

CONDITIONS OF USE FOR THIS PDF

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 They may not be published in print, posted on the internet, or exhibited.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

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

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

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

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

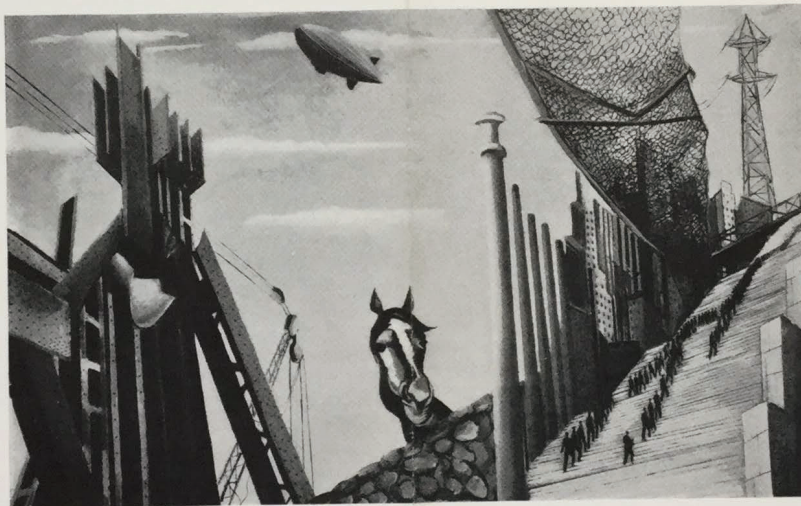
NOTICE: WARNING CONCERNING COPYRIGHT RESTRICTIONS

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

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JJS	23

The Bulletin of The Museum of Modern Art



Misha Reznikoff, *The End of the Horse*. Oil painting, 1934, 35 x 54 inches, from the Public Works of Art Project Exhibition, on view until October 7.

I

Volume 2 October 1934

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JJS	23

HOUSING AND ARCHITECTURE

by Carol Aronovici

Editor's Note: Dr. Carol Aronovici, author of this article, is Director of the Housing Research Bureau of New York City and lecturer on Urbanism at Columbia University. He is the Chairman of the committee which has organized the Housing Exhibition opening at the Museum on October 17th. The purpose of the Exhibition is three-fold: (1) To display graphically the conditions under which millions of people now live in New York. (2) To show the obstacles that stand in the way of changes in these conditions. (3) To show the advantages to the community of good housing and the results achieved in this field in foreign countries.

The Museum in 1932 held an Exhibition of International Modern Architecture in which one whole section was devoted to the exposition of this problem. Since that date little progress has been made in the actual construction of new housing. Today, however, the interest is greatly augmented because of the government aid being given to such projects. The Housing Exhibition will show why America needs housing and yet is so backward in filling this need.

Architecture is the most social of the arts. It implies human service, utilitarian or cultural. True architecture must at all times reveal human objectives with clarity, unity of values, directness and sincerity of purpose; it must achieve balance between mass and space and mass and mass; it must possess character without dependence upon detail; be consistent with the times and utilize the available materials of construction. These conditions can seldom be met in our cities today where clutter and confusion, cross-currents of interests and tempos prevail.

It is not strange that the architecture of our confused epoch should be a combination of every type of traditional form instead of a style that expresses our era, our needs and our technical skill. Though reinforced concrete was invented nearly a century ago by the Frenchman, Joseph Monier, we are still building in imitation of marble, stone and brick—banks like Greek temples, colleges like Gothic cathedrals, slaughter houses and breweries like feudal castles and railway stations like Roman baths. Nearly two generations after Monier, men like Eiffel in France, Semper in Austria, van de Velde in Belgium, Baillie Scott in England, Frank Lloyd Wright in the United States began to realize that new conditions, new materials and new technics could liberate us from sham traditionalism. Much of the new architecture was an expression of philosophical rebellion against old forms, rather than an expression of creative genius forged by a new social and cultural conscience. This is amply

proved by the attempts of some of the prophets of the new style of architecture to mechanize design to a point where functionalism became as much an outer veneer as the classical facades which the traditionalists plaster on buildings with the most varied social and economic purposes.

Impatient with the confusion of our cities and unable to find a solution which would provide for the essential human needs, many of these innovators have presented radical schemes for city planning as fantastic as they are inconsistent with the structure of modern society. Le Corbusier, Hilberseimer, Sauvage, Ventre to mention only a few, have proposed new cities which would rationalize life to the point of cruelty by the development of a sort of aseptic bareness, whereby individuality and imagination alike are confined within the scope of a few geometric forms, and man is reduced to a machine living within a machine.

