 50 x 50". Given anonymously. 73.43.

MOORE, Henry. English, born 1898.

754 Seated Figures, No. 2. 1942. Colored crayon, wash and ink, 22 5/8 x 18 1/8". Acquired through the Lillie P. Bliss Bequest. 74.43.

MORENO, Rafael. Cuban, born Spain 1887.

755 The Farm. (1943.) Oil on canvas, 39 x 78 1/8". Inter-American Fund. 12.44.

756 Paradise. (1943.) Oil on canvas, 39 x 77 1/2". Extended loan from Henry Church. E.L.44.495.

MORGAN, Maud. American, born 1903.

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

MORTELLITO, Domenico. American, born 1906.

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

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7.

MOTHERWELL, Robert. American, born 1915.

759 Pancho Villa, Dead and Alive. 1943. Gouache with collage,
28 x 35 7/8". Purchase Fund. 77.44.

MUSE, Isaac Lane. American, born 1906.

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

PAO CH'I-CHUAN. Chinese.

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

PELÁEZ del Casal, Amelia. Cuban, born 1897.

762 Fishes. 1943. Oil on canvas, 45 1/2 x 35 1/8". Inter-American
Fund. 80.44.

763 Girls. 1943. Watercolor, 25 x 27 5/8". Inter-American Fund.
81.44.

PICASSO, Pablo. Spanish, born 1881. Lives in Paris.

764 Fernande. (1906.) Oil on canvas, 24 1/4 x 16 3/4". Extended
loan from Henry Church. E.L.44.1564.

765 Fruit Dish. (1909.) Oil on canvas, 29 1/4 x 24". Purchase
Fund. 263.44.

PICKENS, Alton. American, born 1917.

766 The Blue Doll. 1942. Oil on canvas, 42 7/8 x 35". Purchase
Fund. 622.43.

POLLOCK, Jackson. American, born 1912..

767 The She-Wolf. 1943. Oil on canvas, 42 1/4 x 67". Purchase
Fund. 82.44.

REDWOOD, Junius. American, born 1917.

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

ROBINSON, Boardman. American, born Nova Scotia 1876.

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

SCARAVAGLIONE, Concetta. American, born 1900.

770 Vincent Canadé. (1927?) Bronze, 11" high. Given anonymously.
(by exchange). 18.43.

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8.

SCHLEMMER, Oskar. German, 1888-1943.

771 Bauhaus Stairway. (c. 1929.) Oil on canvas, 63 3/4 x 44 3/4".
Given anonymously. 597.42.

SEGONZAC, André Dunoyer de. French, born 1885.

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

773 Road and Crane. Watercolor, 24 7/8 x 18 7/8". Gift of Frank
Crowninshield. 625.43.

SHAHN, Ben. American, born Russia 1898.

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

SHARRER, Honoré. American, born 1920.

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

SMITH, David. American, born 1906.

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

STELLA, Joseph. American, born Italy 1880.

777 Factories. 1918. Oil on burlap, 56 x 46". Acquired through
the Lillie P. Bliss Bequest. 756.43.

STUEMPFIG, Walter. American, born 1914.

778 Cape May. (1943.) Oil on canvas, 28 x 35". Acquired through
the Lillie P. Bliss Bequest. 757.43.

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

779 Woman with Pineapple. 1941. Oil on canvas, 40 x 30". Gift
of friends of the artist. 79.43.

TANGUY, Yves. French, born 1900.

780 Slowly toward the North. 1942. Oil on canvas, 42 x 36".
Gift of Philip Johnson. 627.43.

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

781 Fallen Rider. 1930. Oil on canvas, 21 1/4 x 28 3/4". Gift
of Bernard Davis. 600.42.

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9.

- 782 Autumn Leaf (study for Hide-and-Seek). 1939. Gouache, 10 1/2 x 8 1/4". Mrs. Simon Guggenheim Fund. 598.42.
- 783 Study for Hide-and-Seek. 1940. Watercolor and ink, 13 7/8 x 16 3/4". Mrs. Simon Guggenheim Fund. 599.42.
- TOBEY, Mark. American, born 1890.
- 784 Threading Light. 1942. Tempera on cardboard, 29 3/8 x 19 1/2". Purchase Fund. 86.44.
- TUNNARD, John. English, born 1900.
- 785 Fugue. 1938. Oil on composition board, 24 x 34 1/8". Acquired through the Lillie P. Bliss Bequest. 19.43.
- UTRILLO, Maurice. French, born 1883.
- 786 Rue de Crimée, Paris. (c.1910.) Oil on canvas, 28 7/8 x 39 3/8". Extended loan from Henry Church. E.L.43.2383.
- VINCENT, René. Haitian.
- 787 Cock Fight. 1940. Oil on canvas, 18 x 26". Inter-American Fund. 150.44.
- WEBER, Max. American, born Russia 1881.
- 788 The Geranium. 1911. Oil on canvas, 39 7/8 x 32 1/4". Acquired through the Lillie P. Bliss Bequest. 18.44.
- 789 The Two Musicians. (1917.) Oil on canvas, 40 1/8 x 30 1/8". Bequest of Richard D. Brixey (by exchange). 19.44.
- 790 The River. (1926.) Oil on canvas, 25 x 31". Bequest of Richard D. Brixey. 120.43.
- 791 Interior with Figures. 1918. Gouache, 4 3/4 x 4 1/2". Bequest of Richard D. Brixey. 116.43.

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THE PERMANENT COLLECTION OF THE MUSEUM OF MODERN ART, NEW YORK

Prepared for the Art Gallery Committee of the Museum of Modern Art Reception Committee

This list is arranged alphabetically by artist's name and the number of his works at present in the Museum's Permanent Collection.

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 Le Corbusier - 1
 Léger, Fernand - 3
 Lehmbruck, Wilhelm - 6
 Levi, Julian - 1
 Lipchitz, Jacques - 3
 Lissitzky, El - 1
 Littlefield, William H. - 1
 Lurçat, Jean - 1

 Mac Iver, Loren - 3
 Magritte, René - 2
 Maillol, Aristide - 9
 Malevich, Kasimir - 4
 Manolo, Manuel - 1
 Marcks, Gerhard - 1
 Marcoussis, Louis - 1
 Margules, De Hirsh - 1
 Maria, John - 2
 Marquet, Albert - 1
 Martin, Fletcher - 1
 Masson, André - 4
 Matisse, Henri - 8
 Matulka, Jan - 1
 Mauny, Jacques - 3
 Maurer, Alfred H. - 1
 Mechau, Frank A. - 2
 Merrild, Knud - 3
 Miller, Kenneth Hayes - 1
 Minty, John Ross - 1
 Miro, Joan - 11
 Modigliani, Amedeo - 7

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Mondrian, Piet - 1
 Moore, Henry - 2
 Mopp, Maximilien - 1
 Munsell, Richard - 1

 Nahui Olin (Carmen Mondragon) - 1
 Nakian, Reuben - 3
 Napoli, James - 1
 Nash, Tom - 1
 Nicholson, Ben - 1
 Nolde, Emil - 1

 Oelze, Richard - 2
 O'Keefe, Georgia - 4
 Orozco, José Clemente - 8

 Papsdorf, Fred - 1
 Pascin, Jules - 11
 Pereira, I. Rice - 2
 Pevsner, Antoine - 2
 Peyronnet, Dominique-Paul - 1
 Picabia, Francis - 1
 Picasso, Pablo - 16
 Pissarro, Camille - 1
 Pompon, Francois - 1
 Portinari, Candido - 16
 Prendergast, Maurice - 5
 Pickett, Joseph - 1
 Quintanilla, Luis - 2

 Rattner, Abraham - 1
 Ray, Man - 1
 Redon, Odilon - 5
 Refregier, Anton - 1
 Renoir, Auguste - 1
 Reznikoff, Misha - 3
 Rivera, Diego - 16
 Robins, Louisa W. - 1
 Robus, Hugo - 1
 Rodchenko, Alexander - 7
 Rodin, Auguste - 1
 Rouault, Georges - 4
 Rousseau, Henri - 2
 Roy, Pierre - 3
 Rubin, Anton - 1

 Santo, Patsy - 1
 Schwitters, Kurt - 3
 Segonzac, André Dunoyer de - 1
 Seligmann, Kurt - 1
 Servranckx, Victor - 1
 Seurat, Georges Pierre - 9

 Shahn, Ben - 4
 Sheeler, Charles - 8
 Sheets, Millard - 1
 Signac, Paul - 2
 Sintenis, Renée - 1
 Siporin, Mitchell - 2
 Siqueiros, David Alfaro - 6
 Sorine, Savely - 2
 Speicher, Eugene - 3
 Spencer, Niles - 3
 Spencer, Stanley - 1
 Spruce, Everett - 1
 Steer, P. Wilson - 1
 Stepanova, Varvara (Varst) - 2
 Sterne, Maurice - 3
 Storrs, John - 1
 Sullivan, Patrick - 1
 Survage, Leopold - 1

 Tanguy, Yves - 5
 Tchelitchev, Pavel - 1
 Thomas, Byron - 1
 Thurber, James - 1
 Toulouse-Lautrec, Henri de - 1

 Utrillo, Maurice - 1

 Vantongerloo, Georges - 2
 Vidar, Frede - 1
 Villon, Jacques - 1
 Vivin, Louis - 1
 Vlaminc, Maurice de - 1
 Vuillard, Jean Edouard - 1

 Wallis, Alfred - 1
 Walkowitz, Abraham - 1
 Walsh, Bernard - 1
 Walters, Carl - 3
 Watkins, Franklin C. - 1
 Watrous, Harry - 1
 Weber, Max - 15
 Wilenchick, Clement - 4

 Xcéron, John - 1

 Zorach, Marguerite - 12
 Zorach, William - 6

 MISCELLANEOUS
 Death Mask of Amedeo Modigliani
 African Negro Mask - French Congo
 African Negro Mask - Ivory Coast

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

Arsena, Mick - 1
 Baker, Vera - 1
 Basile, Alphonso - 1
 Borrosco, A. - 1
 Casale, Alfredo - 1
 Crowley, Alfred - 1
 Dorfman, Hyman - 1
 Dublinsky, P. - 1
 Eisen, Isaiah - 1
 Ganello, Joe - 1
 Hoisington, Jeans - 1
 Knobe, Joan - 1
 Lanotte, Sebastian - 1
 Laurent, John - 1
 Liguore, Donald - 1
 Mosco, Mike - 1
 Novar, Louis - 1
 Rich, Rhoda - 1
 Rimland, Helen - 1
 Safer, Lena - 1
 Shubert, Robert - 1
 Zorach, Dahlov - 1

EARLY AMERICAN FOLK ART - Gift of
 Mrs. John D. Rockefeller, Jr.
 Artist unknown - 52
 Hicks, Edward - 2

STUDY COLLECTION

Psychopathic Patients - 3
 Soutter, Louis (Psych. patient)-7
 Artist Unknown - 1
 Gilbert, Allan - 1
 Hawley, Elizabeth King - 1
 Wotherspoon, George - 1

ARCHITECTURAL MODELS

Goodwin, Philip & Stone, Edward -2
 Gropius, Walter - 1
 Haesler, Otto - 1
 Hood, Raymond - 1
 Howe & Lescaze - 2
 Le Corbusier - 1
 Mies Van Der Rohe, Ludwig - 1
 Nelson, Paul - 1
 Neutra, Richard J. - 2
 Oud, J. J. P. - 1
 Wright, Frank Lloyd - 1

ARCHITECTURE (Other than models --
 photographs, plans, drawings, etc.)

Aalto, Alvar and Aino
 Adams, Holden and Pearson
 Adler, Dankmar
 Ahren, Uno
 Ain, Gregory
 Artaria & Schmidt
 Asplund, Gunnar
 Baldessari
 Beatty & Strang
 Beaudouin & Lods
 Bowman Bros
 Breuer, Marcel
 Brewster, George W. W.
 Brinkman & Van Der Vlugt
 Brown, Robert M.
 Brusse
 Bryggman, Erik
 Buffington, Leroy
 Burling & Whitehouse
 Burnett, Tait & Lorne
 Burnham & Co., D. H.
 Burnham & Root
 Chermayeff, Serge
 Chitty, Anthony
 Churchill & Thompson
 Clauss, Alfred
 Coates, Wells
 Connel, Ward & Lucas
 Cory, R. G. and William
 Day, Kenneth
 Denby, Elizabeth
 Drier
 Duiker, W. J.
 Eisler, Otto
 Emberton, Joseph
 Evans
 Figini & Pollini
 Flanders & Zimmermann
 Forbat, Fred
 Fry, Maxwell
 Fuchs, Bohuslar
 Gibberd, Frederick
 Gibbons, Cedric
 Gill, Irving
 Gropius, Walter
 Guevrekian, Gabriel
 Haefeli, M. E.
 Haerdtl
 Haesler, Otto

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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ARCHITECTURE (continued)

Halabird & Roche	Samuel, Godfrey
Harding, Valentine	Sanders, Morris
Harrison & Fouilhoux	Scharoun, Hans
Heaps & James	Schindler, Richard M.
Hill, Oliver	Schmidt, Gardin & Martin
Honsey, Samuel and Victorine	Schneider, Karl
Hood, Raymond	Schumacher, Hans
Howe, George	Sears, Vernon
Isaburg, Ueno	Sironi
Joanneret, Pierre	Sisson, Marshall
Jellicoe, G. A.	Slater, Moberly & Crabtree
Jenney, William Le Baron	Stein, Clarence
Kahn, Albert	Stone, Edward D.
Kastner & Stonorov	Stubbins, Hugh
Kiesler, Frederick J.	Sullivan, Louis
Kocher & Frey	Sundahl, Eskil
de Koninck, H. L.	Swedish Cooperative Society of Architects.
Krutch	Tecton
Kysela, Ludvik	Thomas
Labayen & Aizpuran	Tucker & Howell
Le Corbusier	Urban, Joseph
Lezcazo, William	Viret & Marnoret
Letrosne, Grebas, Matzlofffi & Crevol	Weidenmayer
Luckhardt & Anker	Welzenbacher, Lois
Lurçat, André	Williams, E. Owen
Lyndon & Smith	Williamsburg Associate Architects
Maher, George B.	Wills, Royal Barry
Mallet-Stevens, Robert	Wright, Frank Lloyd
Markelius, Sven	Wurster, William Wilson
Mey & Associate, Ernst	Yamada, Manuro
Moom, John Gaw	Yorke, F. R. S.
Mendelsohn, Erich	
Meyer, Adolf	
Mies Van Der Rohe, Ludwig	
Molnar, Farkas	
Morris & O'Connor	
Muschenheim, William	
Nelson, Paul	
Neutra, Richard	
Nicholaiev & Fissenko	
Nicholson, Christopher	
Oud, J. J. P.	
Paxton, James	
Perkins, G. Holmes	
Pilichowski, A. V.	
Pope, J. R.	
Post, G. B.	
Reich, Zilli	
Reinhard & Hofmeister	
Richardson, Henry Hobson	
Rietveld, G.	
Rodgers & Priestley	
Roth, Alfred	

POSTERS
The Museum has an extensive poster collection representing 54 American, French, German, English, Russian, Dutch, Swiss, Czechoslovakian, and Spanish artists. They advertise travel, theatres, government agencies, and commercial products.

Special series of Posters:

- Shell Mex B. P. Co., Ltd.
50 artists - 111 posters
- London Transport
14 artists - 64 posters
- World War (1914-1918)
37 artists - 58 posters
- Spanish Civil War
11 artists - 12 posters
- Spanish War (No. American Committee to Aid Spanish Democracy)
14 artists - 15 posters

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1940

THE COLLECTION OF THE MUSEUM OF MODERN ART, NEW YORK

Preliminary List, July 1940

This list is arranged alphabetically by artist's name and the main body of it, comprising most of the fine arts collection, is not subdivided by medium; that is, oils, watercolors, drawings, sculpture, constructions, collages, etc., are thrown together into a single list. Following this list various subdivisions have been made: Miscellaneous, Decorative Arts, Art of Children, Early American Folk Art, Study Collection, Architecture, Posters. The Print Collection, which has not yet been fully catalogued, has not been included.

The works of each artist are listed chronologically as far as possible.

In the dimensions height precedes width.

The Museum's accession number, given at the end of each item, indicates, by the two digits following the decimal point, in what year the work was acquired. For example, the number 149.37 indicates that the work was the 149th object acquired in the year 1937.

This preliminary list should eventually be replaced by a definitive catalog, for which considerable research would be necessary.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DCM	III.22

AITKEN, Russell Barnett

Futility of a Well-Ordered Life. 1935. Ceramic sculpture, 18 $\frac{1}{2}$ " high.
Given anonymously. 104.36

ARP, Hans

Automatic Drawing. 1916. Ink, 16 $\frac{5}{8}$ x 21 $\frac{1}{8}$ ".
Given anonymously. 109.36

Collage with Squares Arranged According to the Law of Chance. 1916-17.
Collage, 19 $\frac{1}{8}$ x 13 $\frac{5}{8}$ ". Purchase Fund. 457.37

Bird in an Aquarium. About 1920. Painted wood relief, 9 $\frac{7}{8}$ x 8".
Purchase Fund. 232.37

Mountain, Table, Anchors, Navel. 1925. Oil on cardboard with cut-outs,
29 $\frac{5}{8}$ x 23 $\frac{1}{2}$ ". Purchase Fund. 77.36

Two Heads. 1927. Oil and string on canvas, 13 $\frac{3}{4}$ x 10 $\frac{3}{4}$ ".
Purchase Fund. 74.36

Two Heads. 1929. Painted wood relief, 47 $\frac{1}{2}$ x 39 $\frac{1}{2}$ ".
Purchase Fund. 82.36

Objects Arranged According to the Law of Chance or Navels. 1930.
Varnished wood relief, 11 x 14 $\frac{1}{2}$ ". Purchase Fund. 79.36

Leaves and Navels I. 1930. Painted wood relief, 31 $\frac{3}{4}$ x 39 $\frac{3}{4}$ ".
Purchase Fund. 75.36

Human Concretion. 1935. Plaster, 19 $\frac{1}{2}$ " high.
Gift of the Advisory Committee. 4.37

Relief. 1938-39, after a relief of 1934-35. Wood, 19 $\frac{3}{4}$ x 19 $\frac{3}{4}$ ".
Gift of the Advisory Committee. 336.39

AWA TSIREH

Green Corn Ceremony. Gouache, 19 $\frac{1}{2}$ x 27 $\frac{1}{2}$ ".
Mrs. John D. Rockefeller, Jr. Purchase Fund. 330.39

BAADER, Johannes

The Author in His Home. About 1920. Collage, 8 $\frac{1}{2}$ x 5 $\frac{1}{2}$ ".
Purchase Fund. 275.37

BAARGELD, J. T.

Drawing (Beetles). 1920. Ink on tissue, 11 $\frac{5}{8}$ x 9 $\frac{1}{8}$ ".
Purchase Fund. 276.37

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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BAAKJELD, J. T. (continued)

The Human Eye and a Fish, the Latter Petrified. 1920. Collage and ink,
12 $\frac{1}{2}$ x 9 $\frac{3}{8}$ ". Purchase Fund. 277.37

See also COMPOSITE WORKS.

BACON, Percy

Cat. Lithographic crayon, 8 $\frac{1}{2}$ x 11".
Gift of Mrs. John D. Rockefeller, Jr. 142.40

Louis Bouché. Lithographic crayon, 13 x 8 $\frac{1}{2}$ ".
Gift of Mrs. John D. Rockefeller, Jr. 143.40

Levinson. Pencil, 9 $\frac{1}{2}$ x 7 $\frac{1}{2}$ ".
Gift of Mrs. John D. Rockefeller, Jr. 144.40

Richard Lahey. Lithographic crayon, 11 x 8 $\frac{1}{2}$ ".
Gift of Mrs. John D. Rockefeller, Jr. 145.40

Jules Pascin. Ink, 16 x 13 $\frac{1}{2}$ ".
Gift of Mrs. John D. Rockefeller, Jr. 146.40

Belinda. Ink, 12 $\frac{1}{2}$ x 14 $\frac{1}{2}$ ".
Gift of Mrs. John D. Rockefeller, Jr. 147.40

BALTHUS (Balthasar Klossowsky)

Joan Miro and His Daughter Dolores. 1937-38. Oil on canvas, 51 $\frac{1}{2}$ x 35".
Mrs. John D. Rockefeller, Jr. Purchase Fund. 298.38

BARLACH, Ernst

Prophet with Trumpet. 1927. Charcoal, 25 $\frac{1}{2}$ x 14 $\frac{1}{2}$ ".
Gift of Erich Conn. 2.39

Singing Man. 1928. Bronze, 19 $\frac{1}{2}$ " high.
Mrs. John D. Rockefeller, Jr. Purchase Fund. 656.39

BAUCHANT, André

Cleopatra's Barge. 1939. Oil on canvas, 32 x 39 $\frac{3}{8}$ ".
Mrs. John D. Rockefeller, Jr. Purchase Fund. 649.39

BAYLINSON, A. S.