This is perhaps not the fault of these innovators but rather of the social order under which our cities have grown up, and of the conflicting rhythms of life and work, transportation and play. We cannot hope to rebuild our cities without changing our social and economic structure, and also our methods of distributing the products of labor. Failing this, any city plan is bound to be deflected into mechanistic channels which are inconsistent with our cultural and social needs.

The sporadic efforts made so far to apply the tenets of modern architecture to utilitarian buildings in our cities have proved largely abortive because their products have been forced to compete and find a congenial atmosphere in the midst of great masses of architectural incongruities among which they themselves appeared out of place and incongruous.

It remains therefore for modern architecture to resort to the one field where the objective is clear, where use is socially and economically defined and in large part culturally well-fixed. This is housing. In this field, mass production is not only possible but accepted as the one socially and economically practical method of dealing with the problem of providing decent homes for the urban populations.

Already much has been achieved in this direction by the brothers Perret, Mallet-Stevens, Tony Garnier and Lurgat in France; J. J. P. Oud in Holland; Olbrich, Josef Hoffmann, Loos in Austria; Sant' Elia, Schiattone & Sartoris in Italy; Gropius, the Taut brothers, Mendelsohn, Mies van de Rohe and others in Germany. The hope of creating a new architecture in America lies in a housing movement which would reach the masses of the people through a government program. Such a program would create homes where people can live the lives of decent citizens in an environment consistent with our civilization and in harmony with our technical skill. When we have achieved this end we shall have made ready for the task of building the city of the future.



Brinkman, Van der Vlugt and v. Tijen: Apartment House, Bergpolder, Rotterdam, 1934. From the Housing Exhibition of New York opening at the Museum October 16.

ART IN AMERICA RADIO PROGRAM

The program "Art in America" will be broadcast every Saturday night at 8 p.m., Eastern Standard Time, from October 6th, 1934, to January 28th, 1935, over a national network. This series of talks, prepared under the guidance of the Museum of Modern Art, will cover the period from 1865 to the present day. There will be six talks on painting, one on sculpture, six on architecture and one each on visual art in photography, the motion picture and stage design. Included in the six talks on architecture there will be three dealing specifically with the modern room, the modern house and the modern city. A concluding lecture on what modern art can mean both culturally and practically to the average citizen will sum up the series.

The programs have been prepared, with the cooperation of the American Federation of Arts and the National Advisory Council on Radio in Education, under the auspices of the Metropolitan Museum of Art, the Art Institute of Chicago and the Museum of Modern Art.

In addition to the sponsors already mentioned, the "Art in America" programs have been endorsed by seventy-six museums and by educational and other organizations in all parts of the country.

The talks given during the coming month will be as follows:

- October 6. America After the Civil War: Whistler and Homer—Expatriate and Stay-at-Home.
- October 13. Three Landscape Painters and a Solitary: Inness, Martin, Wyant and Ryder.

October 20. The Grand Style and the Virtuosos: Hunt, La Farge, Duvencek, Chase. Portrait Painters, Fashionable and Unfashionable: Sargent and Eakins.

October 27. American Sculpture Since the Civil War: From John Quincy Adams Ward to Lachaise and Zorach.

Detail of later programs will be given in subsequent bulletins.

Art in America in Modern Times: In connection with the "Art in America" radio program being given this fall and winter, Messrs. Reynal and Hitchcock are publishing an illustrated 116-page book entitled "Art in America in Modern Times," edited by Holger Cahill and Alfred H. Barr, Jr. The text includes sixteen essays by authorities on painting, sculpture, architecture, photography, the motion picture and stage design. The book will be on sale at all bookstores for \$1.00 or may be obtained from the Museum.

Illustrated Weekly: "Art in America News," issued each week beginning October 6th will be mailed free of charge to all radio listeners sending in their names and addresses to the Museum of Modern Art.

MUSEUM ACTIVITIES

Exhibitions

Public Works of Art Project, continuing until October 7th. Paintings, sculpture, projects for mural paintings, watercolors, prints and ceramics selected from the National Exhibition held in Washington last summer. The Exhibition is held under the auspices of the National Academy of Design, the American Society of Painters, Sculptors and Gravers, the Metropolitan Museum of Art, the Whitney Museum of American Art and the Museum of Modern Art.