Reclining Nude. 1927. Pencil, 15 x 20".
Gift of Mrs. John D. Rockefeller, Jr. 148.40

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

The Battery. About 1916. Watercolor, 13 $\frac{1}{2}$ x 19 $\frac{1}{2}$ ".
 Gift of Mrs. John D. Rockefeller, Jr. 1.36

BECKMANN, Max

Family Picture. 1920. Oil on canvas, 25 $\frac{1}{2}$ x 39 $\frac{3}{4}$ ".
 Gift of Mrs. John D. Rockefeller, Jr. 26.35

The Prodigal Son. 1921. Series of four gouaches on parchment, 7 $\frac{1}{2}$ to
 7 $\frac{7}{8}$ x 3". Mrs. John D. Rockefeller, Jr. Purchase Fund. 263.39-266.39

BELLING, Rudolf

The Boxer, Max Schmeling. 1929. Bronze, 22" high.
 Gift of Alfred Flechtheim. 1.30

- first gift of sculpture =

BELLER, Hans

Drawing. 1936. White ink on black paper, 13 $\frac{1}{2}$ x 9 $\frac{7}{8}$ ".
 Purchase Fund. 230.37

BELLOWS, George

Under the Elevated. Watercolor, 5 $\frac{1}{2}$ x 8 $\frac{7}{8}$ ".
 Gift of Mrs. John D. Rockefeller, Jr. 27.35

BENNETT, Rainey

Farm Fields. 1938. Watercolor, 21 $\frac{1}{2}$ x 30".
 Mrs. John D. Rockefeller, Jr. Purchase Fund. 567.39

Dwelling, Maracaibo, Venezuela. 1939. Watercolor, 22 $\frac{5}{8}$ x 31 $\frac{1}{2}$ ".
 Gift of Nelson A. Rockefeller. 627.39

Oranjestad, Aruba, Netherlands West Indies. 1939.
 Watercolor, 15 $\frac{3}{8}$ x 22 $\frac{3}{8}$ ". Gift of Nelson A. Rockefeller. 626.39

BEN-SHAMEL, Ahron

Pugilist. 1929. Black granite, 21" high.
 Gift of Nelson A. Rockefeller. 172.34

Seated Woman. 1932. Granite, 13" high.
 Gift of Edward L. M. Warburton. 150.34

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

Homestead. 1934. Tempera on composition board, 25 x 34".
Gift of Marshall Field. 6.38

BERARD, Christian

Portrait of Jean Cocteau. 1928. Oil on canvas, 25 5/8 x 21 1/4".
Mrs. John D. Rockefeller, Jr. Purchase Fund. 25.40

BERMAN, Eugene

Winter. 1929. Oil on canvas, 36 1/8 x 28 3/4".
Gift of Richard Blow. 209.37

Four Studies. 1930. Ink, 9 1/2 x 7 3/8" each.
Gift of Lincoln Kirstein. 4.32

Drawing. 1931. Ink, 15 3/4 x 20 1/2".
Gift of Philip Johnson. 173.34

Nocturne. Ink, 20 5/8 x 16".
Gift of Mrs. John D. Rockefeller, Jr. 149.40

BLEDERMAN, Charles

Construction. About 1936. Painted wood, metal, nails, string.
33 3/8 x 5 1/2". Gift of A. Conger Goodyear. 70.36

BLATAS, Arbit

Three Children. 1938. Oil on canvas, 39 1/2 x 13 5/8".
Gift of the French Art Galleries, Inc. 12.40

BLUME, Peter

Study for "Parade". 1929. Oil on paper, 20 1/8 x 13 7/8".
Gift of Mrs. John D. Rockefeller, Jr. 30.35

Parade. 1930. Oil on canvas, 49 3/8 x 56 3/8".
Gift of Mrs. John D. Rockefeller, Jr. 29.35

Harps. 1932. Pencil, 13 1/2 x 12 3/4".
Gift of Mrs. John D. Rockefeller, Jr. 32.35

Museum. 1932. Pencil, 13 5/8 x 8 7/8".
Gift of Mrs. John D. Rockefeller, Jr. 33.35

Obelisk. 1932. Pencil, 16 1/2 x 12".
Gift of Mrs. John D. Rockefeller, Jr. 34.35

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BLUME, Peter (continued)

Elenosina. 1933. Pencil, 13 5/8 x 10 1/2".
Gift of Mrs. John D. Rockefeller, Jr. 31.35

Iris. 1934. Silver point, 15 7/8 x 10".
Gift of Mrs. John D. Rockefeller, Jr. 137.40

BLUMENSCHNIG, Ernest L.

Jury for Trial of a Shepherder for Murder. 1936. Oil on canvas,
46 1/2 x 30". Mrs. John D. Rockefeller, Jr. Purchase Fund. 300.38

BOMBOIS, Camille

Before Entering the Ring. Oil on canvas, 23 5/8 x 28 1/2".
Mrs. John D. Rockefeller, Jr. Purchase Fund. 662.39

BONHOMME, Léon Félix-Georges

The Clown. Watercolor, 8 1/2 x 6 3/8".
Gift of Mrs. John D. Rockefeller, Jr. 35.35

BONNAUD, Pierre

Luncheon. Oil on canvas, 16 1/2 x 24 1/2".
Given anonymously. 453.37

BOTKIN, Henry A.

Kitchen Table. Watercolor and ink, 14 1/2 x 21 1/2".
Gift of Carroll Carstairs. 318.39

BOURDELLE, Emile-Antoine

The Sphinx. 1911. Bronze, 17 5/8" high.
Gift of Mrs. John D. Rockefeller, Jr. 622.39

BRANCHARD, Emile

Landscape. Ink, 10 1/2 x 16 1/2".
Gift of Mrs. John D. Rockefeller, Jr. 37.35

Winding Road. Ink, 5 3/8 x 8 1/8".
Gift of Mrs. John D. Rockefeller, Jr. 152.40

Birch Trees. Ink, 8 1/2 x 11".
Gift of Mrs. John D. Rockefeller, Jr. 151.40

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

Bird in Space. 1919. Bronze, 54" high.
Given anonymously. 153.34

BRAQUE, Georges

Oval Still Life. 1914. Oil on canvas, 36 x 25".
Gift of the Advisory Committee. 210.35

Beach at Dieppe. 1928. Oil on canvas, 10 $\frac{1}{2}$ x 18 $\frac{1}{8}$ ".
Mrs. John D. Rockefeller, Jr. Purchase Fund. 272.39

Le Journal. 1929. Oil on canvas, 9 $\frac{1}{2}$ x 16 $\frac{1}{2}$ ".
Gift of Mrs. Saidie A. May. 139.34

The Clay Pipe. 1931. Oil on canvas, 10 $\frac{1}{2}$ x 13 $\frac{3}{8}$ ".
Gift of Edward M. M. Warburg. 138.34

BREINER, Raymond

One Morning. About 1939. Watercolor, 16 $\frac{5}{8}$ x 27 $\frac{5}{8}$ ".
Mrs. John D. Rockefeller, Jr. Purchase Fund. 568.39

BROOK, Alexander

George Biddle Playing the Flute. 1929. Oil on canvas, 40 $\frac{3}{8}$ x 30 $\frac{1}{2}$ ".
Gift of Mrs. John D. Rockefeller, Jr. 38.35

Standing Figure. About 1929. Pencil, 23 x 16".
Gift of Mrs. John D. Rockefeller, Jr. 39.35

BURCHFIELD, Charles

Rogues' Gallery. 1916. Watercolor, 13 $\frac{1}{2}$ x 19 $\frac{5}{8}$ ".
Gift of Mrs. John D. Rockefeller, Jr. 44.35

The City. 1916. Watercolor, 13 $\frac{3}{8}$ x 19 $\frac{3}{8}$ ".
Gift of Mrs. John D. Rockefeller, Jr. 42.35

Garden of Memories. 1917. Watercolor, 25 $\frac{1}{2}$ x 22 $\frac{1}{2}$ ".
Gift of Mrs. John D. Rockefeller, Jr. 2.36

Insects at Twilight. 1917. Watercolor, 14 x 19 $\frac{1}{2}$ ".
Gift of Mrs. John D. Rockefeller, Jr. 3.36

Beech Trees. 1917. Watercolor, 21 $\frac{1}{2}$ x 17".
Gift of Mrs. John D. Rockefeller, Jr. 40.35

The East Wind. 1918. Watercolor, 18 x 22".
Gift of Mrs. W. Murray Crane. 167.34

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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BURCHFIELD, Charles (continued)

The First Hepaticas. 1918. Watercolor, $21\frac{1}{2}$ x $27\frac{1}{2}$ ".
Gift of Mrs. John D. Rockefeller, Jr. 43.35

The Interurban Line. 1920. Watercolor, $14\frac{3}{4}$ x $20\frac{3}{4}$ ".
Gift of Mrs. John D. Rockefeller, Jr. 4.36.

Railroad Gantry. 1920. Watercolor, $17\frac{1}{2}$ x 24 ".
Gift of Stephen C. Clark. 2.30

BUTLER, Andrew R.

The Country Store. Pencil, $9\frac{1}{2}$ x $11\frac{3}{8}$ ".
Gift of Mrs. John D. Rockefeller, Jr. 150.40

CALDER, Alexander

Mobile. 1934. Pipe, wire and wood, $40\frac{1}{2}$ " high.
Given anonymously. 163.34

Lobster Trap and Fish Tail. 1939. Metal, about 15' long.
Gift of the Advisory Committee. 590.39

CANADE, Vincent

Self Portrait. About 1926. Oil on canvas over composition board,
 $18\frac{5}{8}$ x 14 ". Gift of Mrs. John D. Rockefeller, Jr. 5.36

Still Life. About 1939. Oil on canvas board, $8\frac{7}{8}$ x $12\frac{7}{8}$ ".
Gift of the artist. 589.39

CEZANNE, Paul

Man in a Blue Cap (Uncle Dominic). About 1865. Oil on canvas,
 $31\frac{3}{8}$ x $25\frac{1}{4}$ ". Lillie P. Bliss Collection. 17.34

The Road. About 1876. Oil on canvas, $23\frac{3}{8}$ x $28\frac{1}{2}$ ".
Lillie P. Bliss Collection. 14.34

Pears and Knife. About 1876-78. Oil on canvas, $7\frac{1}{2}$ x $12\frac{1}{8}$ ".
Lillie P. Bliss Collection. 10.34

Chocquet in an Armchair. 1877. Oil on canvas, $17\frac{3}{8}$ x $14\frac{1}{2}$ ".
Lillie P. Bliss Collection. 20.34

House and Barrier. About 1880. Watercolor, $7\frac{1}{2}$ x $4\frac{1}{2}$ ".
Lillie P. Bliss Collection. 12.34

Bathers. About 1880. Watercolor, $4\frac{1}{2}$ x $7\frac{5}{8}$ ".
Lillie P. Bliss Collection. 2.34

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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CÉZANNE, Paul (continued)

The Water Can. About 1880-82. Oil on canvas, 10 3/8 x 13 3/4".
Lillie P. Bliss Collection. 7.34

The Bridge at Gardanne. 1885-86. Watercolor, 8 x 12".
Lillie P. Bliss Collection. 6.34

View of Gardanne. Pencil, 7 7/8 x 11 5/8".
Lillie P. Bliss Collection. 6.34a (on back of watercolor 6.34 "Bridge
at Gardanne")

Fruit and Wine. About 1885-88. Oil on canvas, 20 7/8 x 25 3/8".
Lillie P. Bliss Collection. 11.34

Portrait of Mme. Cézanne. About 1887-88. Oil on canvas, 18 x 15".
Lillie P. Bliss Collection. 19.34

The Bather. About 1890-93. Oil on canvas, 49 1/2 x 37 1/2".
Lillie P. Bliss Collection. 1.34

Still Life with Apples. About 1891-93. Oil on canvas, 27 x 36 1/2".
Lillie P. Bliss Collection. 22.34

Provençal House and Trees. About 1895. Watercolor, 12 5/8 x 19".
Lillie P. Bliss Collection. 13.34

Pines and Rocks. About 1895-1900. Oil on canvas, 31 7/8 x 25 7/8".
Lillie P. Bliss Collection. 16.34

House Among Trees. About 1895-1900. Watercolor, 10 3/8 x 17".
Lillie P. Bliss Collection. 15.34

Oranges. About 1896. Oil on canvas, 22 1/2 x 28 1/2".
Lillie P. Bliss Collection. 18.34

Mont Ste. Victoire. About 1897-1900. Watercolor, 11 1/2 x 18".
Lillie P. Bliss Collection. 24.34

Bathers Under a Bridge. About 1900. Watercolor, 8 x 10 1/2".
Lillie P. Bliss Collection. 5.34

Anatomical Figure (Study of Houdon's "Écorché"). About 1900. Pencil,
10 3/8 x 8 1/2". Lillie P. Bliss Collection. 5.34a (on back of watercolor
5.34 "Bathers Under a Bridge")

Rocky Ridge. About 1900. Watercolor, 11 1/2 x 18".
Lillie P. Bliss Collection. 21.34

Trees Among Rocks. About 1900. Watercolor, 18 1/8 x 11".
Lillie P. Bliss Collection. 23.34

Foliage. About 1903-06. Watercolor, 17 1/2 x 22 1/8".
Lillie P. Bliss Collection. 9.34

Study of Foliage. Watercolor, 17 5/8 x 22 3/8".
Lillie P. Bliss Collection. 9.34a (on back of watercolor 9.34 "Foliage")

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CHAGALL, Marc

Adam and Eve. 1910. Watercolor and black wash, 7 $\frac{1}{2}$ x 11 $\frac{3}{8}$ ".
Gift of Mrs. John D. Rockefeller, Jr. 46.35

Jewish Wedding. Gouache and pastel, 21 x 25 $\frac{1}{2}$ ".
Gift of A. Conger Goodyear. 168.34

CHARLOT, Jean

Landscape, Milpa Alta. 1924. Oil on canvas, 11 x 14".
Gift of Mrs. John D. Rockefeller, Jr. 217.37

CHAVEZ, Edward

Colt. About 1939. Gouache, 17 $\frac{7}{8}$ x 21 $\frac{1}{2}$ ".
Mrs. John D. Rockefeller, Jr. Purchase Fund. 569.39

de CHIRICO, Giorgio

Nostalgia of the Infinite. 1911. Oil on canvas, 53 $\frac{1}{4}$ x 25 $\frac{1}{2}$ ".
Purchase Fund. 87.36

Toys of a Prince or Evil Genius of a King. Oil on canvas, 24 x 19 $\frac{3}{8}$ ".
Purchase Fund. 112.36

The Mathematicians. 1917. Pencil, 12 $\frac{5}{8}$ x 8 $\frac{5}{8}$ ".

Gift of Mrs. Stanley Resor. 24.35

Adam and Eve. 1910. Watercolor and black wash, 7 $\frac{1}{2}$ x 11 $\frac{3}{8}$ ".

Conversation. 1926? Oil on wood, 13 $\frac{3}{4}$ x 10 $\frac{1}{4}$ ".

Gift of Mrs. Saidie A. May. 1.35

Jewish Wedding. Gouache and pastel, 21 x 25 $\frac{1}{2}$ ".

Horses. Gouache, 9 $\frac{1}{2}$ x 13 $\frac{1}{4}$ ". 168.34

Gift of Mrs. Saidie A. May. 2.35

Horses. Lithographic crayon, 13 $\frac{1}{2}$ x 17".

Gift of Mrs. Saidie A. May. 32.32

Landscape, Milpa Alta. 1924. Oil on canvas, 11 x 14".

Gift of Mrs. John D. Rockefeller, Jr. 217.37

CIKOVSKY, Nicolai

Girl in Green. 1937. Oil on canvas, 36 x 30".

Mrs. John D. Rockefeller, Jr. Purchase Fund. 295.38

Colt. About 1939. Gouache, 17 $\frac{7}{8}$ x 21 $\frac{1}{2}$ ".

Mrs. John D. Rockefeller, Jr. Purchase Fund. 569.39

CLIVETTE, Merton

Old Seattle. Oil on canvas board, 15 x 14 $\frac{3}{4}$ ".

Gift of Mrs. Florence Sutro Esberg. 13.40

Nostalgia of the Infinite. 1911. Oil on canvas, 53 $\frac{1}{4}$ x 25 $\frac{1}{2}$ ".

Purchase Fund. 87.36

Toys of a Prince or Evil Genius of a King. Oil on canvas, 24 x 19 $\frac{3}{8}$ ".

Purchase Fund. 112.36

The Mathematicians. 1917. Pencil, 12 $\frac{5}{8}$ x 8 $\frac{5}{8}$ ".

Gift of Mrs. Stanley Resor. 24.35

Adam and Eve. 1910. Watercolor and black wash, 7 $\frac{1}{2}$ x 11 $\frac{3}{8}$ ".

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COLEMAN, Glenn O.

Angelo's Place. 1929. Oil on canvas, 25 $\frac{1}{4}$ x 34 $\frac{1}{4}$ ".
Gift of Mrs. John D. Rockefeller, Jr. 47.35

Study for "Cherry Hill". Gouache, 10 $\frac{5}{8}$ x 7 $\frac{7}{8}$ ".
Gift of Mrs. John D. Rockefeller, Jr. 7.36

Jefferson Market Court. Tempera, 12 $\frac{3}{8}$ x 14 $\frac{3}{4}$ ".
Gift of Mrs. John D. Rockefeller, Jr. 123.40

COMPOSITE WORKS

Drawing on Wallpaper. 1920. Ink, 19 $\frac{5}{8}$ x 15 $\frac{1}{2}$ ".
By J. T. Baergeld and Max Ernst.
Purchase Fund. 283.37

Figure. 1926-27. Ink, pencil, crayon, 14 $\frac{1}{2}$ x 9 $\frac{1}{8}$ ".
"Cadavre exquis" by Yves Tanguy, Joan Miro, Max Morise, Man Ray.
Purchase Fund. 260.35

Figure. 1928? Collage, 11 $\frac{3}{8}$ x 9".
"Cadavre exquis" by André Breton, Max Ernst, Max Morise, Jeannette,
Pierre Naville, Benjamin Péret, Yves Tanguy.
Van Gogh Purchase Fund. 287.37

Landscape. About 1933. Crayon on black paper, 12 $\frac{1}{2}$ x 9 $\frac{1}{2}$ ".
"Cadavre exquis" by Valentine Hugo, André Breton, Tristan Tzara,
Greta Knutson. Purchase Fund. 281.37

COOK, Howard

Fisher Huts. 1928. Ink, 13 $\frac{3}{4}$ x 18 $\frac{1}{4}$ ".
Gift of Mrs. John D. Rockefeller, Jr. 218.40

West 50th Street. 1929. Ink, 15 x 10".
Gift of Mrs. John D. Rockefeller, Jr. 219.40

de CREEFT, José

Saturnia. 1939. Lead relief, 60 x 38".
Gift of Mrs. George E. Barstow. 591.39

DALI, Salvador

The Persistence of Memory. 1931. Oil on canvas, 10 x 14".
Given anonymously. 162.34

Portrait of Gala. 1935. Oil on wood, 12 $\frac{3}{4}$ x 10 $\frac{1}{2}$ ".
Given anonymously. 298.37

Study of Horsemen. 1936. Ink, 17 x 21".
Gift of Sam A. Lewisohn. 212.37

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DALSTROM, Gustaf

City Buildings. 1935. Oil on composition board, 26 $\frac{1}{2}$ x 32 $\frac{1}{4}$ ".
Mrs. John D. Rockefeller, Jr. Purchase Fund. 570.39

DAUMIER, Honoré

Portrait Bust of Guizot. 1832 (but cast posthumously). Bronze, 6 $\frac{1}{2}$ " high.
Gift of Mrs. John D. Rockefeller, Jr. 621.39

The Laundress. 186(17). Oil on wood, 19 $\frac{5}{8}$ x 13 $\frac{1}{8}$ ".
Lillie P. Bliss Collection. 27.34

DAVIES, Arthur B.

The Wine Press. 1918. Oil on canvas, 32 $\frac{1}{2}$ x 24".
Lillie P. Bliss Collection. 31.34

Italian Landscape. 1925. Oil on canvas, 25 $\frac{1}{2}$ x 39 $\frac{1}{2}$ ".
Lillie P. Bliss Collection. 30.34

DAVIS, Stuart

Summer Landscape. 1930. Oil on canvas, 29 x 42".
Mrs. John D. Rockefeller, Jr. Purchase Fund. 30.40

Composition No. 3. About 1934. Ink, 21 $\frac{1}{2}$ x 29 $\frac{1}{4}$ ".
Gift of Mrs. John D. Rockefeller, Jr. 49.35

Composition No. 5. About 1934. Ink, 21 $\frac{1}{2}$ x 29 $\frac{1}{4}$ ".
Gift of Mrs. John D. Rockefeller, Jr. 50.35

DEGAS, Hilaire-Germain-Edgar

After the Bath. 1885. Pastel, 25 $\frac{1}{2}$ x 20".
Lillie P. Bliss Collection. 32.34

Madonna and Child (Study after a Milanese work of about 1500). Before 1860.
Pencil, 13 $\frac{1}{4}$ x 10 $\frac{1}{4}$ ".
Lillie P. Bliss Collection. 36.34

Head of an Old Man (After a drawing attributed to François Clouet).
Pencil drawing heightened with Chinese white, 12 x 9 $\frac{1}{8}$ ".
Lillie P. Bliss Collection. 34.34

Head of a Young Man (Study after a 15th century Italian portrait).
Red crayon, 11 $\frac{1}{8}$ x 8 $\frac{1}{2}$ ".
Lillie P. Bliss Collection. 35.34

Woman's Head (Study of head of Virgin in "Madonna of the Rocks" by
Leonardo da Vinci). Pencil, 11 $\frac{1}{8}$ x 7".
Lillie P. Bliss Collection. 39.34

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DEGAS, Hilaire-Germain-Edgar (continued)

Portrait of a Girl (After a drawing attributed to Pontorno). Pencil,
14½ x 11". Lillie P. Bliss Collection. 37.34

Ballet Dancers. Charcoal, 39¼ x 27½".
Lillie P. Bliss Collection. 33.34

DEHN, Adolf

Sunday Stroll. 1927. Ink and wash, 12¼ x 19".
Gift of Mrs. John D. Rockefeller, Jr. 153.40

Florida Symphony. 1939. Watercolor, 19 3/8 x 28 3/8".
Mrs. John D. Rockefeller, Jr. Purchase Fund. 571.39

Butte, Utah. 1940. Watercolor, 18 3/8 x 26½".
Mrs. John D. Rockefeller, Jr. Purchase Fund. 245.40

DELACROIX, Eugène

Drawing of Details from an Altarpiece of the School of Perugino.
Pencil, 6 1/8 x 9". Lillie P. Bliss Collection. 40.34

DELAUNAY, Robert

Tower with a Ferris Wheel. 1909-10. Ink, 25 5/8 x 19½".
Purchase Fund. 234.35

Eiffel Tower. 1910. Ink on wallboard, 21½ x 19 3/8".
Purchase Fund. 235.35

Rhythm Without End. 1935. Gouache, 10½ x 8¾".
Given anonymously. 34.36

DEMUTH, Charles

Strolling. 1912. Watercolor, 8½ x 5 1/8".
Gift of Mrs. John D. Rockefeller, Jr. 60.35

Flowers. 1915. Watercolor, 8½ x 11".
Gift of Mrs. John D. Rockefeller, Jr. 55.35

In Vaudeville. 1916. Watercolor, 13 x 7 7/8".
Gift of Mrs. John D. Rockefeller, Jr. 58.35

In the Gymnasium. Watercolor, 10¼ x 8".
Gift of Mrs. John D. Rockefeller, Jr. 125.40

At Laura's. 1916. Watercolor, 8½ x 10¼".
Gift of Mrs. John D. Rockefeller, Jr. 52.35

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DEBUTH, Charles (continued)

- The Shine. 1916. Watercolor, $7\frac{1}{2} \times 10\frac{1}{4}$ ".
Gift of James W. Barney. 165.34.
- Eight O'Clock. 1917. Watercolor, $7\frac{7}{8} \times 10\frac{1}{8}$ ".
Gift of Mrs. John D. Rockefeller, Jr. 54.35
- At a House in Harley Street. 1918. Watercolor, 8×11 ".
Gift of Mrs. John D. Rockefeller, Jr. 56.35
- Acrobats. 1919. Watercolor, $13 \times 7\frac{7}{8}$ ".
Gift of Mrs. John D. Rockefeller, Jr. 51.35
- Stairs, Provincetown. 1920. Watercolor, $23\frac{1}{2} \times 19\frac{1}{2}$ ".
Gift of Mrs. John D. Rockefeller, Jr. 59.35
- In the Key of Blue. About 1920. Gouache, $19\frac{1}{2} \times 15\frac{1}{2}$ ".
Gift of Mrs. John D. Rockefeller, Jr. 57.35
- Corn and Peaches. 1929. Watercolor, $13\frac{3}{4} \times 19\frac{1}{4}$ ".
Gift of Mrs. John D. Rockefeller, Jr. 53.35

DERAIN, André

- Bacchic Dance. About 1906. Watercolor, $19\frac{1}{2} \times 25\frac{1}{2}$ ".
Gift of Mrs. John D. Rockefeller, Jr. 61.35
- The Window on the Park. 1912. Oil on canvas, 51×35 ".
Mrs. John D. Rockefeller, Jr. Purchase Fund, purchased in memory of
Mrs. Cornelius J. Sullivan. 631.39
- Valley of the Lot at Vers. 1912. Oil on canvas, $28\frac{7}{8} \times 36\frac{1}{2}$ ".
Mrs. John D. Rockefeller, Jr. Purchase Fund. 262.39
- Head of a Woman. 1918-20. Oil on canvas, $14\frac{1}{2} \times 9$ ".
Lillie P. Bliss Collection. 44.34
- The Farm. 1922-24. Oil on canvas, $19\frac{1}{4} \times 23\frac{1}{4}$ ".
Lillie P. Bliss Collection. 46.34
- Landscape. 1927-28. Oil on canvas, $31\frac{1}{4} \times 37\frac{7}{8}$ ".
Lillie P. Bliss Collection. 45.34
- Landscape. Oil on canvas, $23\frac{1}{2} \times 28\frac{3}{4}$ ".
Given anonymously. 454.37
- Seated Nude. Red crayon, $24\frac{3}{8} \times 18\frac{1}{8}$ ".
Gift of Mrs. Meredith Hare. 136.34

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DESPLAU, Charles

Petite Fille des Landes. 1904. Original plaster, 15 $\frac{1}{2}$ " high.
Gift of Mrs. John D. Rockefeller, Jr. 619.39

Jeune Fille des Landes (No. 4). 1909. Pewter, 11 $\frac{1}{2}$ " high.
Gift of Mrs. John D. Rockefeller, Jr. 618.39

Madame Othon Friesz. 1924. Plaster, 20 $\frac{7}{8}$ " high.
Gift of Mrs. John D. Rockefeller, Jr. 616.39

Dominique (Mlle. D. Jeanes). 1926. Plaster, 21 $\frac{1}{2}$ " high.
Gift of Mrs. John D. Rockefeller, Jr. 617.39

Maria Lani. 1929? Bronze, 14" high.
Lillie P. Bliss Collection. 11.30

Portrait Head. Plaster, 16 $\frac{1}{2}$ " high.
Gift of Mrs. John D. Rockefeller, Jr. 620.39

Seated Youth. 1932? Bronze, 30" high.
Gift of Mrs. John D. Rockefeller, Jr. 623.39

Seated Nude. Sanguine drawing, 11 $\frac{1}{2}$ x 7 $\frac{3}{4}$ ".
Gift of Mrs. Seidie A. May. 35.32.

Assia. 1938. Bronze, 6 $\frac{1}{2}$ " high.
Gift of Mrs. Simon Guggenheim. 334.39

Anne Lindbergh. 1939. Bronze, 15 $\frac{1}{2}$ " high.
Mrs. John D. Rockefeller, Jr. Purchase Fund. 657.39

Seated Nude. Pencil and red conté crayon, 15 x 10".
Gift of Mrs. John D. Rockefeller, Jr. 154.40

DICKINSON, Preston

Plums on a Plate. 1926. Oil on canvas, 14 x 20 $\frac{1}{2}$ ".
Gift of Mrs. John D. Rockefeller, Jr. 2.31

Still Life. 1926. Pastel, 21 x 14".
Gift of Mrs. John D. Rockefeller, Jr. 63.35

Harlem River. Oil on canvas, 16 $\frac{1}{8}$ x 20 $\frac{1}{2}$ ".
Gift of Mrs. John D. Rockefeller, Jr. 62.35

Environs of New York. Pastel, 11 $\frac{1}{2}$ x 11 $\frac{1}{2}$ ".
Gift of Mrs. John D. Rockefeller, Jr. 64.35

DIX, Otto

Dr. Mayer-Hermann. 1926. Oil on wood, 58 $\frac{3}{4}$ x 39".
Gift of Philip Johnson. 3.32

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DIX, Otto (continued)

Child with Doll. 1928. Oil on wood, 29 $\frac{3}{8}$ " x 15 $\frac{1}{2}$ ".
Gift of Mrs. John D. Rockefeller, Jr. 65.35

DLUGOSZ, Louis

Douglas Smith. 1934. Terra cotta, 9" high.
Mrs. John D. Rockefeller, Jr. Purchase Fund. 246.40

Henry. 1938. Terra cotta, 12 $\frac{1}{2}$ " high.
Mrs. John D. Rockefeller, Jr. Purchase Fund. 247.40

DOMINGUEZ, Oscar

Decalomania. 1936. Ink, 14 $\frac{1}{2}$ " x 11 $\frac{1}{2}$ ".
Purchase Fund. 458.37

DOVE, Arthur G.

Grandmother. 1925. Collage of wood, needlepoint, page from Bible,
pressed flowers, 20 x 21 $\frac{1}{4}$ ". Gift of Philip Goodwin. 636.39

DU BOIS, Guy Pène

Americans in Paris. 1927. Oil on canvas, 29 x 36 $\frac{1}{2}$ ".
Gift of Mrs. John D. Rockefeller, Jr. 66.35

DUCHAMP, Marcel

Monte Carlo Share. 1925. Collage, colored, 12 $\frac{3}{4}$ " x 7 $\frac{3}{8}$ ".
Gift of the artist. 3.39

DUCHAMP-VILLON, Raymond

The Lovers. 1913. Plaster, 27 $\frac{1}{2}$ " x 46".
Mrs. John D. Rockefeller, Jr. Purchase Fund. 258.39

The Horse. 1914. Bronze, 40" high.
Van Gogh Purchase Fund. 456.37

DUPRESNE, Charles

Studio. Brown ink and wash, 10 1/8 x 9 3/8".
Gift of Mrs. Saidie A. May. 3.35

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DUFY, Raoul

The Palm. 1923. Watercolor, 21 $\frac{1}{2}$ x 25 $\frac{1}{2}$ "
 Gift of Mrs. Saidie A. May. 140.34

ELLSHEMIUS, Louis

In the Studio. Oil on composition board, 22 $\frac{1}{2}$ x 14 $\frac{1}{2}$ "
 Gift of Mrs. John D. Rockefeller, Jr. 67.35

EMMET, Lily Cushing

Main Street, Saugerties. 1938. Gouache, 18 $\frac{1}{2}$ x 26 1/8"
 Given anonymously. 319.39

EPSTEIN, Jacob

Mother and Child. 1913? Marble, 17 $\frac{1}{2}$ " high
 Gift of A. Conger Goodyear. 5.38

Portrait of Oriol Ross. 1932. Bronze, 25" high.
 Gift of Edward M. M. Warburg. 2.33

ERNST, Max

Trophy, Hypertrophied. 1919. Altered technical engraving with collage,
 16 $\frac{1}{2}$ x 11". Gift of Tristan Tzara. 72.36

Here Everything is Floating. About 1919. Collage, 4 1/8 x 4 7/8"
 Purchase Fund. 282.37

Farewell My Beautiful Land of Marie Laurencin. About 1919.
 Altered anatomical engraving with collage, 15 $\frac{1}{2}$ x 11"
 Purchase Fund. 278.37

The Little Tear Gland That Says Tic-Tac. 1920. Gouache, 14 $\frac{1}{2}$ x 10"
 Purchase Fund. 238.35

The Hat Makes the Man. Cologne, 1920. Collage, pencil, ink,
 watercolor, 14 x 18". Purchase Fund. 242.35

Fair Weather (La Belle Saison). 1920. Collage, pencil, ink, 5 7/8 x 8 $\frac{1}{2}$ "
 Purchase Fund. 241.35

The Gramineous Bicycle... About 1920. Botanical chart altered with
 gouache, 29 $\frac{1}{2}$ x 39 $\frac{1}{2}$ ". Purchase Fund. 279.37

Stratified Rocks... About 1920. Collage with color, 6 x 8 1/8"
 Purchase Fund. 280.37

Women, Old Man and Flower. 1923. Oil on canvas, 38 x 51 $\frac{1}{2}$ "
 Purchase Fund. 264.37

? collage?
 and

what kind?

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ERNST, Max (continued)

Two Children are Menaced by a Nightingale. 1924. Oil on wood, 18 x 13 $\frac{1}{2}$ ". *with appli*
Purchase Fund. 256.37

The Forest. 1926. Oil on canvas, 29 x 36 $\frac{1}{8}$ ".
Purchase Fund. 237.35

Marine. About 1926. Painted plaster on canvas, 22 x 18 $\frac{1}{2}$ ".
Purchase Fund. 85.36

Butterflies. 1933. Collage and pencil, 19 $\frac{3}{8}$ x 25 $\frac{3}{8}$ ".
Purchase Fund. 240.35

The Nymph Echo. 1936. Oil on canvas, 18 $\frac{1}{2}$ x 21 $\frac{1}{2}$ ".
Purchase Fund. 262.37

Lunar Asparagus. 1936. Plaster, 65 $\frac{1}{2}$ " high.
Purchase Fund. 273.37

Members of the Surrealist Group. Photomontage, 19 $\frac{1}{2}$ x 13 $\frac{1}{2}$ ".
Purchase Fund. 267.35

See also COMPOSITE WORKS.

FERGUSON, Duncan

Mimi. 1928. Plaster, 20" high.
Gift of Mrs. John D. Rockefeller, Jr. 615.39

Cat. Bronze, 7 $\frac{1}{2}$ " high,
Gift of Mrs. John D. Rockefeller, Jr. 613.39

Squirrel. Bronze, 15 5/8" high.
Gift of Mrs. John D. Rockefeller, Jr. 614.39

FERREN, John

Relief. 1936. Plaster, 13 5/8 x 14 $\frac{1}{2}$ ".
Gift of the Advisory Committee. 105.36

FIENE, Ernest

Venice No. 1. Oil on wood, 7 $\frac{3}{4}$ x 11 $\frac{1}{4}$ ".
Gift of Mrs. John D. Rockefeller, Jr. 130.40

Church. 1934. Black and colored lithographic crayon, 10 $\frac{1}{2}$ x 7".
Gift of Mrs. John D. Rockefeller, Jr. 155.40

FLANNAGAN, John B.

Triumph of the Egg. 1937. Stone, 12" high.
Mrs. John D. Rockefeller, Jr. Purchase Fund. 296.38

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FREUDENTHAL, David

Subway Car Interior. Watercolor, 18 $\frac{1}{2}$ x 24 $\frac{1}{2}$ ".
 Gift of Mrs. John D. Rockefeller, Jr. 129.40

FRÖE, Karl

Fantasia. 1928. Watercolor, 11 $\frac{1}{2}$ x 15 1/8".
 Gift of Mrs. John D. Rockefeller, Jr. 9.36

Wind-Blown Trees. 1932. Watercolor, 13 $\frac{1}{2}$ x 17 7/8".
 Gift of Mrs. John D. Rockefeller, Jr. 10.36

FRIEDMAN, Arnold

Snowscape. 1926. Oil on canvas, 36 $\frac{1}{2}$ x 42".
 Gift of Mr. and Mrs. Sam A. Lewisohn. 320.39

Polo. Oil on canvas, 21 $\frac{1}{2}$ x 24". About 1925
 Gift of Dr. Nathaniel S. Wolf. 164.34

FRIESZ, Othon

Landscape with Figures (Bathers). 1909. Oil on canvas, 25 5/8 x 32".
 Gift of Mrs. Saidie A. May. 5.35

Standing Nude. 1922 or 1929. Watercolor, 19 x 12".
 Gift of Mrs. Saidie A. May. 17.32

The Garden. 1930. Oil on canvas, 23 $\frac{3}{4}$ x 28 $\frac{1}{2}$ ".
 Gift of Mrs. Saidie A. May. 16.32

Lovers. 1930. Watercolor, 18 $\frac{3}{4}$ x 12 $\frac{1}{2}$ ".
 Gift of Mrs. Saidie A. May. 18.32

GABO, Naum

Head of a Woman. Construction in celluloid and metal, 24 $\frac{1}{2}$ x 19 $\frac{1}{4}$ ".
 Mrs. John D. Rockefeller, Jr. Purchase Fund. 397.38

GAG, Wanda

The Sears Roebuck Bed. 1928. Brush and ink, 11 x 14 1/8".
 Gift of Mrs. John D. Rockefeller, Jr. 156.40

In the Attic. Brush and ink, 8 $\frac{1}{2}$ x 9 $\frac{1}{2}$ ".
 Gift of Mrs. John D. Rockefeller, Jr. 157.40

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GALLATIN, Albert E.

Composition. 1938. Oil on canvas, 20 x 16 1/8".
Mrs. John D. Rockefeller, Jr. Purchase Fund. 304.38

GANSO, Emil

Nude in Chemise. 1932. Black and color crayon, 16 x 21".
Gift of Mrs. John D. Rockefeller, Jr. 158.40

Reclining Nude. Pencil, 16 x 20".
Gift of Mrs. John D. Rockefeller, Jr. 159.40

GARGALLO, Pablo

Picador. 1928. Wrought iron, 9 3/4" high.
Gift of A. Conger Goodyear. 151.34

GASPARO, Oronzo

Italiopa. 1936. Gouache, 19 1/2 x 14 1/2".
Mrs. John D. Rockefeller, Jr. Purchase Fund. 76.39

GAUDIER-BRZEWSKA, Henri

Standing Nude. 1913. Ink, 15 x 10".
Gift of Mrs. John D. Rockefeller, Jr. 69.35

Head of a Boy. Pen and ink, 15 x 10".
Gift of Lincoln Kirstein. 6.32

GAUGUIN, Paul

The Moon and the Earth (Hina Tefatu). 1893. Oil on sack cloth, 44 1/2 x 24".
Lillie P. Bliss Collection. 50.34

Head of a Tahitian. Oil on canvas, 18 x 13".
Lillie P. Bliss Collection. 49.34

GAW, William A.

Roses. Oil on canvas, 20 x 16".
Gift of Albert M. Bender. 14.40

GIACOMETTI, Alberto

Construction
The Palace at 4 A.M. 1932-33. Wood, glass, wire, string, 28 1/2 x 15 1/2, 23" high
Purchase Fund. 90.36

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GILL, Eric

Nude Standing. 1928. Pencil, 15 $\frac{1}{2}$ x 11 5/8".
Gift of Mrs. John D. Rockefeller, Jr. 181.40

GLACKENS, William

Washington Square 1914. Pencil and wash, 24 3/8 x 18".
Gift of Mrs. John D. Rockefeller, Jr. 138.40

GLEIZES, Albert

Composition. 1922. Gouache, 2 $\frac{1}{2}$ x 2 5/8".
Gift of A. E. Gallatin. 461.37

GLENNY, Anna

Portrait of Mrs. Wolcott. 1930. Bronze, 15 $\frac{1}{2}$ " high.
Gift of A. Conger Goodyear. 25.35

GOELLER, Charles

Creation of the Sun and Moon. About 1933. Crayon, 10 $\frac{1}{4}$ x 8".
Given anonymously. 147.34

GOLDTHWAITE, Anne

Her Daughter. 1936. Oil on canvas, 44 x 40".
Purchase Fund. 294.38

Two Children. Brown wash, 15 x 20".
Gift of Mrs. John D. Rockefeller, Jr. 160.40

GONTCHAROVA, Nathalie

Landscape #47. 1912. Oil on canvas, 18 $\frac{1}{2}$ x 21 $\frac{1}{2}$ ".
Gift of the artist. 84.36

Composition. 1920. Watercolor, 11 x 7 7/8".
Gift of the artist. 73.36

Composition. Watercolor, 11 1/8 x 7 $\frac{3}{4}$ ".
Gift of the artist. 91.36

Composition. Watercolor, 11 x 8".
Gift of the artist. 103.36

GONZALES, Julio

Head. 1936? Wrought iron, 17 $\frac{1}{2}$ " high.
Purchase Fund. 266.37

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

Composition. About 1914. Oil on canvas, 25 x 19".
Gift of the Advisory Committee. 211.35

Still Life (Le Journal). 1916. Oil on wood, 21 5/8 x 15".
Gift of Mrs. John D. Rockefeller, Jr. 70.35

The Chessboard. 1917. Oil on wood, 29 3/4 x 39 3/8".
Mrs. John D. Rockefeller, Jr. Purchase Fund. 5.39

*7 Jan't then
a copy of
oil from Mrs. R.
in addition*

GROPPER, William

The Senate. 1935. Oil on canvas, 25 1/8 x 33 1/8".
Gift of A. Conger Goodyear. 108.36

GROSS, Chaim

Handlebar Riders. 1935. Lignum vitae, 41 1/4" high.
Gift of A. Conger Goodyear. 156.37

GROSSER, Maurice

Eggs. 1939. Oil on canvas, 15 5/8 x 22 3/8".
Mrs. John D. Rockefeller, Jr. Purchase Fund. 650.39

GROSZ, George

Portrait Study. Pencil, 27 x 21".
Gift of Paul J. Sachs. 4.29

Punishment. 1934. Watercolor, 27 1/2 x 20 1/2".
Gift of Mr. and Mrs. Erich Cohn. 169.34

GUSSOW, Bernar

Listening to Music in the Park, Pencil and lithographic crayon,
14 1/8 x 19 1/2". Gift of Mrs. John D. Rockefeller, Jr. 161.40

GUYS, Constantin

The Sultan's Coach. Watercolor, 9 x 14".
Lillie P. Bliss Collection. 77.34

Lady in a Plumed Hat. Wash drawing, 13 x 8 3/4".
Lillie P. Bliss Collection. 78.34

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HALLER, Herman

Standing Girl. About 1926. Bronze, 14" high.
Gift of Mrs. Saidie A. May. 13.30

HARKAVY, Minna R.

American Miner's Family. 1931. Bronze, 27" high.
Mrs. John D. Rockefeller, Jr. Purchase Fund. 303.38

HARNETT, William M.