Housing, from October 17th until November 7th. A display of models, plans, graphs, charts and photographic murals depicting housing conditions in the United States, the splendid development of city planning abroad, and the obstacles which must be overcome in this country before we can achieve as fine results.

This Exhibition will be held under the joint auspices of the Museum of Modern Art, the New York City Housing Authority, Columbia University Orientation Study, Lavanburg Foundation, and the housing section of the Welfare Council. Langdon W. Post, Tenement Commissioner for New York City, will be Honorary Chairman and Dr. Carol Aronovici its Chairman. The Exhibition will be under the general supervision of Philip Johnson, Chairman of the Department of Architecture of the Museum of Modern Art.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JJS	23

Fifth Anniversary Exhibition, from November 21st, 1934, to January 20th, 1935. On the fifth anniversary of its opening, the entire Museum will be devoted to an Exhibition designed to suggest what an ideal permanent collection for a museum of modern art in New York should contain. It will include painting, sculpture, photography, the graphic arts, architectural, industrial and commercial arts and, possibly, primitive art. The Exhibition will be confined for the most part to objects actually or potentially in New York collections.

Three One-Man Shows, concurrently from January 30th to March 7th, 1935:

George Caleb Bingham (1811-1879). Paintings by "the Missouri Painter", one of the precursors of the contemporary interest in the American scene.

Gaston Lachaise (1882-). A retrospective exhibition of works by this American sculptor, including portrait and figure sculpture, decorative reliefs, animal sculpture and drawings.

Henry Hobson Richardson (1832-1886), the great pioneer of modern American architecture. This Exhibition will include original drawings, fifty enlarged photographs of Richardson's buildings with plans and explanatory wall placards giving detailed information about the architect and his work. Pieces of furniture designed by him will also be shown.

Exhibition of African Art, March 20th to May 14th, 1935. The art of Equatorial Africa, with special emphasis on sculpture in wood which has had so great an influence on modern art. Sculpture in bronze and ivory will be shown as well as textiles, implements and weapons. The Exhibition will be directed by James Johnson Sweeney.

Publications

During the coming year, the Museum of Modern Art will publish the following books:

Housing the Masses, edited by Dr. Carol Aronovici. An authoritative survey of housing, its development and its future in Europe and in the United States. Articles by Catherine Bauer, Walter Curt Behrendt, Hans Bernoulli, Harry Chapman, Walter Gropius, Werner Hegemann, Robert Kohn, Lewis Mumford, Alberto Sartoris, Sir Raymond Unwin, Edith Elmer Wood, Charles S. Ascher, Henry Wright.

To be published on October 15th, in connection with the Museum's Housing Exhibition.

Modern Works of Art, edited by Alfred H. Barr, Jr. Illustrated. Catalog of the Museum's Fifth Anniversary Exhibition. A critical survey of a collection of modern works of art which seem worthy of a place in the Museum of Modern Art. Selected for the most part from private collections in New York and the Museum's permanent collection, together with some important works from abroad.

To be published on November 19th in conjunction with W. W. Norton & Co.

The Architecture of Henry Hobson Richardson, by Professor Henry-Russell Hitchcock, Jr., with a foreword by Lewis Mumford. A critical and historical study of the architecture of Richardson, including a documented list of Richardson's works and supplemented by bibliographies and biographical studies of contemporary architects, and fully illustrated.

To be published on January 28th in connection with the Museum's Exhibition of the Work of Henry Hobson Richardson.

African Negro Art, edited by James Johnson Sweeney. Illustrated. Catalog of the Museum's Exhibition of African Negro Art. The art of Equatorial Africa, including sculpture in bronze and ivory, textiles, implements and weapons, with special emphasis on sculpture in wood.

To be published on March 18th.

Library

The Library acknowledges with thanks recent gifts from the following persons or institutions: The Art Institute of Chicago, Mrs. Cornelius N. Bliss, Brown & Phillips, George Buday, The Carnegie Institute, The City Art Museum of St. Louis, Durand Ruel, David Fincham, F. S. Fogarty, A. Conger Goodyear, René d'Harnoncourt, William Preston Harrison, Philip Johnson, Lincoln Kirstein, Miss A. Kraushaar, Long & Smith, the Louvre, The Mexican Embassy in Madrid, Morris & Co., Mrs. Laurent Oppenheim, F. N. Price, Herbert Read, Mrs. John D. Rockefeller, Jr., Paul Rosenberg, Giovanni Scheiwiller, the Springfield Museum, Edward M. M. Warburg.