Old Scraps. 1879-80? Oil on canvas, 30 x 25 1/8".
Gift of Nelson A. Rockefeller, 29.40

HART, George Overbury ("Pop")

Tahitian Girl. 1903. Watercolor, 13 x 8 1/2".
Gift of Mrs. John D. Rockefeller, Jr. 80.35

The Hudson. 1925. Watercolor and ink, 17 1/4 x 23 1/4".
Gift of Mrs. John D. Rockefeller, Jr. 73.35

Riding Ponies, Palisades Amusement Park. 1926. Watercolor and pastel,
13 1/2 x 12". Gift of Mrs. John D. Rockefeller, Jr. 77.35

Festival Day. 1926. Ink and pencil, 7 1/8 x 8 7/8".
Gift of Mrs. John D. Rockefeller, Jr. 165.40

The Jury. 1927. Wash, charcoal and ink, 14 1/4 x 19 1/4".
Gift of Mrs. John D. Rockefeller, Jr. 74.35

The Merry-go-round, Oaxaca, Mexico. 1927. Watercolor, 17 1/4 x 23 1/4".
Gift of Mrs. John D. Rockefeller, Jr. 75.35

Fruit Packers, Tehuantepec, Mexico. 1927. Watercolor and ink, 17 1/4 x 23 1/4".
Gift of Mrs. John D. Rockefeller, Jr. 71.35

Orchestra at Cock Fight. 1928. Watercolor and pastel, 17 5/8 x 23 5/8".
Gift of Mrs. John D. Rockefeller, Jr. 76.35

Horse Sale - Trying the Horses. 1929. Watercolor, 17 1/4 x 23 1/2".
Gift of Mrs. John D. Rockefeller, Jr. 72.35

The Sultan's Messenger. 1929. Watercolor and pastel, 16 3/8 x 22 3/8".
Gift of Mrs. John D. Rockefeller, Jr. 79.35

Waterfront, Palma, Majorca. 1929. Ink, wash and charcoal, 14 1/4 x 19 1/4".
Gift of Mrs. John D. Rockefeller, Jr. 81.35

Going to Get Married. Pencil and ink, 11 3/8 x 7 5/8".
Gift of Mrs. John D. Rockefeller, Jr. 163.40

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HART, George Overbury ("Pop") (continued)

Grinding Grain. 1929. Charcoal and ink, 12 x 16".
Gift of Mrs. John D. Rockefeller, Jr. 164.40

Calking Ship. 1930. Ink and wash, 8 1/8 x 10 5/8".
Gift of Mrs. John D. Rockefeller, Jr. 162.40

Buying His Lunch. 1930. Ink and wash, 8 1/8 x 10 5/8".
Gift of Mrs. John D. Rockefeller, Jr. 166.40

HARTLEY, Marsden

The Spent Wave. 1937-38. Oil on academy board, 22 1/2 x 28 1/2".
Mrs. John D. Rockefeller, Jr. Purchase Fund. 15.40

HECKEL, Erich

Landscape. 1922. Watercolor, 18 1/2 x 23 1/2".
Gift of Mrs. John D. Rockefeller, Jr. 82.35

HÉLION, Jean

Composition. 1936. Oil on canvas, 39 x 31 1/2".
Gift of the Advisory Committee. 76.36

HENGES, Heinz (G. H. Clugman)

Abstraction. 1938. Cast stone, 31" high.
Given anonymously in memory of Adolph Lewisohn. 321.39

HEPWORTH, Barbara

Sculpture. Wood, 12 1/4" high.
Gift of W. B. Bennet. 80.36

HILER, Hilaire

Fouter Pigeons. 1928. Gouache, 14 1/2 x 18".
Gift of Mrs. John D. Rockefeller, Jr. 83.35

HIRSCH, Joseph

Two Men. 1937. Oil on canvas, 18 1/8 x 48 1/2".
Mrs. John D. Rockefeller, Jr. Purchase Fund. 572.39

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HOFFER, Edward

House by the Railroad. 1925. Oil on canvas, 24 x 29 $\frac{1}{2}$ ".
Gift of Stephen C. Clark. 3.30

Mrs. Acorn's Parlor. 1926. Watercolor, 14 x 20".
Gift of Mrs. John D. Rockefeller, Jr. 87.35

Box Factory, Gloucester. 1928. Watercolor, 14 x 20".
Gift of Mrs. John D. Rockefeller, Jr. 85.35

Night Windows. 1928. Oil on canvas, 29 x 34".
Gift of John Hay Whitney. 248.40

HUNT, "Pa"

Peter Hunt's Antique Shop. Oil on canvas, 20 x 30 1/8".
Mrs. John D. Rockefeller, Jr. Purchase Fund. 645.39

ITALIAN SCHOOL, attributed to Sebastiano Ricci, 1659-1734

Classical Landscape. Bistre drawing, 5 1/8 x 7 $\frac{1}{8}$ ".
Lillie P. Bliss Collection. 81.34

JACOB, Max

Three Figures. 1928. Gouache, 13 7/8 x 12 $\frac{1}{4}$ ".
Gift of Mrs. John D. Rockefeller, Jr. 88.35

JUNKERS, Adja

Black Candle in a Blue Room. 1939. Gouache, 18 7/8 x 13 3/8".
Mrs. John D. Rockefeller, Jr. Purchase Fund. 16.40

KANDINSKY, Vasily

Improvisation. 1915. Watercolor, 13 $\frac{1}{4}$ x 8 7/8".
Gift of Mrs. John D. Rockefeller, Jr. 89.35

KANE, John

Self Portrait. 1929. Oil on panel, 36 $\frac{1}{2}$ x 27 $\frac{1}{2}$ ".
Mrs. John D. Rockefeller, Jr. Purchase Fund. 6.39

Homestead. Oil on canvas, 24 x 27".
Gift of Mrs. John D. Rockefeller, Jr. 90.35

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KANTOR, Morris

South Truro Church. 1934. Oil on canvas, 24 $\frac{1}{2}$ x 27 $\frac{1}{2}$ ".
 Gift of Mrs. John D. Rockefeller, Jr. 11.36

KARFIOL, Bernard

Seated Nude. 1929. Oil on canvas, 40 x 30".
 Gift of Mrs. John D. Rockefeller, Jr. 4.30

Hilda. 1929. Watercolor, 9 $\frac{1}{2}$ x 13 $\frac{1}{2}$ ".
 Gift of Mrs. John D. Rockefeller, Jr. 91.35

Fishing Village. 1932. Watercolor, 10 x 14 $\frac{3}{4}$ ".
 Gift of Mrs. John D. Rockefeller, Jr. 12.36.

Seated Nude. Brown ink, 13 $\frac{3}{4}$ x 9 7/8".
 Gift of Mrs. John D. Rockefeller, Jr. 92.35

Standing Figure. Brown ink, 14 x 7".
 Gift of Mrs. John D. Rockefeller, Jr. 13.36

Two Women. Brown ink, 13 $\frac{1}{2}$ x 19 $\frac{1}{2}$ ".
 Gift of Mrs. John D. Rockefeller, Jr. 167.40

Seated Nude. Brown ink, 15 $\frac{1}{2}$ x 11".
 Gift of Mrs. John D. Rockefeller, Jr. 168.40

Draped Figure Seated. Brown ink, 15 1/8 x 11 1/8".
 Gift of Mrs. John D. Rockefeller, Jr. 169.40

Nude at Table. Brown ink, 12 1/8 x 9 5/8".
 Gift of Mrs. John D. Rockefeller, Jr. 170.40

Draped Figure Standing. Brown ink, 12 x 9 $\frac{1}{2}$ ".
 Gift of Mrs. John D. Rockefeller, Jr. 171.40

Nude Seated on Sofa. Ink and watercolor, 17 5/8 x 12".
 Gift of Mrs. John D. Rockefeller, Jr. 172.40

KINGMAN, Dong

Truck Yard. About 1938. Watercolor, 20 x 26 $\frac{1}{4}$ ".
 Gift of Edward M. M. Warburg. 7.39

KIRCHNER, Ernst Ludwig

The Street. 1913. Oil on canvas, 47 $\frac{1}{2}$ x 35 7/8".
 Mrs. John D. Rockefeller, Jr. Purchase Fund. 274.39

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KLEE, Paul

Twittering Machine. 1922. Watercolor and ink, 16 $\frac{1}{2}$ x 12".
Mrs. John D. Rockefeller, Jr. Purchase Fund. 564.39

Slavery. 1925. Watercolor, ink and gouache, 10 x 14".
Gift of Mrs. John D. Rockefeller, Jr. 96.35

Around the Fish. 1926. Oil on canvas, 18 $\frac{3}{8}$ x 25 $\frac{1}{8}$ ".
Mrs. John D. Rockefeller, Jr. Purchase Fund. 271.39

Mixed Weather. 1929. Mixed medium on canvas, 19 $\frac{1}{2}$ x 16 $\frac{1}{2}$ ".
Gift of Cary Ross. 322.39

The Mocker Mocked. 1930. Oil on canvas, 17 x 20 $\frac{5}{8}$ ".
Gift of J. B. Neumann. 637.39

Letter Ghost. 1937. Gouache, 13 x 19".
Mrs. John D. Rockefeller, Jr. Purchase Fund. 8.39

KOKOSCHKA, Oskar

Portrait of Dr. Tietze and his Wife. 1909. Oil on canvas, 30 $\frac{1}{8}$ x 53 $\frac{5}{8}$ ".
Mrs. John D. Rockefeller, Jr. Purchase Fund. 651.39

Self Portrait. 1913. Oil on canvas, 32 $\frac{1}{2}$ x 19 $\frac{1}{2}$ ".
Mrs. John D. Rockefeller, Jr. Purchase Fund. 26.40

KOLBE, Georg

Grief. 1921. Bronze, 15 $\frac{3}{8}$ " high.
Gift of Edward M. M. Warburg. 9.39

Seated Figure. 1926. Bronze, 11 $\frac{1}{4}$ " high.
Gift of Mrs. John D. Rockefeller, Jr. 610.39

Crouching Figure. About 1927. Terra cotta, 17 $\frac{7}{8}$ " high.
Gift of Mrs. John D. Rockefeller, Jr. 611.39

Portrait of Dr. Valentiner. Bronze, 16" high. 1920.
Gift of Mrs. John D. Rockefeller, Jr. 609.39

Standing Woman. Bronze, 16 $\frac{1}{2}$ " high.
Gift of Mrs. John D. Rockefeller, Jr. 612.39

Dancer. Wash, 18 $\frac{3}{8}$ x 14 $\frac{3}{8}$ ".
Gift of Mrs. John D. Rockefeller, Jr. 230.40

Nude Kneeling. Black crayon, 19 $\frac{1}{2}$ x 15 $\frac{1}{2}$ ".
Gift of Mrs. John D. Rockefeller, Jr. 231.40

Nude. Pencil and brown wash, 14 $\frac{5}{8}$ x 19 $\frac{1}{2}$ ".
Gift of Mrs. John D. Rockefeller, Jr. 232.40

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KOPMAN, Benjamin

Head. 1929. Oil on canvas, 23 x 18 $\frac{3}{4}$ ".
 Gift of Mrs. John D. Rockefeller, Jr. 97.35

The Ruin. 1930. Oil on canvas, 25 $\frac{5}{8}$ x 36 $\frac{1}{4}$ ".
 Gift of Mrs. John D. Rockefeller, Jr. 98.35

KROGH, Per

Rain. Gouache, 11 $\frac{1}{4}$ x 15 $\frac{1}{2}$ ".
 Gift of Mrs. John D. Rockefeller, Jr. 99.35

KROLL, Leon

Concha Michel, Mexican Singer. 1932. Charcoal, 19 $\frac{3}{4}$ x 12 $\frac{5}{8}$ ".
 Gift of Mrs. John D. Rockefeller, Jr. 175.40

Seated Nude. Red conté crayon, 20 $\frac{1}{8}$ x 13".
 Gift of Mrs. John D. Rockefeller, Jr. 174.40

KUEHN, Walt

Figure Study. 1919. Ink, 11 x 8 $\frac{1}{2}$ ".
 Gift of Mrs. John D. Rockefeller, Jr. 176.40

Jeannette. 1928. Oil on canvas, 30 x 25 $\frac{1}{4}$ ".
 Lillie P. Bliss Collection. 79.34

Girl in Clown Costume. 1928. Ink, 16 x 11 $\frac{3}{8}$ ".
 Gift of Mrs. John D. Rockefeller, Jr. 103.35

Girl from Showboat. 1928. Ink, 16 $\frac{5}{8}$ x 9 $\frac{3}{8}$ ".
 Gift of Mrs. John D. Rockefeller, Jr. 102.35

Perna. 1928. Ink, 10 $\frac{1}{2}$ x 17".
 Gift of Mrs. John D. Rockefeller, Jr. 178.40

Blonde Girl Reclining. 1928. Ink, 5 $\frac{3}{8}$ x 14 $\frac{3}{8}$ ".
 Gift of Mrs. John D. Rockefeller, Jr., 179.40

Ola. 1928. Ink, 8 $\frac{3}{8}$ x 5 $\frac{1}{2}$ ".
 Gift of Mrs. John D. Rockefeller, Jr. 180.40

The Flowered Kimono. 1928. Ink, 5 $\frac{3}{4}$ x 13 $\frac{3}{4}$ ".
 Gift of Mrs. John D. Rockefeller, Jr. 177.40

Apples in the Hay. 1932. Oil on canvas, 30 x 40".
 Gift of Mrs. John D. Rockefeller, Jr. 14.36

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KUNIYOSHI, Yasuo

Fisherman. 1924. Lithographic crayon and ink, $21\frac{1}{2} \times 27\frac{1}{2}$ ".
Gift of Mrs. John D. Rockefeller, Jr. 15.36

Plant. 1925. Lithographic crayon and ink, $20 \times 13\frac{1}{2}$ ".
Gift of Mrs. John D. Rockefeller, Jr. 105.35

Self Portrait as a Golf Player. 1927. Oil on canvas, $50 \times 40\frac{1}{4}$ ".
Mrs. John D. Rockefeller, Jr. Purchase Fund. 293.38

LACHAISE, Gaston

Head. Granite, $8\frac{1}{2}$ " high.
Gift of Mrs. John D. Rockefeller, Jr. 608.39

Equestrienne. 1918. Bronze, $10\frac{1}{2}$ " high.
Gift of Mrs. John D. Rockefeller, Jr. 607.39

Woman Walking. 1922. Bronze, $18\frac{1}{2}$ " high.
Gift of Mrs. John D. Rockefeller, Jr. 635.39

Egyptian Head. 1923. Bronze, 13" high.
Gift of Mrs. John D. Rockefeller, Jr. 606.39

Floating Figure. 1927. Bronze cast 1935. Bronze, 53" high.
Given ~~anonymously~~. 3.37 *in memory - 4 friends*

John Marin. 1928. Bronze, 11" high.
Given anonymously. 154.34

Dancer. 1928. Bronze, $10\frac{3}{4}$ " high.
Gift of Mrs. John D. Rockefeller, Jr. 605.39

Woman Standing. 1932. Original plaster, 23" high.
Gift of Mrs. John D. Rockefeller, Jr. 603.39

Woman Standing. 1932. Bronze, $22 \frac{1}{8}$ " high.
Gift of Mrs. John D. Rockefeller, Jr. 604.39

Torso. 1934. Plaster, 45" high.
Gift of Edward M. M. Warburg. 160.34

Walking Woman. Pencil, $17\frac{1}{2} \times 11\frac{3}{4}$ ".
Gift of Lincoln Kirstein. 5.32

Head. Pencil, $19 \times 12 \frac{1}{8}$ ".
Gift of Edward M. M. Warburg. 14.35

Woman in Profile. Pencil, $24\frac{1}{2} \times 19$ ".
Gift of Edward M. M. Warburg. 7.35

Seated Woman with Drapery. Pencil and ink wash, $24\frac{1}{2} \times 19$ ".
Gift of Edward M. M. Warburg. 8.35

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LACHAISE, Gaston (continued)

- Men Standing. Pencil, $24\frac{1}{2}$ x 19".
 Gift of Edward M. M. Warburg. 9.35
- Hermaphroditic Figure. Pencil, $24\frac{1}{2}$ x 19".
 Gift of Edward M. M. Warburg. 10.35
- Woman in Profile. Pencil and ink wash, $24\frac{1}{2}$ x 19".
 Gift of Edward M. M. Warburg. 11.35
- Seated Woman. Pencil, $24\frac{1}{2}$ x 19".
 Gift of Edward M. M. Warburg. 12.35
- Standing Woman, Back. Pencil, $24\frac{1}{2}$ x 19".
 Gift of Edward M. M. Warburg. 13.35
- Seated Woman. Pencil, $24\frac{1}{2}$ x 19".
 Gift of Edward M. M. Warburg. 15.35
- Seated Woman with Drapery. Pencil, $24\frac{1}{2}$ x 19".
 Gift of Edward M. M. Warburg. 16.35
- Standing Nude with Drapery. Black crayon and pencil, $10\frac{3}{8}$ x $7\frac{1}{2}$ ".
 Gift of Mrs. John D. Rockefeller, Jr. 183.40
- Head. 1924. Black crayon, 20 x $13\frac{3}{4}$ ".
 Gift of Mrs. John D. Rockefeller, Jr. 185.40
- Head. Red crayon, $17\frac{7}{8}$ x $13\frac{3}{4}$ ".
 Gift of Mrs. John D. Rockefeller, Jr. 184.40

LA FRESNAYE, Roger de

- Still Life. Oil on canvas, $28\frac{5}{8}$ x $36\frac{1}{8}$ ".
 Gift of Mrs. John D. Rockefeller, Jr. 124.40

LAHEY, Richard

- Portrait of Pop Hart. Charcoal, 18 x 12 ".
 Gift of Mrs. John D. Rockefeller, Jr. 182.40

LAM, Wilfredo

- Mother and Child. 1939. Gouache, 41 x $29\frac{1}{4}$ ".
 Mrs. John D. Rockefeller, Jr. Purchase Fund. 652.39

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LARIONOV, Michael

Rayonist Composition: Heads. 1911. Oil on canvas, $27\frac{1}{2}$ x $20\text{-}5/8$ ".
Gift of the artist. 37.36

Rayonist Composition: Domination of Red. 1911. Oil on canvas 20 x $27\frac{3}{4}$ ".
Gift of the artist. 36.36

Rayonist Composition No. 8. 1911? Tempera, $19\frac{1}{2}$ x $14\text{-}7/8$ ".
Gift of the artist. 40.36

Rayonist Composition No. 9. 1911? Tempera $9\frac{1}{4}$ x $17\frac{1}{4}$ ".
Gift of the artist. 41.36

Spiral. 1915. Tempera, 31 x $21\frac{1}{2}$ ".
Gift of the artist. 38.36

Dance Balance. 1916. Tempera, $30\frac{1}{2}$ x 21 ".
Gift of the artist. 39.36

Drawing for setting for "Renard". 1921. Watercolor, $19\frac{1}{2}$ x 25 ".
Gift of the artist. 44.36

Costume drawing for Pilgrim for "Renard". 1921. Watercolor, $19\frac{1}{4}$ x 13 ".
Gift of the artist. 43.36

Costume drawing for Nun for "Renard". 1921. Watercolor, $19\frac{1}{4}$ x 13 ".
Gift of the artist. 42.36

LAURENCIN, Marie

The Blue Plume. Pastel, pencil, watercolor, $9\text{-}5/8$ x $7\text{-}5/8$ ".
Gift of Mrs. Meredith Hare. 137.34

Girl's Head. Pencil, tinted, $6\frac{1}{2}$ x 7 ".
Lillie P. Bliss Collection. 80.34

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LAURENS, Henri

Head. 1918 (also dated 1915). Construction, metal and wood, painted, 20" high. Van Gogh Purchase Fund. 263.37

Kneeling Woman. 1926. Terra cotta, 14 $\frac{1}{2}$ " high.
Gift of Lucien Lefebvre-Foinet. 258.37

LEBDUSKA, Lawrence

The Monastery Farm, Rhode Island. 1936. Oil on rubberized cloth, 28 $\frac{1}{2}$ x 38". Mrs. John D. Rockefeller, Jr. Purchase Fund. 632.39

LE CORBUSIER

Still Life. 1920. Oil on canvas, 32 x 39 $\frac{1}{2}$ ".
Van Gogh Purchase Fund. 261.37

LÉGER, Fernand

Breakfast. c. 1920. Oil on canvas, 25 x 19 $\frac{1}{2}$ ".
Gift of the Advisory Committee. 212.35

Femme à la Toilette. 1925. Oil on canvas, 25 $\frac{1}{2}$ x 21 $\frac{1}{4}$ ".
Mrs. John D. Rockefeller, Jr. Purchase Fund. 394.38

Hands and Foot (left) Composition (right). 1933. Ink, each 12 x 9 $\frac{1}{2}$ ".
Purchase Fund. 246.35

LEHMBRUCK, Wilhelm

Standing Woman. 1910. Bronze, 76" high.
Gift of Stephen C. Clark. 6.30

Torso. 1910-11. Cast stone, 27 $\frac{3}{4}$ " high
Gift of Mrs. John D. Rockefeller, Jr. 602.39

Kneeling Woman. 1911. Cast stone, 69 $\frac{1}{2}$ " high.
Mrs. John D. Rockefeller, Jr. Purchase Fund. 268.39

Head. c. 1911. Cast stone, 19 $\frac{3}{8}$ " high.
Gift of Mrs. John D. Rockefeller, Jr. 601.39

Standing Youth. 1913. Cast stone, 7' 8" high.
Mrs. John D. Rockefeller, Jr. Purchase Fund. 68.36

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LEHMBRUCK, Wilhelm (continued)

Standing Nude. Black crayon, 17 1/8 x 10 3/8".
 Gift of Mrs. John D. Rockefeller, Jr. 188.40

LIPCHITZ, Jacques

Seated man. 1925. Bronze, 22" high.
 Mrs. John D. Rockefeller, Jr. Purchase Fund. 658.39

Figure. 1926-30. Bronze, 7' 1 1/4" high.
 Van Gogh Purchase Fund. 214.37

Song of the Vowels. 1931. Terra cotta, 14 1/2" high.
 Gift of the sculptor. 257.37

LITTLEFIELD, William H.

Boxers, No. VI. 1928. Ink wash, 20 5/8 x 13 7/8".
 Gift of Mrs. John D. Rockefeller, Jr. 189.40

MAC IVER, Loren

Shack. 1934. Oil on canvas, 20 1/2 x 24 1/2".
 Gift of Mrs. John D. Rockefeller, Jr. 399.38

Eggs. 1934. Oil on canvas, 8 x 6 1/4".
 Gift of Mrs. John D. Rockefeller, Jr. 400.38

MAGRITTE, René

The Path of the Air. Oil on canvas, 25 1/2 x 19 5/8".
 Purchase Fund. 83.36

The Eye. Oil on canvas, 21 1/2 x 31 3/4".
 Purchase Fund. 133.36

MAILLOL, Aristide

Desire. About 1904. Plaster relief, 47 x 45".
 Gift of the sculptor. 7.30

Head of Renoir. 1907. Bronze, 15" high.
 Gift of Mrs. Cornelius J. Sullivan, in memory of Cornelius J. Sullivan.
 592.39

Torso. 1910. Bronze, 43" high.
 Gift of A. Conger Goodyear. 10.30

Spring. Plaster, 58" high.
 Gift of the sculptor. 8.30

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MAILLOL, Aristide (continued)

Summer. Plaster, 64" high.
Gift of the sculptor. 9.30

Head of a Young Girl, No. 1. Bronze, 14 $\frac{3}{4}$ " high.
Gift of Mrs. John D. Rockefeller, Jr. 599.39

Standing Figure. Bronze, 13 1/8" high.
Gift of Mrs. John D. Rockefeller, Jr. 598.39

Standing Woman. Bronze, 25" high.
Gift of Mrs. John D. Rockefeller, Jr. 648.39

Bust No. 1. Bronze, 13-1/8" high
Gift of Mrs. John D. Rockefeller, Jr. 600.39

MALEVICH, Kasimir

Suprematist Composition. 1914. Oil on canvas, 23 x 19 $\frac{1}{2}$ ".
Purchase Fund. 248.35

Suprematist Composition. c. 1915. Oil on canvas, 21 x 21".
Purchase Fund. 249.35

Suprematist Architectural Drawing. 1917. Pencil on board, 10 $\frac{3}{4}$ x 11 $\frac{1}{2}$ ".
Purchase Fund. 251.35

Suprematist Architectural Drawing. 1924. Pencil, 12 $\frac{1}{4}$ x 17 $\frac{1}{2}$ ".
Purchase Fund. 250.35

MANOLO, Manuel

Standing Nude. Bronze, 9 3/8" high.
Gift of Mrs. John D. Rockefeller, Jr. 597.39

MARCKS, Gerhard

The Runners. 1924. Bronze, 7" high.
Gift of Mrs. John D. Rockefeller, Jr. 625.39

MARGULES, De Hirsh

Portuguese Dock, Gloucester. 1936. Watercolor, 14 5/8 x 22 7/8".
Gift of A. Conger Goodyear. 107.36

MARIN, John

Camden Mountain across the Bay. 1922. Watercolor, 17 $\frac{1}{2}$ x 20 $\frac{1}{2}$ ".
Gift of Mrs. John D. Rockefeller, Jr. 16.36

Buoy, Maine. 1931. Watercolor, 14 $\frac{3}{4}$ x 9 $\frac{1}{4}$ ".
Gift of Philip Goodwin. 170.34

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MARQUET, Albert

The Jetty. 1928. Watercolor, 8 7/8 x 11 1/8".
Gift of Mrs. John D. Rockefeller, Jr. 107.35

MARTIN, Fletcher

Trouble in Frisco. 1938. Oil on canvas, 30 x 36".
Mrs. John D. Rockefeller, Jr. Purchase Fund. 10.39

MASSON, André

Birth of Birds. c. 1925. Ink, 16 1/2 x 12 3/8".
Purchase Fund. 253.37

Battle of Fishes. 1927. Sandpaper, oil, pencil on canvas, 14 1/8 x 28 1/8".
Purchase Fund. 260.37

Furious Suns. 1927. Ink, 16 5/8 x 12 1/2".
Purchase Fund. 257.35

Animals Devouring Themselves. 1928. Pastel on canvas, 28 3/4 x 45 3/4".
Purchase Fund. 256.35

MATISSE, Henri

Bather. About 1908. Oil on canvas, 36 1/2 x 29 1/4".
Gift of Mrs. John D. Rockefeller, Jr. 17.36

The Blue Window. About 1912. Oil on canvas, 51 1/2 x 35 5/8".
Mrs. John D. Rockefeller, Jr. Purchase Fund. 273.39

Standing Woman. About 1914. Bronze, 22 1/2" high.
Gift of Mrs. John D. Rockefeller, Jr. 624.39

The Gourds. 1916. Oil on canvas, 25 5/8 x 31 7/8".
Gift of Mrs. John D. Rockefeller, Jr. 109.35

Interior with a Violin Case. About 1917. Oil on canvas, 28 3/4 x 24".
Lillie P. Bliss Collection. 86.34

Girl in Feathered Hat. 1918. Ink, 14 3/8 x 18 1/2".
Gift of Mrs. John D. Rockefeller, Jr. 110.35

Girl in Green. About 1921. Oil on canvas, 25 1/2 x 21 1/2".
Lillie P. Bliss Collection. 83.34

Seated Nude. Pencil, 15 x 10 7/8".
Gift of Mrs. John D. Rockefeller, Jr. 111.35

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

Woman Bathing. Black crayon, 12 x 8 $\frac{1}{4}$ ".
 Gift of Mrs. John D. Rockefeller, Jr. 190.40

MAUNY, Jacques

In Port. Oil on composition board, 11 $\frac{5}{8}$ x 11 $\frac{1}{2}$ ".
 Gift of Mrs. John D. Rockefeller, Jr. 112.35

The Louvre and the Artist. Gouache, 10 x 13 $\frac{1}{2}$ ".
 Gift of Mrs. John D. Rockefeller, Jr. 113.35

Picasso. Gouache, 10 x 13 $\frac{1}{2}$ ".
 Gift of Mrs. John D. Rockefeller, Jr. 114.35

MAURER, Alfred H.

Flowers in Green Vase. 1928. Watercolor and gouache, 21 $\frac{3}{8}$ x 17 $\frac{3}{4}$ ".
 Gift of Mrs. John D. Rockefeller, Jr. 115.35

MECHAU, Frank A.

Dangers of the Mail (Study for mural in Post Office Department Building, Washington, D. C.). 1935. Oil on panel, 25 x 54 $\frac{1}{2}$ ".
 Gift of A. Conger Goodyear. 101.36

Pony Express (Study for mural in Post Office Department Building, Washington, D. C.). 1935. Oil on panel, 25 x 54 $\frac{1}{2}$ ".
 Gift of A. Conger Goodyear. 100.36

MERRILD, Knud

Herma. 1935. Wax and watercolor on gesso on paper, 10 $\frac{1}{2}$ x 8 $\frac{3}{4}$ ".
 Mrs. John D. Rockefeller, Jr. Purchase Fund. 75.39

Archaic Form. 1936. Wax and watercolor on gesso on paper, 10 $\frac{1}{2}$ x 8 $\frac{3}{4}$ ".
 Mrs. John D. Rockefeller, Jr. Purchase Fund. 73.39

Synthesis. About 1936. Wax and watercolor on gesso on paper, 10 x 9 $\frac{1}{4}$ ".
 Mrs. John D. Rockefeller, Jr. Purchase Fund. 74.39

MILLER, Kenneth Hayes

Preparations. 1928. Oil on canvas, 30 x 24".
 Gift of A. Conger Goodyear. 5.30

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Landscape. About 1916. Oil on cardboard, $32\frac{1}{2} \times 20\frac{1}{2}$ ".
Gift of Miss Janice Loob. 211.37

Still Life I. 1922-23. Oil on canvas, $14\frac{7}{8} \times 18\frac{1}{8}$ ".
Mrs. John D. Rockefeller, Jr. Purchase Fund. 11.39

Still Life II. 1922-23. Oil on canvas, 15×18 ".
Mrs. John D. Rockefeller, Jr. Purchase Fund. 12.39

Catalan Landscape (The Hunter). 1923-24. Oil on canvas, $25\frac{1}{2} \times 39\frac{1}{2}$ ".
Purchase Fund. 95.36

Statue. 1926. Charcoal, $24\frac{1}{2} \times 18\frac{3}{8}$ ".
Purchase Fund. 86.36

Personage Throwing a Stone at a Bird. 1926. Oil on canvas, $29 \times 36\frac{1}{4}$ ".
Purchase Fund. 271.37

Portrait of a Lady of 1820. 1929. Oil on canvas, $45\frac{3}{4} \times 35\frac{1}{8}$ ".
Mrs. John D. Rockefeller, Jr. Purchase Fund. 653.39

Relief Construction. 1930. Wood and metal, $35\frac{7}{8} \times 27\frac{5}{8}$ ".
Purchase Fund. 259.37

Composition. 1933. Oil on canvas, $68\frac{1}{2} \times 77\frac{1}{8}$ ".
Gift of the Advisory Committee. 229.37

Rope and Personages. 1935. Oil on cardboard with coil of rope, $41\frac{1}{2} \times 29\frac{1}{2}$ ".
Given anonymously. 71.36

See also COMPOSITE WORKS.

MODIGLIANI, Amedeo

Anna de Zborowska. 1917. Oil on canvas, $50\frac{1}{2} \times 31\frac{1}{2}$ ".
Lillie P. Bliss Collection. 87.34

Head of a Woman. Stone, $22\frac{1}{4}$ " high.
Gift of Mrs. John D. Rockefeller, Jr. in memory of Mrs. Cornelius J. Sullivan. 593.39

Man with a Hat. Pencil, $18\frac{7}{8} \times 11\frac{1}{2}$ ".
Gift of Mrs. John D. Rockefeller, Jr. 116.35

Seated Nude. Pencil, $16\frac{1}{2} \times 10$ ".
Gift of Mrs. John D. Rockefeller, Jr. 117.35

Seated Nude. Wash drawing, $21\frac{1}{2} \times 16\frac{1}{4}$ ".
Gift of Mrs. Saidie A. May. 29.32

Woman's Head. Pencil, $19\frac{3}{4} \times 12\frac{1}{4}$ ".
Gift of Mrs. John D. Rockefeller, Jr. 140.40

Woman's Head. Pencil, $19\frac{3}{4} \times 12\frac{1}{4}$ ".
Gift of Mrs. John D. Rockefeller, Jr. 139.40

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MONDRIAN, Piet

Composition in White, Black and Red. 1936. Oil on canvas, 40 $\frac{1}{2}$ x 41".
Gift of the Advisory Committee. 2.37

MOORE, Henry

Two Forms. 1934. Pynkado wood, 11" high.
Gift of Sir Michael Sadler. 207.37

Reclining Figure. 1938. Lead, 13" long.
Mrs. John D. Rockefeller, Jr. Purchase Fund. 630.39

NAHUI OLLIN (Carmen Mondragón)

Bull Fight. Oil on compoboard, 18-3/8 x 12".
Gift of the artist. 638.39

NAKIAN, Reuben

Seal. Bronze, 6-3/8" high.
Gift of Mrs. John D. Rockefeller, Jr. 596.39

Young Calf. 1929. Georgia pink marble, 15 $\frac{1}{2}$ " high.
Mrs. John D. Rockefeller, Jr. Purchase Fund. 297.38

Portrait of Pop Hart. 1932. Plaster, 17" high.
Gift of Mrs. John D. Rockefeller, Jr. 3.33

NAPOLI, James

Drawing. Crayon, 18 x 11 $\frac{3}{4}$ ".
Gift of the artist. 462.37

NASH, Tom

The Wash Line. Oil on paper, 9 $\frac{1}{2}$ x 13-5/8".
Gift of Mrs. John D. Rockefeller, Jr. 118.35

NICHOLSON, Ben

Relief. 1935. Wood, painted, 28 $\frac{1}{2}$ x 31 $\frac{1}{2}$ ".
Gift of H. S. Ede. 94.36

NOLDE, Emil

Magicians. 1930-34. Watercolor, 20-1/8 x 14-3/8".
Mrs. John D. Rockefeller, Jr. Purchase Fund. 654.39

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OELZE, Richard

Expectation. 1936. Oil on canvas, 32 1/8 x 39 5/8".
Mrs. John D. Rockefeller, Jr. Purchase Fund. 27.40

Frieda. 1936. Charcoal, 24 7/8 x 19".
Purchase Fund. 99.36

O'KEEFE, Georgia

Banana Flower. 1933. Charcoal, 21 3/4 x 14 3/4".
Gift of Mrs. John D. Rockefeller, Jr. 21.36

Eagle Claw and Bean Necklace. 1934. Charcoal, 18 7/8 x 25 1/8".
Gift of Mrs. John D. Rockefeller, Jr. 19.36

Katchina. 1934. Charcoal, 25 1/8 x 18 7/8".
Gift of Mrs. John D. Rockefeller, Jr. 18.36

Katchina. 1934. Charcoal, 25 x 18 7/8".
Gift of Mrs. John D. Rockefeller, Jr. 20.36

OROZCO, José Clemente

Nude. (Study for murals in National Preparatory School, Mexico, D.F.)
1923. Charcoal on paper, 23 3/4 x 18".
Gift of Mrs. John D. Rockefeller, Jr. 192.40

Feet No. 2. Charcoal, 10 3/4 x 17".
Gift of Mrs. John D. Rockefeller, Jr. 191.40

The Subway. 1928. Oil on canvas, 16 1/8 x 22 1/8".
Gift of Mrs. John D. Rockefeller, Jr. 203.35

Peace. 1930. Oil on canvas, 30 1/2 x 40 1/2".
Given anonymously. 467.37

Zapatistas. 1931. Oil on canvas, 45 x 55".
Given anonymously. 470.37

Barricade. 1931. Oil on canvas, 55 x 45".
Given anonymously. 468.37

The Cemetery. 1931. Oil on canvas, 27 x 39 7/8".
Given anonymously. 469.37

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PAFSDORF

Flowers in Vase. 1940. Oil on canvas, $10\frac{1}{4} \times 14\frac{1}{4}$ ".
Mrs. John D. Rockefeller, Jr. Purchase Fund. 249.40

PASCIN, Jules

Socrates and His Disciples Mocked by Courtesans. About 1921.
Gouache on paper backed with canvas, $61\frac{1}{4} \times 86$ ".
Given anonymously in memory of the artist. 307.38

Bearing Flowers. Drawing touched with watercolor, $13\frac{1}{4} \times 18\frac{1}{2}$ ".
Gift of Mrs. John D. Rockefeller, Jr. 22.36

Cab in Havana. Watercolor, $4\frac{1}{2} \times 6 \frac{5}{8}$ ".
Gift of Mrs. John D. Rockefeller, Jr. 121.35

Girls on Bench. Watercolor, $8 \frac{3}{8} \times 9 \frac{5}{8}$ ".
Gift of Mrs. John D. Rockefeller, Jr. 122.35

Picnickers. Watercolor, $7 \frac{1}{8} \times 10\frac{3}{4}$ ".
Gift of Mrs. John D. Rockefeller, Jr. 123.35

Port of Havana. Watercolor, $4\frac{3}{4} \times 7\frac{1}{2}$ ".
Gift of Mrs. John D. Rockefeller, Jr. 124.35

Figure Study. Pencil, $12 \times 16 \frac{7}{8}$ ".
Gift of Mrs. John D. Rockefeller, Jr. 193.40

Self Portrait. Transfer paper drawing, 19×12 ".
Gift of Mrs. John D. Rockefeller, Jr. 194.40

George Biddle and Jane Belo. Lithographic crayon, $21 \frac{1}{8} \times 19\frac{1}{4}$ ".
Gift of Mrs. John D. Rockefeller, Jr. 195.40

New Orleans Market. Watercolor, $10\frac{3}{4} \times 8 \frac{3}{8}$ ".
Gift of Mrs. John D. Rockefeller, Jr. 126.40

Sketch Book. 166 watercolors and drawings.
Gift of Mrs. John D. Rockefeller, Jr. 125.35

PEVSNER, Antoine

Abstract Forms. 1913. Encaustic panel, $17\frac{1}{2} \times 13\frac{1}{2}$ ".
Gift of the artist. 35.36

Bust. Construction in metal and celluloid, $20 \frac{7}{8} \times 23 \frac{3}{8}$ ".
Mrs. John D. Rockefeller, Jr. Purchase Fund. 396.38

PEYRONNET, Dominique

The Ferryman of the Moselle. Oil on canvas, $35 \times 45 \frac{5}{8}$ ".
Mrs. John D. Rockefeller, Jr. Purchase Fund. 664.39

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PICABIA, Francis

Dada Movement, Chart. 1919. Ink, 20 1/8 x 14 3/8".
Purchase Fund. 285.37

PICASSO, Pablo

La Coiffure. 1905. Oil on canvas, 68 7/8 x 39 1/4".
Given anonymously. 451.37

Hercules. About 1905? Ink, 6 3/4 x 4 1/4".
Gift of Mrs. John D. Rockefeller, Jr. 196.40

Les Demoiselles d'Avignon. 1906-07. Oil on canvas, 96 x 92".
Acquired through the Lillie P. Bliss Bequest. 333.39

Woman's Head. 1909? Bronze, 16 1/4".
Mrs. John D. Rockefeller, Jr. Purchase Fund. 1632.40

Head. 1909. Gouache, 24 x 18".
Gift of Mrs. Saidie A. May. 12.30

Man with a Hat. 1913. Papier collé, charcoal and ink, 24 1/2 x 18 1/4".
Purchase Fund. 274.37

Green Still Life. 1914. Oil on canvas, 23 1/2 x 31 1/4".
Lillie P. Bliss Collection. 92.34

Seated Woman. 1918. Gouache, 5 1/2 x 4 1/8".
Gift of Mrs. John D. Rockefeller, Jr. 127.35

Woman in White. 1923. Oil on canvas, 39 x 31 1/2".
Lillie P. Bliss Collection. 96.34

Four Ballet Dancers. 1925. Ink, 13 1/2 x 10".
Gift of Mrs. John D. Rockefeller, Jr. 128.35

Seated Woman. 1927. Oil on canvas, 51 1/2 x 38 1/2".
Given anonymously. 450.37

Guitar and Fruit. 1927. Oil on canvas, 51 1/4 x 38 1/4".
Given anonymously. 452.37

The Studio. 1927-28. Oil on canvas, 59 x 91".
Gift of Walter P. Chrysler, Jr. 213.35

Girl Before a Mirror. 1932. Oil on canvas, 63 3/4 x 51 1/4".
Gift of Mrs. Simon Guggenheim. 2.38

Two Figures on the Beach. 1933. Ink, 15 3/4 x 19 5/8".
Mrs. John D. Rockefeller, Jr. Purchase Fund. 655.39

PICKETT, Joseph

Manchester Valley. Probably 1914-18. Oil on canvas, 45 x 60".
Gift of Mrs. John D. Rockefeller, Jr. 541.39

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PISSARRO, Camille

By the Stream. 1894. Oil on canvas, 13 x 16".
Lillie P. Bliss Collection. 103.34

POMFON, François

Duck. Bronze, 7½" high.
Gift of Mrs. John D. Rockefeller, Jr. 594.39

PORTINARI, Candido

Morro. Oil on canvas, 44½ x 57 3/8".
Mrs. John D. Rockefeller, Jr. Purchase Fund. 663.39

PRENDERGAST, Maurice

Festival, Venice. 1898. Watercolor, 16 5/8 x 14".
Gift of Mrs. John D. Rockefeller, Jr. 133.35

Campo Vittorio Emanuele, Siena. 1898. Watercolor, 11½ x 13¾".
Gift of Mrs. John D. Rockefeller, Jr. 131.35

The East River. 1901. Watercolor, 13¾ x 19¾".
Gift of Mrs. John D. Rockefeller, Jr. 132.35

April Snow, Salem. 1906-07. Watercolor, 14¾ x 21 5/8".
Gift of Mrs. John D. Rockefeller, Jr. 129.35

Landscape. Watercolor, 14½ x 18".
Gift of Mrs. John D. Rockefeller, Jr. 134.35

QUINTANILLA, Luis

Air Raid in Country District. 1937. Ink, 16 7/8 x 11 3/8".
Gift of the artist. 639.39

University City, Cancer Research Institute. 1937. Ink, 16½ x 12 7/8".
Gift of the artist. 640.39

RATTNER, Abraham

Mother and Child. 1938. Oil on canvas, 29¾ x 39 3/8".
Given anonymously. 19.40

RAY, Man

Admiration of the Orchestrelle for the Cinematograph. 1919. Air brush,
26 x 21½". Gift of A. Conger Goodyear. 231.37

See also COMPOSITE WORKS.

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REDON, Odilon

Silence. Oil on linen-finish paper, $21\frac{1}{4} \times 20\frac{3}{4}$ ".
Lillie P. Bliss Collection. 113.34

Etruscan Vase. Oil on canvas, $31\frac{3}{4} \times 23$ ".
Lillie P. Bliss Collection. 106.34

Roger and Angelica. Pastel, $35\frac{1}{4} \times 20\frac{1}{4}$ ".
Lillie P. Bliss Collection. 111.34

Reverie. Pastel, $21 \times 14\frac{1}{4}$ ".
Gift of Mrs. John D. Rockefeller, Jr. 135.35

Seated Nude. Sanguine, $19 \frac{3}{8} \times 13 \frac{3}{8}$ ".
Gift of Mrs. John D. Rockefeller, Jr. 136.35

REFREGIER, Anton

Accident in the Air. 1939. Oil on compoboard, 19×23 ".
Gift of New York World's Fair, 1939. 641.39

RENOIR, Auguste

Fog at Guernsey. 1883. Oil on canvas, $21 \times 25\frac{3}{4}$ ".
Lillie P. Bliss Collection. 115.34

REZNIKOFF, Misha

Cats. Watercolor, 3×3 ".
Gift of Mrs. John D. Rockefeller, Jr. 132.40

Monkey. Watercolor, $3 \frac{1}{8} \times 3$ ".
Gift of Mrs. John D. Rockefeller, Jr. 133.40

Construction Work. Watercolor, $12\frac{3}{4} \times 17\frac{1}{2}$ ".
Gift of Mrs. John D. Rockefeller, Jr. 131.40

RIVERA, Diego

Still Life with Vegetables. 1918. Watercolor, $12\frac{1}{2} \times 19\frac{1}{4}$ ".
Gift of Mrs. John D. Rockefeller, Jr. 199.40

Nude with Braided Hair. 1925. Pencil, $13 \frac{7}{8} \times 20 \frac{7}{8}$ ".
Gift of Mrs. John D. Rockefeller, Jr. 206.40

Feast of the Dead (Study for fresco in Ministry of Education, Mexico City).
1925. Charcoal and colored crayon on paper, $16\frac{1}{2} \times 8 \frac{7}{8}$ ".
Gift of Mrs. John D. Rockefeller, Jr. 203.40

Mother and Child. 1926. Pencil and ink wash, $25 \frac{3}{8} \times 18 \frac{5}{8}$ ".
Gift of Mrs. John D. Rockefeller, Jr. 198.40

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RIVERA, Diego (continued)

Russian Mother and Child. 1928. Watercolor and ink, 6 5/8 x 8".
Gift of Mrs. John D. Rockefeller, Jr. 202.40

Group of Peasants, Apizaco, Puebla. 1928. Charcoal on paper 12 1/4 x 18 5/8".
Gift of Mrs. John D. Rockefeller, Jr. 197.40

The May-Day Sketch Book of Diego Rivera. Moscow, 1928. 45 watercolors.
4 1/2 x 6". Gift of Mrs. John D. Rockefeller, Jr. 137.35 *7 chills*

Child in Checked Dress. 1930. Oil on canvas, 22 3/8 x 14 1/8".
Gift of Mrs. John D. Rockefeller, Jr. 127.40

Study for Fresco at Cuernavaca. 1930. Pencil, 17 5/8 x 10 1/2".
Gift of Mrs. John D. Rockefeller, Jr. 207.40

Agrarian Leader Zapata. 1931. Fresco, 93 3/4 x 74".
Mrs. John D. Rockefeller, Jr. Purchase Fund. 1631.40

Flower Festival: Feast of Santa Anita. 1931. Encaustic 78 1/2 x 64".
Gift of Mrs. John D. Rockefeller, Jr. 23.36

The Offering. 1931. Oil on canvas, 49 x 61".
Gift of Mrs. John D. Rockefeller, Jr. 24.36

Study for Mural, Radio City. 1932. Pencil, 24 1/4 x 62 3/4".
Gift of Mrs. John D. Rockefeller, Jr. 138.35

Landscape. Watercolor, 6 1/8 x 8 3/4".
Gift of Mrs. John D. Rockefeller, Jr. 203.40

Study for Ceiling Painting. Red and black chalk, 7 x 9".
Gift of Mrs. John D. Rockefeller, Jr. 201.40

Study for Ceiling Painting. Red and black chalk and white wash, 7 x 9".
Gift of Mrs. John D. Rockefeller, Jr. 200.40

The Desert. Pencil, 12 1/4 x 18 1/2".
Gift of Mrs. John D. Rockefeller, Jr. 205.40

Palms and Dwellings. Charcoal, 18 5/8 x 12 1/2".
Gift of Mrs. John D. Rockefeller, Jr. 204.40

ROBINS, Louisa W.