Among the books presented to the library by Mrs. Cornelius Bliss are some of particular interest to members and friends of the Museum, as they formerly belonged to the late Miss Lillie P. Bliss. Many monographs on artists have been added to the already considerable collection, as well as useful groups of books on aesthetics and many catalogs of collections and of exhibitions.

The Museum of Modern Art, 11 West 53rd St., New York.

Board of Trustees

A. Conger Goodyear, President	Frank Crowninshield
Mrs. John D. Rockefeller, Jr., First Vice-President	The Lord Duxeen of Millbank
Stephen C. Clark, Second Vice-President	Philip Goodwin
Samuel A. Lewisohn, Secretary-Treasurer	Mrs. Charles S. Payson
William T. Aldrich	Duncan Phillips
James W. Barney	Nelson A. Rockefeller
Frederic C. Bartlett	Mrs. Charles G. Rumsey
Cornelius N. Bliss	Paul J. Sachs
Mrs. W. Murray Crane	Mrs. John S. Sheppard
Alfred H. Barr, Jr., Director	Edward M. M. Warburg
Alan R. Blackburn, Jr., Executive Director	John Hay Whitney
Philip Johnson, Chairman Department of Architecture	

Collections and Critiques

FOGG EXHIBITS ART OF AFRICA, OCEANIA

Artistry Penetrates Deeper Than Mere Show of Savage Creations

The following article was written for the *Crimson* by Frederick R. Pleasants, a graduate student associated with the Fogg Art Museum.

The exhibition of African and Oceanic Art which the Fogg Museum presents through the cooperation of the Peabody Museum of Archaeology and Ethnology, brings an artistic experience far deeper than the mere sight of the exotic by-products of savagery. It presents a manifestation of art which can materially enrich our appreciation of all forms of art and our understanding of the varieties of human adaptation to the physical and spiritual problems of existence.

But in judging the art of any primitive group, certain general characteristics must be borne in mind. The exact style of the art depends upon the usable materials which the tribe has at hand. Again, since the structure of any primitive group rests on utility and slow growth, its art development is usually so slow that the initial result of working certain materials with certain tools has a lasting effect on the art character.

Use Wood as Medium

In the case of Africa and Oceania, the traditional material is wood, so that the sculpture exhibits the characteristics of wood-thinking, people, who have acquired a mastery over their medium permitting expression to the limit of their spiritual needs.

The moving spirit, is, however, difficult to grasp. The conditions of life have developed in primitive man a set of human reactions and adjustments so alien to our intellectual solutions that we can never understand them. His art is also so much the outgrowth of the traditional imaginative system of the group that we find its determining factors far removed from our own.

Represent Native Gods

In Oceania and Africa, sculpture serves mainly for the representation of native gods or ancestral spirits who are thought of as forces for good or evil in the tribal life. There is no incentive to represent these gods in terms of exterior reality as we know it. Primitive man tends to think of matter as something which can conceivably change its nature in almost any particular, and in ways that originate in the most accidental associative processes.

The persistent concern with the exterior characteristics of nature which has governed later European art does not interest the savage. It is the idea, such as he envisions it, that is of dominating importance. Artistically, this quality of the inner idea is far removed from that of Greek sculpture like Polykleitos and Lysippos, but is nearer to the spirit of the Chinese Hsieh Ho, to whom inner quality and rhythmic vitality was a necessity for any worthy art. The obvious exaggeration and distortion, which appear to be a part of the search for this inner idea, have, of course, had their influence on certain phases of modern sculpture and even painting; the remarkably simplified planes and contours, the stylized treatment of details, have had probably a more deep and fruitful influence on all contemporary sculpture.

Far From Realistic

In this exhibition certain pieces, such as the Maori ancestor god or the New Ireland cut mask, bear a definite relation to the ethnic type, yet are far removed from realistic sculpture as we understand it. Others, such as the Congo chief's stool or the Congo woman holding a bowl, bear an even remoter resemblance, though dynamic and significant works of art.