Pink Teacups. Oil on canvas board, 12 x 16".
Gift of A. Conger Goodyear. 45.36

ROBUS, Hugo

Girl Washing Her Hair. 1940 (marble), 1933 (plaster). Marble 17" high.
Mrs. John D. Rockefeller, Jr. Purchase Fund. 659.39

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RODCHENKO, Alexander

Composition. 1918. Gouache, 13 x 6 $\frac{3}{8}$ ".
Gift of the artist. 28.36

Non-Objective Painting. 1918. Oil, 32 $\frac{1}{2}$ x 31 $\frac{1}{4}$ ".
Gift of the artist, through Jay Leyda. 114.36

Non-Objective Painting. 1919. Oil, 33 $\frac{1}{2}$ x 28".
Gift of the artist, through Jay Leyda. 113.36

Composition. 1919. Gouache, 12 $\frac{1}{2}$ x 9 $\frac{1}{8}$ ".
Gift of the artist. 29.36

Composition. 1919. Watercolor and ink, 4 $\frac{5}{8}$ x 11 $\frac{1}{2}$ ".
Gift of the artist. 30.36

Line Construction. 1920. Colored ink, 12 $\frac{3}{4}$ x 7 $\frac{3}{4}$ ".
Given anonymously. 11.40

Line Construction. 1921. Colored crayon, 14 x 10 $\frac{1}{2}$ ".
Gift of the artist. 31.36

RODIN, Auguste

Nude Study. Ink and white wash, 6 $\frac{7}{8}$ x 4 $\frac{1}{2}$ ".
Gift of Mrs. John D. Rockefeller, Jr. 210.40

ROUAULT, Georges

Portrait of Labasque. 1917. Oil on canvas, 36 $\frac{1}{2}$ x 29 $\frac{1}{8}$ ".
Mrs. John D. Rockefeller, Jr. Purchase Fund. 634.39

Man with Spectacles. 1917. Watercolor, 11 $\frac{3}{4}$ x 6 $\frac{1}{2}$ ".
Gift of Mrs. John D. Rockefeller, Jr. 140.35

Monique. 1929. Gouache and pastel, 20 x 14".
Gift of Mrs. John D. Rockefeller, Jr. 139.35

The Road is Long. 1929. Watercolor and pastel, 19 $\frac{1}{2}$ x 13".
Gift of Mrs. John D. Rockefeller, Jr. 141.35

ROUSSEAU, Henri

The Sleeping Gypsy. 1897. Oil on canvas, 51 x 79".
Gift of Mrs. Simon Guggenheim. 646.39

Jungle with a Lion. Oil on canvas, 14 $\frac{3}{4}$ x 18".
Lillie P. Bliss Collection. 118.34

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ROY, Pierre

Danger on the Stairs. Oil on canvas, 36 x 23 $\frac{1}{2}$ ".
Gift of Mrs. John D. Rockefeller, Jr. 142.35

Daylight Saving. Oil on canvas, 21 $\frac{3}{4}$ x 15".
Gift of Mrs. Ray Slater Murphy. 1.31

Agricultural Conference. Oil on canvas, 16 1/8 x 13".
Gift of Mrs. John D. Rockefeller, Jr. 128.40

RUBIN, Anton

Flute Player. Oil on canvas, 32 x 25 5/8".
Gift of Mrs. Felix Warburg. 252.40

SCHWITTERS, Kurt

Collage. 1918. 7 1/8 x 5 $\frac{3}{4}$ ".
Purchase Fund. 96.36

Merz 379: Potsdamer. 1922. Collage, 7 1/8 x 5 $\frac{3}{4}$ ".
Purchase Fund. 97.36

Merz: Santa Claus. 1922. Collage, 7 $\frac{1}{2}$ x 6".
Purchase Fund. 250.35

SEGONZAC, André Dunoyer de

Landscape. Watercolor, 18 x 24 $\frac{3}{4}$ ".
Lillie P. Bliss Collection. 119.34

SELIGMANN, Kurt

Spectres. 1939. Painting on glass, 21 3/8 x 27 5/8".
Gift of Stano Papadaki. 20.40

SERVRANCKX, Victor

Composition. 1927. Pencil, 8 $\frac{1}{2}$ x 11 5/8".
Gift of the artist. 647.39

SEURAT, Georges Pierre

Ballet Dancer in a White Hat. 1881-82. Colored crayon, 9 x 6".
Lillie P. Bliss Collection. 122.34

Rehearsal. Colored crayon, 8 7/8 x 5 $\frac{1}{2}$ ".
Lillie P. Bliss Collection. 127.34

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SEURAT, Georges Pierre

- Two Dancers. Colored crayon, $5\frac{3}{4} \times 9$ ".
Lillie P. Bliss Collection. 124.34
- House at Dusk. Conté crayon, $11\frac{1}{2} \times 9\frac{1}{8}$ ".
Lillie P. Bliss Collection. 123.34
- Stone Breakers. 1884 or earlier. Conté crayon, $11\frac{3}{8} \times 14\frac{1}{4}$ ".
Lillie P. Bliss Collection. 128.34
- The Artist's Mother. Conté crayon, $12\frac{1}{4} \times 9\frac{1}{2}$ ".
Lillie P. Bliss Collection. 129.34
- At the Concert. 1884. Conté crayon, $11\frac{5}{8} \times 9$ ".
Lillie P. Bliss Collection. 121.34
- Lady Fishing. About 1885. Conté crayon, 12×9 ".
Lillie P. Bliss Collection. 125.34
- Fishing Fleet at Port-en-Bessin. 1888? Oil on canvas, $21\frac{1}{2} \times 25\frac{1}{2}$ ".
Lillie P. Bliss Collection. 126.34

SHAHN, Ben

- Bartolomeo Vanzetti and Nicola Sacco. 1932. Gouache, $10\frac{1}{2} \times 14\frac{1}{2}$ ".
Gift of Mrs. John D. Rockefeller, Jr. 144.35
- Woman with Basket of Fruit. Watercolor, $9 \times 11\frac{5}{8}$ ".
Gift of Mrs. John D. Rockefeller, Jr. 134.40
- Café Conversation. Watercolor, $12 \times 15\frac{5}{8}$ ".
Gift of Mrs. Cornelius N. Bliss. 53.36
- Handball. 1939. Tempera on compoboard, $24 \times 33\frac{1}{4}$ ".
Mrs. John D. Rockefeller, Jr. Purchase Fund. 28.40

SHEELER, Charles

- Barn. 1917. Black crayon, $4\frac{1}{2} \times 6$ ".
Gift of Mrs. John D. Rockefeller, Jr. 212.40
- Barn. 1917. Black crayon, $4\frac{1}{2} \times 6$ ".
Gift of Mrs. John D. Rockefeller, Jr. 211.40
- Tiger Lilies. 1920. Pencil, 15×11 ".
Gift of Mrs. John D. Rockefeller, Jr. 148.35
- Tulips and Etruscan Vase. 1922. Pencil, $21 \times 15\frac{3}{4}$ ".
Gift of Mrs. John D. Rockefeller, Jr. 149.35
- Self Portrait. 1923. Black conté crayon, $19\frac{3}{8} \times 25\frac{1}{2}$ ".
Gift of Mrs. John D. Rockefeller, Jr. 146.35

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SIEGLER, Charles (continued)

American Landscape. 1930. Oil on canvas, 24 x 31".
Gift of Mrs. John D. Rockefeller, Jr. 166.34

Ducks County Barn. 1932. Oil on gesso panel, 24 x 30".
Gift of Mrs. John D. Rockefeller, Jr. 145.35

Of Domestic Utility. 1933. Black conté crayon, 22 x 16".
Gift of Mrs. John D. Rockefeller, Jr. 147.35

SIGNAC, Paul

Harbor of La Rochelle. 1922. Watercolor, 9 $\frac{3}{4}$ x 16 $\frac{1}{4}$ ".
Lillie P. Bliss Collection. 130.34

Village Festival. Watercolor, 6 x 11 $\frac{3}{8}$ ".
Gift of Mrs. John D. Rockefeller, Jr. 150.35

SINTENIS, Ronée

Daphne. 1930. Bronze, 56 $\frac{1}{2}$ " high.
Mrs. John D. Rockefeller, Jr. Purchase Fund. 337.39

SIPORIN, Mitchell

The Jury (from Haymarket Trial Series). About 1935. Ink, 21 $\frac{3}{8}$ x 14 $\frac{3}{4}$ ".
Given anonymously. 463.37

The Refugees. 1939. Oil on panel, 30 x 36".
Mrs. John D. Rockefeller, Jr. Purchase Fund. 573.39

SIQUEIROS, David Alfaro

Proletarian Victim. 1933. Duco on burlap, 81 x 47 $\frac{1}{2}$ ".
Gift of the Estate of George Gershwin. 4.38

Collective Suicide. 1936. Duco on wood with applied parts, 49 x 72".
Gift of Dr. Gregory Zilboorg. 208.37

Echo of a Scream. 1937. Duco on wood, 47 $\frac{7}{8}$ x 35 $\frac{7}{8}$ ".
Gift of Edward M. M. Warburg. 633.39

Head. 1939. Duco on burlap, 21 $\frac{5}{8}$ x 17".
Gift of Samuel A. Louisohn. 21.40

SORINE, Savely

Favlowa's Foot. 1922. Pencil, 11 $\frac{1}{4}$ x 13 $\frac{1}{8}$ ".
Gift of the artist. 1.32

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SORINE, Savoly (continued)

Pavlova's Foot. 1922. Pencil, $11\frac{1}{2}$ x $13\frac{1}{2}$ ".
Gift of the artist. 2.32

SPICHER, Eugene

Katharine Cornell as 'Candida'. 1925-26. Oil on canvas, 84 x $44\frac{1}{2}$ ".
Gift of Miss Katharine Cornell. 299.38

Head. Lithographic crayon, 13 x $9\frac{5}{8}$ ".
Gift of Mrs. John D. Rockefeller, Jr. 213.40

Head. Black crayon, $13\frac{1}{2}$ x $8\frac{1}{2}$ ".
Gift of Mrs. John D. Rockefeller, Jr. 141.40

SPENCER, Niles

City Walls. 1921. Oil on canvas, $39\frac{1}{2}$ x $28\frac{3}{4}$ ".
Gift of Mrs. John D. Rockefeller, Jr. 25.36

Ordnance Island, Bermuda. 1928. Oil on canvas, 24 x 36 ".
Gift of Samuel L. Lewisohn. 302.38

Near Avenue A. 1936. Oil on canvas, $30\frac{1}{2}$ x $40\frac{1}{2}$ ".
Gift of Nelson A. Rockefeller. 3.38

SPENCER, Stanley

The Nursery. 1936. Oil on canvas, $30\frac{1}{2}$ x $36\frac{1}{8}$ ".
Gift of the Contemporary Art Society, London. 22.40

SPRUCE, Everett

The Hawk. 1939. Oil on panel, $19\frac{3}{8}$ x $23\frac{1}{2}$ ".
Mrs. John D. Rockefeller, Jr. Purchase Fund. 574.39

STEER, P. Wilson

Sandwich Bay. 1931. Watercolor, $9\frac{1}{4}$ x $12\frac{1}{4}$ ".
Gift of Mrs. John D. Rockefeller, Jr. 151.35

STEFANOVA, Varvara (VARST)

Three Figures. 1921. Tempera, 11 x $13\frac{7}{8}$ ".
Gift of the artist. 32.36

Two Figures at Table. 1921. Tempera, $11\frac{1}{4}$ x $11\frac{1}{4}$ ".
Gift of the artist. 33.36

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STERNE, Maurice

Resting at the Bazaar. 1912. Oil on canvas, $26\frac{5}{8}$ x $31\frac{1}{2}$ ".
Mrs. John D. Rockefeller, Jr. Purchase Fund. 301.38

Girl in Blue Chair. 1928. Oil on canvas, $34\frac{1}{2}$ x $24\frac{1}{2}$ ".
Gift of Sam A. Lewisohn. 298.38

Study of Hands. Crayon, $19\frac{1}{2}$ x 14".
Gift of Paul J. Sachs. 171.34

STORRS, John

Head of Marie Honegger. 1929. Black crayon, $13\frac{3}{4}$ x $10\frac{1}{8}$ ".
Gift of Mrs. John D. Rockefeller, Jr. 214.40

SURVAGE, Leopold

59 studies for film "Le Rythme Coloré". 1913. Gouache, various sizes.
Mrs. John D. Rockefeller, Jr. Purchase Fund. 661.39.1-59

TANGUY, Yves

Drawing. 1926. Ink, 13 x 10".
Acquired through insurance claim. 269.37

Mama, Papa is Wounded! 1927. Oil on canvas, $36\frac{1}{2}$ x $28\frac{3}{4}$ ".
Purchase Fund. 78.36

Extinction of Useless Lights. 1927. Oil on canvas, $36\frac{1}{2}$ x $25\frac{3}{4}$ ".
Purchase Fund. 220.36

Gouache. 1931. $4\frac{1}{2}$ x $11\frac{1}{2}$ ".
Purchase Fund. 261.35

Drawing. 1932. Ink, $10\frac{3}{8}$ x $6\frac{5}{8}$ ".
Purchase Fund. 259.35

See also COMPOSITE WORKS.

TCHELITCHEW, Pavel

The Madhouse. 1935. Gouache, $19\frac{1}{2}$ x $24\frac{7}{8}$ ".
Purchase Fund. 26.36

THOMAS, Byron

Pastime Bowling Alley. 1939. Oil on canvas, 15 x $4\frac{1}{2}$ ".
Mrs. John D. Rockefeller, Jr. Purchase Fund. 575.39

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THURBER, James

Just Some of my Husband's Kickshaws. Ink, $8\frac{1}{4} \times 10\frac{3}{4}$ ".
 Gift of John McAndrew. 305.38

TOULOUSE-LAUTREC, Henri de

May Belfort in Pink. 1895. Oil on cardboard, $24\frac{1}{2} \times 19$ ".
 Lillie P. Bliss Collection. 135.34

UTRILLO, Maurice

Church in Provence. Oil on canvas, $25\frac{1}{2} \times 19\frac{1}{2}$ ".
 Given anonymously. 455.37

VANTONGERLOO, Georges

Construction within a Sphere. 1917. Silvered plaster, 7" high.
 Purchase Fund. 265.37

XY = K Green and Red. 1929. Gouache, $6\frac{7}{8} \times 8\frac{5}{8}$ ".
 Gift of the artist. 272.37

VIDAR, Frede

The Ivory Tower. Oil on canvas, 26×32 ".
 Gift of Nelson A. Rockefeller. 23.40

VILLON, Jacques

Dance. 1932. Oil on canvas, $15\frac{1}{8} \times 21\frac{5}{8}$ ".
 Gift of Mrs. Arthur L. Strasser. 576.39

VIVIN, Louis

Church of St. Laurent and the Gare de l'Est. Oil on canvas, 18×24 ".
 Gift of Mrs. Saidie A. May. 4.35

VLAMINCK, Maurice de

Winter Landscape. Oil on canvas, $21\frac{1}{4} \times 25\frac{1}{2}$ ".
 Gift of Mrs. Walter Hochschild. 324.39

VUILLARD, Jean Edouard

Mother and Sister of the Artist. About 1900. Oil on canvas, $18\frac{1}{2} \times 22\frac{1}{4}$ ".
 Gift of Mrs. Saidie A. May. 141.34

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WALKOWITZ, Abraham

Hudson River Landscape with Figures. Watercolor, 21 $\frac{1}{4}$ x 29 $\frac{1}{2}$ ".
Gift of Mrs. John D. Rockefeller, Jr. 154.35

WALTERS, Carl

Baby Hippo. 1936. Ceramic sculpture, glazed, 19" long.
Gift of Mrs. John D. Rockefeller, Jr. 1.38

WATKINS, Franklin C.

Boris Blai. 1938. Oil on canvas, 40 x 35".
Gift of A. Conger Goodyear. 257.39

WATROUS, Harry

Emotions of a Maiden of 63 on Roller Skates. 1913. Oil on canvas,
39 $\frac{1}{2}$ x 31 $\frac{3}{4}$ ". Gift of Mrs. Lionel Sutro. 54.36

WEBER, Max

Still Life with Chinese Teapot. 1929. Oil on canvas, 20 x 24 $\frac{1}{2}$ ".
Gift of Mrs. John D. Rockefeller, Jr. 155.35

Head. 1929. Charcoal on canvas board, 16 $\frac{1}{8}$ x 13".
Gift of Mrs. John D. Rockefeller, Jr. 163.35

The Athlete. 1930. Gouache, 5 $\frac{1}{2}$ x 4".
Gift of Mrs. John D. Rockefeller, Jr. 220.40

The Blue Ribbon. 1930. Gouache, 4 $\frac{7}{8}$ x 3 $\frac{1}{8}$ ".
Gift of Mrs. John D. Rockefeller, Jr. 221.40

The Chinese Vase. 1930. Gouache, 4 $\frac{1}{8}$ x 5".
Gift of Mrs. John D. Rockefeller, Jr. 222.40

The Flower Pot. 1930. Gouache, 4 $\frac{1}{8}$ x 6".
Gift of Mrs. John D. Rockefeller, Jr. 223.40

Morning. 1930. Gouache, 4 $\frac{1}{8}$ x 6 $\frac{3}{4}$ ".
Gift of Mrs. John D. Rockefeller, Jr. 224.40

The Rabbi. 1930. Gouache, 6 $\frac{3}{4}$ x 4".
Gift of Mrs. John D. Rockefeller, Jr. 225.40

The Sisters. 1930. Gouache, 6 $\frac{1}{8}$ x 4".
Gift of Mrs. John D. Rockefeller, Jr. 226.40

Sleep. 1930. Gouache, 4 $\frac{1}{8}$ x 6 $\frac{1}{2}$ ".
Gift of Mrs. John D. Rockefeller, Jr. 227.40

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WEBER, Max (continued)

Young Woman. 1930. Gouache, $4 \frac{5}{8} \times 4 \frac{1}{2}$ ".
Gift of Mrs. John D. Rockefeller, Jr. 228.40

Wonderment. 1930. Gouache, $6 \frac{1}{2} \times 4$ ".
Gift of Mrs. John D. Rockefeller, Jr. 229.40

Seated Nude. Gouache, $5 \times 4 \frac{1}{2}$ ".
Gift of Mrs. John D. Rockefeller, Jr. 158.35

Wrestlers. Gouache, $4 \frac{7}{8} \times 4 \frac{3}{8}$ ".
Gift of Mrs. John D. Rockefeller, Jr. 162.35

Head. Gouache, $5 \times 4 \frac{1}{2}$ ".
Gift of Mrs. John D. Rockefeller, Jr. 157.35

WILENCHICK, Clement

Figure Drawing. 1926. Ink on gray paper, $20 \times 12 \frac{5}{8}$ ".
Gift of Lincoln Kirstein. 177.34

Head. 1931. Charcoal, $18 \frac{3}{4} \times 12 \frac{1}{2}$ ".
Gift of Lincoln Kirstein. 175.34

Reclining Figure. 1931. Ink, $12 \frac{1}{2} \times 19 \frac{1}{4}$ ".
Gift of Lincoln Kirstein. 174.34

Figure Drawing. 1933. Ink, $19 \times 12 \frac{1}{2}$ ".
Gift of Lincoln Kirstein. 176.34

XCERON, John

Personages. 1934. Oil on canvas, $35 \frac{1}{2} \times 23$ ".
Gift of N. Lély. 27.36

ZORACH, Marguerite

Country Sociable in New England. 1915. Watercolor, $12 \times 17 \frac{1}{4}$ ".
Gift of Mrs. John D. Rockefeller, Jr. 164.35

Interior, White Mountains. 1915. Watercolor, 12×15 ".
Gift of Mrs. John D. Rockefeller, Jr. 165.35

Kitchen Interior. 1915. Watercolor, $10 \frac{7}{8} \times 14 \frac{1}{2}$ ".
Gift of Mrs. John D. Rockefeller, Jr. 156.35

New England Interior. 1915. Watercolor, $10 \frac{7}{8} \times 15 \frac{5}{8}$ ".
Gift of Mrs. John D. Rockefeller, Jr. 167.35

The Pollander Family. 1915. Watercolor, $12 \frac{3}{8} \times 16 \frac{7}{8}$ ".
Gift of Mrs. John D. Rockefeller, Jr. 168.35

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ZORACH, Marguerite (continued)

Saturday Night in a New England Kitchen. 1915. Watercolor, 11 1/8 x 15 7/8".
Gift of Mrs. John D. Rockefeller, Jr. 169.35

Portrait of Yasuo Kuniyoshi. Pencil, 10 1/4 x 13".
Gift of Mrs. John D. Rockefeller, Jr. 170.35

ZORACH, William

Edna St. Vincent Millay. 1923. Charcoal, 22 5/8 x 18 3/4".
Gift of Mrs. John D. Rockefeller, Jr. 215.40

Child with Cat. 1926. Tennessee marble, 18" high.
Gift of Mr. and Mrs. Sam A. Lewisohn. 15.39

Fisherman. 1927. Watercolor, 14 5/8 x 21 3/4".
Gift of Mrs. John D. Rockefeller, Jr. 171.35

Spring. 1927. Watercolor, 15 1/8 x 22".
Gift of Mrs. John D. Rockefeller, Jr. 173.35

Cat. 1931. Granite, 5 1/8" high, 10" long.
Gift of Mrs. John D. Rockefeller, Jr. 595.39

Head of a Girl. Pencil and wash on brown paper, 8 1/2 x 10 7/8".
Gift of Mrs. John D. Rockefeller, Jr. 216.40

MISCELLANEOUS

Death Mask of Amedeo Modigliani. 1920. Bronze, 9 1/4" high.
Gift of Mrs. John D. Rockefeller, Jr. 660.39

African Negro Mask. Wood, 14" high.
Itumba, border of Gabun and French Congo.
Purchase Fund. 335.39

African Negro Mask. Wood, 11" high. Ivory Coast.
Gift of Louis Carré. 55.36

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DECORATIVE ARTS

ARP, Hans

Rug. 1938. Wool, 78 x 59 $\frac{1}{2}$ ".
Mrs. John D. Rockefeller, Jr. Purchase Fund. A.328.39

MAUCOUSSIS, Louis

Rug. 1938. Wool, 46 x 43 $\frac{1}{2}$ ".
Mrs. John D. Rockefeller, Jr. Purchase Fund. A.329.39

MIRO, Joan

Rug (Mongoose). 1938. Wool, 62 x 80".
Mrs. John D. Rockefeller, Jr. Purchase Fund. A.308.38

PICASSO, Pablo

Rug. Wool, 48 x 82 $\frac{1}{2}$ ".
Gift of Mr. and Mrs. Sam. A. Lewisohn. A.323.39

WALTERS, Carl

Plate. 1937. Ceramic, glazed, 11 $\frac{1}{4}$ " diameter.
Gift of Mrs. John D. Rockefeller, Jr. 14.39

ZORACH, Marguerite

Rug (The Jungle). 1936. Wool, 42 x 60".
Gift of A. Conger Goodyear. A.155.37

Textile: Child with Bir. Coptic, 3rd century A.D. From Aknmin, Egypt.
Tapestry, 14 $\frac{1}{2}$ x 16". Lillie F. Bliss Collection. 132.34

Textile: Figures in a Circle. Coptic, 6th-7th century.
Tapestry, 10 $\frac{3}{4}$ x 10". Lillie F. Bliss Collection. 133.34

Textile: Bird. Copto-Arabic, 8th-9th century. 7 $\frac{1}{2}$ x 10 $\frac{1}{2}$ ".
Lillie F. Bliss Collection. 131.34

Textile: Woman. Persian, Shah Abbas type, 16th century.
Double-warp silk brocade, 10 $\frac{3}{4}$ x 7". Lillie F. Bliss Collection. 134.34

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ART OF CHILDREN

Works "acquired by barter from the artist" were done in WPA Federal Art Project classes. Each child was given a \$10 membership in the Museum and a catalog of the exhibition in which his work was shown.

ARSENA, Mick (aged 16)

Politics under the "E1". 1936. Gouache, $17\frac{1}{2}$ x 23".
Acquired by barter from the artist. 115.36

BAKER, Vera (aged 8)

Yentas. 1936. Gouache, $14\frac{3}{4}$ x $20\frac{1}{2}$ ".
Acquired by barter from the artist. 116.36

BASILE, Alphonso (aged 13)

Robinson Crusoe as a Young Man. 1936. Watercolor, $17\frac{1}{2}$ x $23\frac{1}{2}$ ".
Acquired by barter from the artist. 117.36

BORROSCO, A. (aged 12)

Fruit. 1936. Gouache, 15 x $21\frac{1}{4}$ ".
Acquired by barter from the artist. 118.36

CASALE, Alfredo (aged 10)

Interior. 1936. Gouache, $14\frac{3}{4}$ x 21".
Acquired by barter from the artist. 119.36

CROWLEY, Alfred (aged 11)

D.S.C. 1936. Oil on paper, $14\frac{1}{2}$ x $20\frac{1}{8}$ ".
Acquired by barter from the artist. 120.36

DORFMAN, Hyman (aged 14)

Mother and Child. 1936. Wood carving, $15\frac{1}{2}$ " high.
Acquired by barter from the artist. 132.36

DUBLINSKY, P. (aged 10)

A Bowl of Fruit. 1936. Gouache, $16\frac{7}{8}$ x 23".
Acquired by barter from the artist. 121.36

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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ART OF CHILDREN (continued)

EISEN, Isaiah (aged 12)

Boiler Menders. 1936. Gouache, 20 1/8 x 15 5/8".
Acquired by barter from the artist. 122.36

GANELLO, Joe (aged 14)

The Dark. 1936. Gouache, 14 1/4 x 20".
Acquired by barter from the artist. 123.36

HOISINGTON, Jeane (aged 11)

A God of War Shooting Arrows to Protect the People. 1936. Colored chalk,
18 x 24 1/8". Acquired by barter from the artist. 254.37

KNOBE, Joan (aged 15)

Jewish Wedding. 1936. Gouache, 20 3/4 x 16 1/8".
Acquired by barter from the artist. 124.36

LANOTTE, Sebastian (aged 9)

Deep Sea Diver. 1936. Gouache, 16 3/4 x 21".
Acquired by barter from the artist. 125.36

LAURENT, John (aged 12)

Raiding Bill's Club. 1934. Ink, pencil and watercolor, 18 7/8 x 25 1/8".
Gift of Mrs. John D. Rockefeller, Jr. 187.40

LIGUORE, Donald (aged 10)

Going to Town. 1936. Watercolor, 22 1/8 x 17".
Acquired by barter from the artist. 126.36

MOSCO, Mike (aged 15)

Miner's Head. 1936. Bronze, 9 3/4" high.
Bronze cast gift of A. Conger Goodyear. 106.36

NOVAR, Louis (aged 14)

The Dutcher. 1936. Oil on paper, 23 x 17".
Acquired by barter from the artist. 127.36

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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ART OF CHILDREN (continued)

RICH, Rhoda (aged 12)

Dressmakers. 1936. Gouache, $16\frac{1}{2}$ x 24".
Acquired by barter from the artist. 128.36

RIMLAND, Helen (aged 11)

Household Duties. 1936. Gouache, 23 x 17".
Acquired by barter from the artist. 129.36

SAFER, Lena (aged 12)

Flying Trapeze. 1936. Gouache, $16\frac{3}{4}$ x 22".
Acquired by barter from the artist. 130.36

SHUBERT, Robert (aged 11)

Our Street. 1936. Watercolor, 8 x $8\frac{1}{4}$ ".
Acquired by barter from the artist. 131.36

ZORACH, Dahlov (aged 11)

Bird. 1929. Gouache, 19 x 25".
Gift of Mrs. John D. Rockefeller, Jr. 136.40

EARLY AMERICAN FOLK ART

This collection is the gift of Mrs. John D. Rockefeller, Jr.

HICKS, Edward

The Peaceable Kingdom. About 1833. Oil on canvas, $17\frac{1}{2}$ x $23\frac{1}{2}$ ".
530.39

The Residence of David Twining in 1787. First half of 19th century.
Oil on canvas, $27\frac{1}{4}$ x 32". 533.39

ARTIST UNKNOWN

Baby in Red Chair. American, about 1790? Oil on canvas, 22 x $15\frac{1}{8}$ ".
521.39

By the Fireside. American, 19th century. Oil on canvas, 19 x 16".
Gift of Mrs. John D. Rockefeller, Jr. 253.40

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EARLY AMERICAN FOLK ART (continued)

ARTIST UNKNOWN (continued)

- Child with Dog. American, about 1800. Oil on canvas, $24\frac{1}{2}$ x $15\frac{1}{2}$ ".
523.39
- Baby with Doll. American, 1840-50. Oil on canvas, $16\frac{1}{8}$ x $12\frac{3}{8}$ ".
511.39
- Two Children. American, 19th century. Oil on wood panel, $18\frac{1}{2}$ x 22".
535.39
- The Quilting Party. American, 1840-50. Oil on wood, $19\frac{1}{2}$ x $26\frac{1}{2}$ ".
532.39
- The Surrender. American, latter half of 19th century. Oil on canvas,
12 x 17". 560.39
- The True Cross. American, about 1800. Oil on bed ticking, 24 x 34".
536.39
- The Tilted Bowl. American, 1800-40. Signed: Matilda A. Haviland.
Painting on velvet, 15 x $17\frac{3}{4}$ ". 534.39
- Basket of Flowers. American, 1800-40. Painting on velvet, 14 x $17\frac{1}{4}$ ".
519.39
- Flowers. American, 1800-40. Painting on velvet, $12\frac{1}{2}$ x $17\frac{3}{8}$ ".
520.39
- Wheat Stack. American, 19th century. Painting on glass, $10\frac{1}{2}$ x 8".
538.39
- Glass Bowl with Fruit. American, about 1820. Watercolor and tinsel,
 $18\frac{1}{8}$ x $14\frac{1}{4}$ ". 526.39
- Watch and Fob. American, 1829. Watercolor, $8\frac{1}{2}$ x $6\frac{1}{4}$ ".
537.39
- The York Family at Home. American, 1837. Watercolor, 11 x 15".
540.39
- Girl in Blue. American, 1840-50. Watercolor, 12 x 8".
525.39
- Blue Bowl with Fruit. American, early 19th century. Watercolor,
 $13\frac{3}{8}$ x $15\frac{3}{8}$ ". 522.39
- Landscape with Deer and Waterfall. American, 19th century.
Watercolor, $21\frac{1}{2}$ x $27\frac{1}{2}$ ". 514.39
- Chariot in the Clouds. American, early 19th century. Watercolor on
silk with pasted paper, $14\frac{1}{2}$ x $14\frac{1}{2}$ ". 513.39

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EARLY AMERICAN FOLK ART (continued)

ARTIST UNKNOWN (continued)

Pineapple. American, 19th century. Watercolor, $9\frac{1}{2}$ x $7\frac{3}{4}$ ".
531.39

Mourning Picture for Polly Botsford and Her Children. American, about 1813.
Watercolor, $18\frac{1}{4}$ x $23\frac{3}{4}$ ". 529.39

Mourning Picture for Philo Day. American, early 19th century.
India ink on silk, $19\frac{3}{4}$ x $24\frac{5}{8}$ ". 528.39

Mourning Picture for Mary Fairbanks. American, early 19th century.
Watercolor, $17\frac{5}{8}$ x $16\frac{1}{4}$ ". 515.39

Mourning Picture. American, early 19th century. Watercolor on silk,
 $15\frac{1}{2}$ x $19\frac{1}{4}$ ". 516.39

Birth Certificate with Unicorns. Pennsylvania German, 1804.
Quill drawing with watercolor (fractur), $12\frac{5}{8}$ x $15\frac{1}{8}$ ". 518.39

Birth Certificate of Nancy Scoffler. Pennsylvania German, 1805.
Quill drawing with watercolor (fractur), $12\frac{1}{8}$ x $15\frac{1}{8}$ ". 517.39

Crucifixion. Pennsylvania German, 1847. Quill drawing with
watercolor (fractur), 14 x $11\frac{1}{8}$ ". 524.39

Horse. Pennsylvania German, 19th century. Quill drawing with
watercolor (fractur), 23 x $17\frac{5}{8}$ ". 527.39

Woman with Orange Plume. Pennsylvania German, 19th century.
Quill drawing with watercolor (fractur), $11\frac{1}{2}$ x $7\frac{3}{8}$ ". 539.39

Eagle. American, 19th century. Wood, 68" high.
547.39

Henry Ward Beecher. American, 1850-60. Wood, 21" high.
548.39

Rooster. American, 19th century. Wood, polychrome, $10\frac{1}{2}$ " high.
551.39

Seated Woman. American, 19th century. Wood, polychrome, 12" high.
553.39

Eagle. American, 19th century. Wood, $13\frac{1}{2}$ " high.
546.39

Bird. American, 19th century. Wood, 12" long.
326.39

Balancing Toy. American, 19th century. Wood and metal, $15\frac{1}{2}$ " high.
327.39

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EARLY AMERICAN FOLK ART (continued)

ARTIST UNKNOWN (continued)

- Toy Deer. American, 19th century. Wood, 5" high.
554.39
- Toy Dog. American, 19th century. Wood, 3" high.
555.39
- Toy Whale. American, 19th century. Wood, 9 $\frac{1}{2}$ " long.
556.39
- Cow Weathervane. American, 19th century. Cast and stamped copper,
28" long. 558.39
- Dove Weathervane. American, 19th century. Hammered copper,
22" high. 557.39
- Fish Weathervane. American, 19th century. Stamped and cut-out
copper, 35 $\frac{1}{2}$ " long. 325.39
- Horse Weathervane. American, 19th century. Cast iron, 21" long.
549.39
- Horse Weathervane. American, 19th century. Cast and stamped metal,
24 $\frac{1}{2}$ " long. 544.39
- Man, Weathervane. American, 19th century. Wood, 20 $\frac{1}{4}$ " high.
550.39
- Quill, Weathervane. American, 19th century. Iron, 36 $\frac{1}{2}$ " long.
545.39
- Rooster Weathervane. American, 19th century. Cast and cut-out
iron, 23 $\frac{1}{2}$ " high. 552.39
- Sheep Weathervane. American, 19th century. Stamped and cast
copper, 31" long. 559.39
- Figure of a Woman. American, late 19th century. Mahogany,
11 7/8" high. 542.39
- Woman with Arms Raised. American, late 19th century. Mahogany,
13 5/8" high. 543.39
- By the Fireside. American, 19th century. Oil on canvas, 19 x 16".
253.40

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STUDY COLLECTION

Chiefly comparative material from the exhibition "Fantastic Art, Dada, Surrealism."

PSYCHOPATHIC PATIENTS

- Drawing. Ink, 15 3/8 x 12 1/8".
 Gift of Ladislaus Szecsi. 270.37
- Drawing. Pencil, 13 1/2 x 18 3/4".
 Gift of Ladislaus Szecsi. 110.36
- Drawing. Ink on blue paper, 17 1/2 x 7".
 Gift of Ladislaus Szecsi. 111.36

SOUTTER, Louis (psychopathic patient)

- The Leper. 1930's. Ink, 13 x 9 3/4".
 Gift of the artist. 460.37
- Surrealism. Oil on cardboard, 19 5/8 x 14".
 Gift of the artist. 215.37
- Resurrection. 1939. Oil on paper, 20 1/2 x 26 7/8".
 Gift of the artist. 668.39
- Head. Oil on paper, 25 5/8 x 19 3/4".
 Gift of the artist. 667.39
- Body and Furnace. 1939. Oil on paper, 19 3/4 x 25 1/2".
 Gift of the artist. 666.39
- The Sun is Blackened. 1939. Oil on paper, 20 1/8 x 26 3/4".
 Gift of the artist. 665.39
- Servant's Clock. 1939. Oil on paper, 19 3/4 x 25 3/4".
 Gift of the artist. 669.39

ARTIST UNKNOWN

- Object made from a Sears Roebuck Catalog. Vermont, 1936. 11" high.
 Gift of Mrs. Victor Herbert Lukens. 466.37

GILBERT, C. Allan

- All is Vanity. 1892. Reproduction published by House of Art, N.Y.C.,
 13 1/8 x 9 3/4". Purchase Fund. 93.36

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DCM	III.22

STUDY COLLECTION (continued)

HAWLEY, Elizabeth King

Hanging Sphere. About 1875? Pastel, $11\frac{1}{2}$ x $13\frac{1}{2}$ ".
Gift of Miss Adelaide M. de Groot. 255.37

WOTHERSPOON, George

Gossip and Satan Came Also. Early 20th century. Reproduction,
published by House of Art, N.Y.C., 17 x 12". Purchase Fund. 92.36

ARCHITECTURAL MODELS

GOODWIN & STONE

Museum of Modern Art.
Purchase: Building Fund. A.628.39

First Floor of Museum of Modern Art.
Purchase: Building Fund. A.629.39

GROPIUS, Walter

Bauhaus.
Gift of the Architect. A.269.37

HÄSSLER, Otto

Project-Rothenberg Housing.
Purchase: Fund for exhibition "International Modern Architecture." A.5.31

HOOD, Raymond

Country Tower.
Purchase: Fund for exhibition "International Modern Architecture." A.99.32A

HOWE & LESCAZE

Chrystie Forsyth Project.
Purchase: Fund for exhibition "International Modern Architecture" A.113.32

Plot Plan for Chrystie Forsyth Project.
Purchase: Fund for exhibition "International Modern Architecture." A.117.32

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DCM	III.22

ARCHITECTURAL MODELS (continued)

LE CORBUSIER

Savoie House.

Purchase: Fund for exhibition "International Modern Architecture." A.71.32

MIES VAN DER ROHE, Ludwig

Tugendhat House.

Purchase: Fund for exhibition "International Modern Architecture." A.90.32

NELSON, Paul

Suspended House.

Gift of the Advisory Committee. A.332.39

NEUTRA, Richard J.

Super-Plywood House.

Purchase: Fund for exhibition "Art in Our Time." A.331.39

Ring Plan School.

Purchase: Fund for exhibition "International Modern Architecture." A.6.31

LOUD, J. J. P.

Project for House at Finchurst.

Purchase: Fund for exhibition "International Modern Architecture." A.79.32

WRIGHT, Frank Lloyd

Robie House.

Purchase: Special fund for exhibition "Three Centuries of American Art." A.168.38

ARCHITECTURE (other than models)

The Permanent Collection of the Department of Architecture includes enlarged photographs, plans, drawings, etc., representing the work of the following architects and architectural firms:

AAJTO, Alvar and Aino
 ADAMS, HOLLEN & PEARSON
 AALNER, Dankmar
 ABERN, Uno
 AIN, Gregory
 ARTARIA & SCHMIDT
 ASPLUND, Gunnar

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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ARCHITECTURE (continued)

BALDESSARI
 BEATTY & STRANG
 BEAUDOUIN & LODS
 BOWMAN BROS.
 BREUER, Marcel
 BREWSTER, George W. W.
 BRINKMAN & VAN DER VLUGT
 BROWN, Robert M.
 BRUSSE
 BRYGGMAN, Erik
 BUFFINGTON, Leroy
 DURLING & WHITEHOUSE
 BURNETT, TAIT & LORNE
 BURNHAM & CO., D. H.
 BURNHAM & ROOT
 CHERMAYEFF, Serge
 CHITTY, Anthony
 CHURCHILL & THOMPSON
 CLAUSS, Alfred
 COATES, Wells
 CONNELL, WARD & LUCAS
 CORY, R. G. and William
 DAY, Kenneth
 DENBY, Elizabeth
 DRIER
 DUIKER, W. J.
 EISLER, Otto
 EMBERTON, Joseph
 EVANS
 FIGINI & POLLINI
 FLANDERS & ZIMMERMANN
 FORBAT, Fred
 FRY, Maxwell
 FUCHS, Bohuslar
 GIBBERD, Frederick
 GIBBONS, Cedric
 GILL, Irving
 GROPIUS, Walter
 GUEVREKIAN, Gabriel
 HAEFELI, M. E.
 HAERDTL
 HAESLER, Otto
 HALADIRD & ROCHE
 HARDING, Valentine
 HARRISON & FOUILHOUX
 HEAPS & JAMES
 HILL, Oliver
 HOMSEY, Samuel and Victorine
 HOOD, Raymond
 HOWE, George
 ISABURG, Ueno
 JEANNERET, Pierre

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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ARCHITECTURE (continued)

JELlicoe, G. A.
 JENNEY, William Le Baron
 KAHN, Albert
 KASTNER & STONOROV
 KIESLER, Frederick J.
 KOCHER & FREY
 DE KONINCK, H. L.
 KRUTCH
 KYSELA, Ludvik
 LABAYEN & AIZPURAN
 LE CORBUSIER (Charles-Edouard Jeanneret)
 LESCAZE, William
 LETROSNE, GREBES, MATZLOFFI & CREVEL
 LUCKHARDT & ANKER
 LURCAT, André
 LYNDON & SMITH
 MAHER, George B.
 MALLETT-STEVENS, Robert
 MARKELIUS, Sven
 MAY & ASSOCIATE, Ernst
 MEEM, John Gaw
 MENDELSON, Erich
 MEYER, Adolf
 MIES VAN DER ROHE, Ludwig
 MOLNAR, Farkas
 MORRIS & O'CONNOR
 MUSCHENHEIM, William
 NELSON, Paul
 NEUTRA, Richard
 NICHOLAIEV & FISSENKO
 NICHOLSON, Christopher
 OUD, J. J. P.
 PAXTON, James
 PERKINS, G. Holmes
 PILICHOWSKI, A. V.
 POPE, J. R.
 POST, G. B.
 REICH, Zilli
 REINHARD & HOFMEISTER
 RICHARDSON, Henry Hobson
 RIETVELD, G.
 RODGERS & PRIESTLEY
 ROTH, Alfred
 SAMUEL, Godfrey
 SANDERS, Morris
 SCHAROUN, Hans
 SCHINDLER, Richard M.
 SCHMIDT, GARDIN & MARTIN
 SCHNEIDER, Karl
 SCHUMACHER, Hans

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DCM	III.22

ARCHITECTURE (continued)

SEARS, Vernon
 SIRONI
 SISSON, Marshall
 SLATER, MOBERLY & CRABTREE
 STEIN, Clarence
 STONE, Edward D.
 STUBBINS, Hugh
 SULLIVAN, Louis
 SUNDAHL, Eskil
 SWEDISH COOPERATIVE SOCIETY OF ARCHITECTS
 TECTON
 THOMAS
 TUCKER & HOWELL
 URBAN, Joseph
 VIRET & MARMORET
 WEIDEMAYER
 WELZENBACHER, Lois
 WILLIAMS, E. Owen
 WILLIAMSBURG ASSOCIATE ARCHITECTS
 WILLS, Royal Barry
 WRIGHT, Frank Lloyd
 WURSTER, William Wilson
 YAMADA, Mamuro
 YORKE, F. R. S.

POSTERS

The Poster Collection includes works by the following artists of France, Germany, England, Russia, United States, Holland, Switzerland, Czechoslovakia, Spain. They advertise travel, theatres, government agencies and a variety of commercial products. (Following the artist's name, in parentheses, is the number of works in the collection of the Museum.)

D'ADHEMOR, L. (1)
 ALWYCA (1)
 ANDERSON (1)
 BAYER, Herbert (1)
 BEAL, Lester (6)
 BOCHUM (1)
 BRIER (1)
 BURCHARTZ (1)
 CASSANRE, A. M. (28)
 DEINEKA (1)
 DEXEL (7)
 EHRlich, Christa (1)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DCM	III.22

POSTERS (continued)

FALCUCCI (1)
 HAVINDEN, Ashley (2)
 HENDTHASS, Von Axtor (1)
 HERDOG (1)
 HERKENDELL, Hans (1)
 HULLER (1)
 KARBERG (1)
 KAUFFER, E. McKnight (76)
 KLARA (1)
 KLUTZIS (8)
 KOCH, Walter (1)
 KURON-GOGOL (3)
 KÄCH (1)
 LECK, B. V. D. (1)
 LISSITSKY (1)
 LUTZDACHER, Max (1)
 MARTIN (1)
 MASSEAU, Pierre Fix (1)
 MASSIOT (1)
 MATTER, Herbert (3)
 MOLZAHN, Johannes (2)
 MORACH (1)
 NOLDE, Emil (1)
 OPPENHEIMER, Max (1)
 POPP-KIRCHEIM (1)
 RODCHENKO (1)
 SCHLEMMER, Oskar (1)
 SCHMIDT-ROTTLUFF (1)
 SCHUIITEMA, Paul (1)
 SHEPARD, Otis (30)
 SLAMA (1)
 STEINER (1)
 STRAUB (1)
 SUTNAR (2)
 TCHIMONKOW (1)
 TOULOUSE-LAUTREC (3)
 TRUMP (1)
 TSCHICHOLD, Jan (4)
 VORDELBERGE-GILDEWART (1)
 WIERTZ, Jupp (1)
 WYLER (1)
 XYLEN, Leon (1)
 UNKNOWN (11)
 UNKNOWN, signed "A.G." (2)
 UNKNOWN, signed "B" (1)
 UNKNOWN, signed "T.R.P." (1)
 UNKNOWN, signed "T.H.D." (1)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DCM	III.22

POSTERS (continued)

There are also special series ordered by such companies as the Shell Mex B. P. Co., Ltd., the London Transport in England, and by various governments for war activities:

Shell Mex B. P. Co., Ltd.