Technically this inner quality is manifested in a tremendous vitality expressed with an understanding of the values of rhythm and mass. And there is often fine organic unity which shows in a plastic sense, surpassing that of most civil-

Movies for Architects

"Empire of Steel", a movie depicting the construction of the Empire State Building, will be shown by the Architectural School Friday evening at 8 o'clock in the large lecture room of Robinson Hall. In addition, another picture, probably on the Chrysler Building, will be shown. Although these movies are primarily for members of the Architectural, City Planning, and Engineering Schools, other interested members of the University are invited.

ized peoples. This is attributable to the wooden medium which of its nature gives a flexibility lacking in stone. The surfaces in particular are of unusual quality and reflect the laborious workmanship involved in the creation.

F. R. P.

Faculty, Students Exhibit Works at Robinson Annex

Conant, Warren, Murphy, Hafner and Ripley Contribute

Water colors, oils, engravings, and drawings by members of the staff and students in the School of Architecture are on exhibit this week, and until May 19, at Robinson Hall Annex.

Kenneth J. Conant, '15, associate professor of Architecture, is represented by original drawings made for Harvard plates, and by one of the completed plates, for comparison. Harold B. Warren, former instructor, shows four water colors, landscapes of the Cape, the Alps, Sicily, and the vicinity of Florence. H. Donley Murphy, instructor, has several oils, two portraits, a flower piece, and a Mexican landscape.

Two water colors, a beach scene and a study in light of farmers at work in a field, are the work of Aiden L. Ripley. Jean Jacques Hafner, Professor of Architecture, has three oils of southern French subjects, and several engravings. A display of students' work in the life class, in still life, and in sculpture is included. Among the students showing are Elliot F. Noyes 2 S.A., who has water colors of a beach and boats; Nelson Aldrich, water colors of French subjects, with a view of Mont St. Michel; Ferdinand G. Morrill 2 S.A., three water colors; Paul M. Heffernan 1 S.A., water colors of buildings and some pencil drawings; and Paul W. Jones 1 S.A., drawings.

GENERAL EXAMS

The following changes have been made in the programme of general examinations and examinations for honors:

Examinations in Biology, History of Modern Philosophy, and Sociology on Wednesday, May 9, will be given in Emerson 211 instead of Emerson D.

Excuses from Final Examinations

All students who are to be excused from any final examinations will receive from the designated authority in the field a list of such examinations. A student who absents himself from an examination without official excuse from the designated authority in the field of concentration will lose credit for the course.

Wednesday, May 9		
9.15-12.15	Biology	Emerson 211
9.15-12.15	Biochemical Sciences	Emerson D
9.15-12.15	Greek Composition (Greek 3 and 7)	Sever 29
9.15-1.15	History, Government and Economics (Special)	Memorial Hall
9.15-12.15	History of Modern Philosophy	Emerson 211
9.15-12.15	Literature, Ancient Authors (Honors)	Sever 29
*9.15-12.15	Sociology	Emerson 211

Thursday, May 10		
	Anthropology (oral)	Peabody Museum
9.15-1.15	Fine Arts (General)	Large Fogg Lecture Room
9.15-12.15	Latin Composition (Latin 3 and 7)	Sever 29

Friday, May 11		
9.15-12.15	Biochemical Sciences	Emerson 211
9.15-12.15	Geological Sciences	Memorial Hall
9.15-12.15	Greek Literature	Sever 29
9.15-12.15	History, Government, Economics (Correlation)	Memorial Hall
9.15-12.15	Sociology	Emerson 211
2.00-5.00	Music (Examination A)	Music Building

Saturday, May 12		
9.15-12.15	Latin Literature	Sever 29

*The Departmental Examination will be given at 9.15. The blue-books will be distributed at that hour. The papers, however, will be distributed at 9 o'clock to those present. The obvious purpose of this arrangement is to allow 15 minutes extra time before the examination to those who may wish to read over the paper.

GOING TOURIST?

Choose the

SOUTHERN ROUTE

—where pleasure decks, swimming pools, gymnasiums, moving pictures, lordly public rooms, excellent service and cosmopolitan cuisine, all contribute to the notably

BRILLIANT LIFE

of an Italian Line crossing. Besides, for your travels ashore, you will find any of the ports of call on the Southern Route a most agreeable and convenient entrance to

•• ALL EUROPE ••

And right with your ocean crossing, at no extra cost, you get tremendous added value . . . you see not just ocean but glamorous ports . . . you cruise the Mediterranean for

1000 EXTRA MILES

All former 2nd Class now used for tourist accommodations on the


ROMA - SATURNIA VULCANIA \$133 up
Round Trip \$240 up
or for fast crossing

REX . . . World's fastest liner. Holder of Atlantic Blue Ribbon. \$140 up
Round Trip \$250 up
Only gyro-stabilized liner afloat