ADAMS, Dacres (1)
 AINSWORTH, Edgar (2)
 ARMSTRONG, John (2)
 BARTLETT, Robert (1)
 BELL, Vanessa (2)
 DISSILL, George (2)
 CALLIGAN, Edwin (1)
 CLARKE-HALL, Edna (1)
 CONSTANDUROS, Denis (2)
 COOPER, Austin (1)
 COWLES, Clement (1)
 DICKENS, Ronald (1)
 DODSON, Frank (1)
 DU PLESSIS, H. E. (1)
 ELLIS, Rosomary and Clifford (3)
 FEIBUSCH, Hans (1)
 FITZGERALD, V. (2)
 FREEDMAN, Barnett (3)
 GARDINER, Clive (1)
 GAROTTO (1)
 GEORGE, Eric (1)
 GRANT, Duncan (1)
 HARVEY, J. D. H. (1)
 HAWTHORNE, Eve (1)
 HILDER, Roland (1)
 HILLIER, Tristram (1)
 KAUFFER, E. McKnight (42)
 KIRK, Eve (1)
 MANN, C. (1)
 MILES, M. A. (1)
 MOFFAT, Curtis (1)
 MORRIS, Cedric (2)
 NASH, Paul (1)
 NEWTON, Algernon (1)
 PARKER, Brynhild (1)
 PURVIS, Tom (4)
 REYNOLDS, John (1)
 ROWE (1)
 RUSHBURG, Henry (1)
 STEEGLES, W. J. (1)
 STEGGLES, Harold (1)
 STUART-HILL, A. (1)
 SUTHERLAND, Graham (3)
 WALTON, Allan (1)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DCM	III.22

POSTERS (continued)

WATSON, S. (1)
 WHISTLER, Rex (1)
 WOLFF, Hal (1)
 ZERO (3)
 UNKNOWN (1)
 UNKNOWN - in studio (3)

London Transport

ALLINSON (1)
 BATTY (2)
 BEATTY (1)
 BRIER (1)
 CARPENTER (5)
 GARDINER, Clive (3)
 KAUFFER, E. McKnight (28)
 LOMDES, Eckersley (3)
 MANSBRIDGE, John (1)
 O'KEEFE (2)
 SPRADBERG (2)
 WHITE, Ethelbert (1)
 ZERO (2)
 UNKNOWN (12)

World War (1914-1918)

ASHE, E. M. (1)
 BENDA, W. T. (1)
 BENEKER, G. A. (1)
 BLASHFIELD, E. H. (1)
 CARLETON, C. (1)
 CHRISTY, H. C. (4)
 COFFIN, H. (1)
 FAIVRE (1)
 FALLS, C. B. (1)
 FLAGG, J. M. (6)
 GAIR CO. (1)
 GIBSON, C. D. (1)
 GROSSE, J. L. (1)
 GUENTHER (1)
 HAIMOVITZ, C. (1)
 HARRIS, L. (1)
 HERTER, Albert (1)
 KEIN (1)
 KING, W. B. (1)
 LEIGH, R. (3)
 LEE, J. (1)
 MAUZAN (1)
 PAUS, H. (2)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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POSTERS (continued)

World War (1914-1918) (continued)

FENNELL, J. (1)
 RAEMAEKER, L. (1)
 RIESENBERG, S. H. (2)
 ROEY, H. (1)
 SCHNECK (1)
 SCOTT, S. (1)
 SHENDON (1)
 STAHR, Paul (1)
 STEPHANY (1)
 TREIDLER, A. (1)
 UNDERWOOD, G. F. (1)
 WADDELL, M. (1)
 UNKNOWN (7)
 UNKNOWN, signed "A.A.R." (1)
 UNKNOWN, signed "F.G.C." (3)

Spanish Civil War

ARTECHE (1)
 MIGUEL (1)
 PEROTES (1)
 ROVIRA (1)
 SOLÁ (2)
 XIRININ (1)
 TOUTSERÉ (1)
 UNKNOWN (2)
 UNKNOWN, signed "H.V." (1)
 UNKNOWN, signed "R" (1)

Spanish War (North American Committee to Aid Spanish Democracy)

AMSTER, Mauricio (1)
 BISQUERT, A. (1)
 CANAVATÉ (1)
 CATALÁ (1)
 LAZANO, Jesus (1)
 MELENDERERA (2)
 OLIVER (1)
 PEDRERO (1)
 SUBINATE (1)
 UNKNOWN (5)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DCM	III.22

POSTERS (continued)

The following groups of posters have not yet been incorporated in the Permanent Collection:

1. Several early French posters including works by Chéret, Steinlen, Grasset, Caran d'Ache, Cappiello.
2. A large collection of posters offered by Muller-Munk of the Carnegie Institute of Technology including posters for German Liberty Bonds, the World War and the German revolution.
3. The Film Library possesses a collection of about 100 movie posters.
4. The Dance Archives own about 20 posters.
5. In the Paul Eluard collection in the library there is a poster by Max Ernst and one by Hans Arp.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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12/19/38

PERMANENT COLLECTION OF THE MUSEUM OF MODERN ART

ABBOTT, Berenice
3 photographs

ADAMS, Ansel
4 photographs

ADAMSON, Robert - with HILL, David Octavius
3 photographs

AITKEN, Russell Barnett
1 ceramic sculpture

ANONYMOUS (African Negro)
1 mask

ANONYMOUS (3 psychopathic patients)
3 drawings

ANONYMOUS
1 paper object
1 photograph
4 textiles

ARP, Hans
1 folio of reproductions of drawings
1 sculpture
1 drawing
1 collage
4 wood reliefs
1 construction
- 1 oil painting

ARSENA, Mick (age 16)
1 gouache

ATGET, Eugène
2 photographs

BAADER, Johannes
1 collage

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DCM	III.22

BAARGELD, J. T.

1 drawing
1 collage

BAARGELD, J. T. and ERNST, Max

1 drawing

BACON, Peggy

1 lithograph

BAKER, Vera (age 8)

1 gouache

BALTHUS (Balthasar Klossowsky)

1 oil painting

BARLACH, Ernst

1 lithograph

BASILE, Alphonso (age 13)

1 watercolor

BAUMEISTER, Willy

1 lithograph

BEAL, Gifford

1 watercolor

BECKMANN, Max

1 oil painting
11 prints

BELLING, Rudolf

1 sculpture

BELLMER, Hans

1 drawing

BELLOWS, George W.

1 drawing, 1 watercolor

BEN-SHUEL, Ahron

2 sculptures

BENTON, Thomas

1 tempera painting

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DCM	III.22

BERMAN, Eugène

2 drawings
1 oil painting

BIDDLE, George

1 lithograph

BIEDERMAN, Charles

1 construction

BLUME, Peter

2 oil paintings
4 drawings

BLUMENSCHNEIN, Ernest L.

1 oil painting

BONHOMME, Léon Félix-Georges

1 watercolor

BONNARD, Pierre

1 lithograph
1 oil painting
1 drawing

BORROSCO, A. (age 12)

1 gouache

BRADY, Matthew B.

6 photographs

BRANCHARD, Emile

1 drawing

BRANCUSI, Constantin

1 sculpture

BRAQUE, Georges

3 oil paintings
1 lithograph

BRETON, André - with other artists

2 collages

BROOK, Alexander

2 oils

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DCM	III.22

BROOKS, James

1 lithograph

BRUEHL, Anton

1 photograph

BURCHFIELD, Charles E.

9 watercolors

CALDER, Alexander

2 mobiles

CANADÉ Vincent

1 oil painting

3 lithographs

CASALE, Alfredo (age 10)

1 gouache

CÉZANNE, Paul

2 drawings

11 oil paintings

11 watercolors

3 lithographs

CHAGALL, Marc

2 watercolors

1 gouache

CHARLOT, Jean

1 oil painting

1 lithograph

de CHIRICO, Giorgio

3 oil paintings

2 drawings

1 gouache

6 lithographs

CIKOVSKY, Nicolâi

1 oil painting

COLEMAN, Glenn O.

1 oil painting

1 gouache

1 lithograph

le CORBUSIER

1 oil painting

CROSS, Henri

1 oil painting

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DCM	III.22

CROWLEY, Alfred (age 11)
- 1 oil painting

DALI, Salvador
2 oil paintings
1 drawing

DAUMIER, Honoré-Victorin
4 lithographs
1 oil painting

DAVIES, Arthur B.
2 oil paintings

DAVIS, Stuart
2 drawings

DAY, Richard
1 lithograph

DEGAS, Hilaire Germaine
1 oil painting
1 pastel
1 charcoal
4 drawings
1 charcoal

DELACROIX, Eugène
1 drawing

DELAUNEY, Robert
2 lithographs
2 drawings
1 gouache

DEMUTH, Charles
10 watercolors
1 gouache

DENNIS, Maurice
3 lithographs

DERAIN, André
2 lithographs
1 watercolor
1 crayon
4 oil paintings

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DCM	III.22

DESPIAU, Charles

1 sculpture
1 drawing

DICKINSON, Preston

2 pastels
2 oil paintings

DIX, Otto

50 etchings
2 oil paintings

DOI, Isami

1 linoleum cut

DOMINGUEZ, Oscar

1 drawing

DORFMAN, Hyman (age 14)

1 sculpture

DOVE, Arthur G.

1 oil painting

DUBLINSKY, P. (age 10)

1 gouache

DU BOIS, Guy Pene

1 oil painting

DUCHAMP-VILLON, Raymond

1 sculpture

DURRESNE, Maurice

1 watercolor

DUFY, Raoul

1 watercolor

EILSHEMIUS, Louis

1 oil painting

EISEN, Isaiah (age 12)

1 gouache

ELISE (Seeds, Elise)

3 lithographs

ELISOFON, Eliot

1 photograph

EPSTEIN, Jacob

2 sculptures

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DCM	III.22

ERNST, Max

1 photograph
8 lithographs
35 callotypes
1 sculpture
4 oil paintings
11 collages, montages, etc.

ERNST, Max - with other artists
2 collages

EVANS, Walker

127 photographs

FEININGER, Lyonel

1 woodcut

FERREN, John

1 sculpture

FERRY'S ART GALLERY

2 photographs

FLANNAGAN, John B.

1 sculpture

FREE, Karl

2 watercolors

FRIEDMAN, Arnold

1 watercolor
1 oil painting

FRIESZ, Othon

2 oil paintings
2 watercolors

GABO, Naum

1 construction

GALE -----

2 photographs

GALLATIN, Albert E.

1 oil painting

GANELLO, Joe (age 14)

1 gouache

GARGALLO, Pablo

1 piece wrought iron

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DCM	III.22

GAUDIER - BRZESKA, Henri
2 drawings

GAUGUIN, Paul
12 woodcuts
14 reproductions
2 lithographs
2 oil paintings

GELLERT, Hugo
60 lithographs

GIACOMETTI, Alberto
1 construction

GILBERT, C. Allen
1 reproduction

GLEIZES, Albert
1 gouache

GLENNY, Anna
1 sculpture

GOELLER, Charles
1 crayon drawing

GOLDTHWAITE, Anne
1 oil painting

GONTCHAROVA, Nathalie
3 watercolors
1 oil painting

GONZALES, Julio
1 piece wrought iron

GREENE, William C.
1 photograph

GRIS, Juan
2 oil paintings

GROMAIRE, Marcel
1 watercolor

GROPPER, William
1 oil painting

GROSS, Chaim
1 sculpture

GROSZ, George
6 line cuts
1 lithograph
1 drawing
1 watercolor

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DCM	III.22

GUYS, Constantin

1 drawing
1 watercolor

HALLER, Herman

1 sculpture

HARKAVY, Minna R.

1 sculpture

HART, George O. ("Pop")

10 watercolors
2 drawings

HARTLEY, Marsden

1 oil painting
1 lithograph

HAWLEY, Elizabeth King

1 pastel

HECKEL, Erich

2 watercolors

HÉLION, Jean

1 oil painting

HEPWORTH, Barbara

1 sculpture

HILER, Hilaire

2 gouaches

HILL, David Octavius - with ADAMSON, Robert

3 photographs

HILLS, F. O.

1 photograph

HOISINGTON, Jean (age 11)

1 chalk drawing

HOPPER, Edward

4 watercolors
1 oil painting

HUGO, Jean

20 stencils

HUGO, Jean - with other artists

1 crayon drawing

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DCM	III.22

JACOB, Max
1 gouache

JANCO, Marcel
1 woodcut

JEANETTE - with other artists
1 collage

JUNG, Theodor
2 photographs

KANDINSKY, Wassily
1 watercolor
1 etching

KANE, John
1 oil painting

KANOLDT, Alexander
1 lithograph

KANTOR, Morris
1 oil painting

KARFIOL, Bernard
2 watercolors
1 oil painting
2 drawings

KLEE, Paul
1 watercolor
1 lithograph

KNOBE, Joan (age 15)
1 gouache

KNUTSON, Greta - with other artists
1 collage

KOKOSCHKA, Oskar
2 lithographs

KOLBE, Georg
1 etching

KOLLWITZ, Käthe
1 woodcut

KOPMAN, Benjamin
2 oil paintings

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DCM	III.22

KROHG, Per

1 oil painting
1 gouache

KRUSE, Alexander Z.

5 lithographs
2 etchings

KRUTCH, Charles

4 photographs

KUBIN, Alfred

1 lithograph

KUHN, Walt

2 oil paintings
2 drawings

KUNIYOSHI, Yasuo

1 oil painting
2 crayon drawings

LACHAISE, Gaston

3 sculptures
11 drawings

de LAMATER, R. S.

2 photographs

LANDACRE, Paul

1 etching

LANGE, Dorothea

3 photographs

LANOTTE, Sebastien (age 9)

1 gouache

LARIONOV, Michael

4 tempera paintings
2 oil paintings
3 drawings

LAURENCIN, Marie

1 pastel
1 lithograph

LAURENS, Henri

1 sculpture
1 construction

LEE, Russell

3 photographs

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DCM	III.22

LÉGER, Fernand

2 oil paintings
1 drawing

LEHMBRUCK, Wilhelm

2 sculptures

LIGUORE, Donald (age 10)

1 watercolor

LIPSCHITZ, Jacques

2 sculptures

LISSITZKY, El

6 lithographs

MAC IVER, Loren

2 oil paintings

MAGRITTE, René

2 oil paintings

MAILLOL, Aristide

4 sculptures
1 chalk drawing
1 lithograph

MALEVICH, Kasimir

2 drawings
2 oil paintings

MARGULES, DeHirsh

1 watercolor

MARIN, John

2 watercolors

MARQUET, Albert

1 watercolor

MARTIN, Paul

12 photographs

MASSON, André

1 pastel
2 drawings
1 collage

MATISSE, Henri

4 oil paintings
2 drawings
14 lithographs
1 etching

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	DCM	III.22

MATTER, Herbert

1 photograph

MAUNY, Jacques

1 oil painting
2 gouaches

MAURER, Alfred

2 watercolors

MECHAU, Frank A

2 oil paintings

MELTSNER, Paul R.

1 lithograph

MILLER, Kenneth Hayes

1 oil painting

MIRO, Joan

8 stencils
6 oil paintings
1 sculpture
1 drawing

MIRO, Joan - with other artists

1 drawing

MODIGLIANI, Amedeo

1 oil painting
3 drawings

MOHOLY - NAGY, Lászlò

3 photographs

MONDRIAN, Piet

1 oil painting

MOORE, Henry

1 sculpture

MORISE, Max - with other artists

1 drawing
1 collage

MOSCO, Mike (age 15)

1 sculpture

MUYBRIDGE, Eadweard

47 photographs

MYDANS, Carl

1 photograph

NAKIAN, Reuben

2 sculptures

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DCM	III.22

MATTER, Herbert

1 photograph

MAUNY, Jacques

1 oil painting

2 gouaches

MAURER, Alfred

2 watercolors

MECHAU, Frank A

2 oil paintings

MELTSNER, Paul R.

1 lithograph

MILLER, Kenneth Hayes

1 oil painting

MIRO, Joan

8 stencils

6 oil paintings

1 sculpture

1 drawing

MIRO, Joan - with other artists

1 drawing

MODIGLIANI, Amedeo

1 oil painting

3 drawings

MOHOLY - NAGY, Lászlò

3 photographs

MONDRIAN, Piet

1 oil painting

MOORE, Henry

1 sculpture

MORISE, Max - with other artists

1 drawing

1 collage

MOSCO, Mike (age 15)

1 sculpture

MUYBRIDGE, Eadweard

47 photographs

MYDANS, Carl

1 photograph

NAKIAN, Reuben

2 sculptures

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NAPOLI, James

1 crayon

NASH, Tom

1 oil painting

NAVILLE, Pierre - with other artists

1 collage

NEWCOMBE, Warren

2 lithographs

NICHOLSON, Ben

1 sculptured relief

NOVAR, Louis (age 14)

1 oil painting

OEIZE, Richard

1 charcoal drawing

O'KEEFE, Georgia

4 charcoal drawings

OROZCO, José Clemente

5 oil paintings

1 lithograph

PAPAZOFF, Georges

3 etchings

PASCIN, Jules

1 drawing

4 watercolors

1 sketch book

2 oil paintings

PECHSTEIN, Max

1 woodcut

PÉRET, Benjamin - with other artists

1 collage

PEVSNER, Antoine

1 encaustic panel

1 construction

PICABIA, Francis

1 drawing

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PICASSO, Pablo

7 oil paintings
 1 drawing
 2 gouaches
 1 charcoal drawing
 4 etchings
 3 lithographs
 10 stencils

PISSARRO, Camille

1 oil painting

PRENDERGAST, Maurice

6 watercolors
 1 oil painting

RAMELET, Charles

1 lithograph

RAY, Man

1 air brush drawing
 12 photographs
 5 Rayographs

REDON, Odilon

2 oil paintings
 1 crayon drawing
 2 pastels
 6 lithographs
 2 etchings

RENOIR, Pierre Auguste

1 oil painting
 2 lithographs

REZNIKOFF, Misha

1 oil painting

RICH, Rhoda (age 12)

1 gouache

RIMLAND, Helen (age 11)

1 gouache

RIVERA, Diego

1 encaustic panel
 1 watercolor
 1 oil painting
 1 drawing
 1 lithograph

ROBINS, Louisa W.

1 oil painting

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RODCHENKO, Alexander

1 watercolor
2 gouaches
1 crayon
2 oil paintings

ROTHSTEIN, Arthur

4 photographs

ROUSSEAU, Henri

1 oil painting

ROUAULT, Georges

2 watercolors
1 gouache
4 prints

ROY, Pierre

2 oil paintings

RUSSELL, A. J.

16 photographs

SAFER, Lena (age 12)

1 gouache

SAVAGE, C. R.

1 photograph

SCHAD, Christian

3 photographs

SCHOLZ, Georg

1 lithograph

SCHWITERS, Kurt

3 collages

de SEGONZAC, André Dunoyer

1 watercolor

SEURAT, Georges

8 crayon drawings
1 oil painting

SHAHN, Ben

1 gouache
1 watercolor
4 photographs

SHEELER, Charles

2 oil paintings
2 crayon drawings
2 drawings

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SHUBERT, Robert (age 11)
1 watercolor

SIGNAC, Paul
2 watercolors

SIPORIN, Mitchell
1 drawing

SIPRELL, Clara E.
1 photograph

SIQUEIROS, David Alfaro
2 duco paintings
1 lithograph

SORINE, Savely
2 drawings

SOUTTER, Louis
1 drawing
1 oil painting

SPEICHER, Eugene
1 oil painting

SPENCER, Niles
3 paintings

STEER, P. Wilson
1 watercolor

STEICHEN, Edward J.
1 photograph

STEINER, Ralph
1 photograph

STEPANOVA, Varvara (Varst)
2 tempera paintings

STERNE, Maurice
1 gouache
2 drawings
2 oil paintings

TALBOT, William Henry Fox
1 calotype
1 photoglyphic engraving

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TANGUY, Yves

1 gouache
2 drawings
2 oil paintings

TANGUY, Yves - with other artists

1 drawing
1 collage

TAYLOR, Prentiss

2 lithographs

TCHELITCHEW, Paul

1 gouache

THURBER, James

1 drawing

TONNY, Kristians

1 etching

TOULOUSE-LAUTREC, Henri

1 oil painting

TZARA, Tristan - with other artists

1 collage

UTRILLO, Maurice

1 oil painting
1 lithograph

VACHON, John

1 photograph

VANTONGERLOO, Georges

1 gouache
1 sculpture

VERGÉ-SARRAT, Henri Assouan

1 gouache

VILLON, Jacques

2 etchings
2 lithographs

VIVIN, Louis

1 oil painting

VUILLARD, Jean Edouard

1 oil painting

VYTLACIL, Vaclav

2 monotypes

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WALKOWITZ, Abraham
1 watercolor

WALTERS, Carl
1 ceramic sculpture

WARNECKE, William
1 photograph

WATKINS, Franklin C.
1 oil painting

WATROUS, Harry
1 oil painting

WEBER, Max
2 oil paintings
3 gouaches
1 charcoal drawing
5 watercolors

WESTON, Edward
13 photographs

WHITE, Isaac
1 photograph

WILENCHICK, Clement
3 drawings
1 charcoal drawing

WORDEN ----
1 photograph

WOTHERSPOON, George A.
1 reproduction

XERON, John
1 oil painting

ZORACH, Marguerite
6 watercolors
1 drawing

ZORACH, William
2 watercolors