WRITE FOR SPECIAL BOOKLET ON TOURIST ACCOMMODATIONS

Apply to your local travel agent or

86 Arlington St., Boston, Phone HUBBARD 0040



ITALIAN LINE

FOR FULL INFORMATION ABOUT ITALIAN LINES FACILITIES and SAILINGS — SEE

Authorized agents for all steamship lines, hotels and tours. Tickets at Published prices. No charge for our Services

University Travel Company

CALENDAR

Wednesday, May 9, 1934—

Baseball: Freshman vs. Middlesex School at Concord 3.30 o'clock.

Lacrosse: Freshman vs. Boston Lacrosse Club Seconds, 4.00 o'clock.

Tennis: University vs. Brown at Providence.

Freshman vs. Andover at Andover.

University Second vs. Exeter at Exeter.

Varsity Trackmen May Trek to West To Compete in National Collegiates

Dean and Healey Have Exceeded Standards Fixed for Men From Eastern Colleges

Coach Eddie Farrell and his triumphant speedsters, who are now hard at work preparing to scalp the Harvard Indians on Saturday, may have some representatives in the National Collegiates to be held on the West Coast sometime in June.

The National Association, with headquarters on the Pacific Coast, has established a sizeable fund to pay the expenses of outstanding performers from the East travelling to the meet; and all that the Crimson trackmen must do is to qualify for the trip.

Track Coach Harry Hillman of Dartmouth is in charge of the entries from the East, and Coach Farrell will have

a talk with him this week about the possibility of entering some Crimson trackmen. Certain minimum standards have been set up for Eastern competitors; and already Johnny Dean in the shot, and Jack Healey in the discus have surpassed these standards.

There are plenty of other Crimson runners who have a good chance for the trip to the Coast, and Coach Farrell will keep his eyes on his charges in the hope that some of them will come through with worthy performances. Jack and Dick Hayes are possible qualifiers in the hurdles, and Captain Jack Morse wouldn't have to put on much pressure to make the grade in the 400. Eddie Calvin is another Harvard runner who has shown in the past two years that he is capable of turning in fast times in the dashes and might very well find a place for himself in the carvans to the Coast.

Notice Column

Morning Chapel

The Rev. Frederick May Elliot A.M., S.T.B., Minister of Unity Church, St. Paul, Minnesota, will conduct the morning services today in the Appleton Chapel of the Memorial Church.

OFFICIAL NOTICES

Conferences—For the rest of the college year no conferences will be in Widener 182 and by appointment only.

C. N. Greenough.

Divisional Examinations—The following changes have been made in the programme of general examinations and examinations for honors: the examinations in Biology, History of Modern Philosophy, and Sociology on Wednesday, May 9, will be given in Emerson 211 instead of Emerson D.

CHANGES IN FINAL EXAMINATION SCHEDULE

Geography 36b	Thursday, May 31, at 2 o'clock
Geog. Bldg. History 53b	Thursday, June 14, at 9.15 o'clock
Harvard 5 Sociology 15	Saturday, June 9, at 9.15 o'clock
Emerson F	

French 3—Dr. Frazer's section meeting Monday, Wednesday, Friday, at 9 o'clock in Sever 29 will meet in Sever 23 on Wednesday, May 9, Friday, May 11, and Monday, May 14.

German 1a—Dr. Zopf's section meeting Monday, Wednesday, Friday, at 10 o'clock in Sever 29 will meet in Sever 23 on Wednesday, May 9, Friday, May 11, and Monday, May 14.

Greek G—Professor Parry's section meeting Monday, Wednesday, Friday at 12

Spring Sculling Regatta Begins Monday Afternoon

Singles Competitions Limited To Two Classes

As an innovation in the annual Spring Sculling Regatta, which begins Monday afternoon, only two classes of singles will compete instead of the usual four. The novice class will be open to those who have begun singles since September, 1933 while the former junior and senior singles will be confined to the Carroll Cup Race.

Wherry trial heats will be run on Monday, while broad and narrow comp scullers will match strokes for two more days. All finals will be raced on Friday, May 18.

The downstream course will be used for all races. The wherries, broads, narrow, and novice singles will use the one-half mile course, while the Carroll Cup scullers will row the trials over the three-quarter mile course, and the finals over the mile.

(Continued on page five)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JJS	23



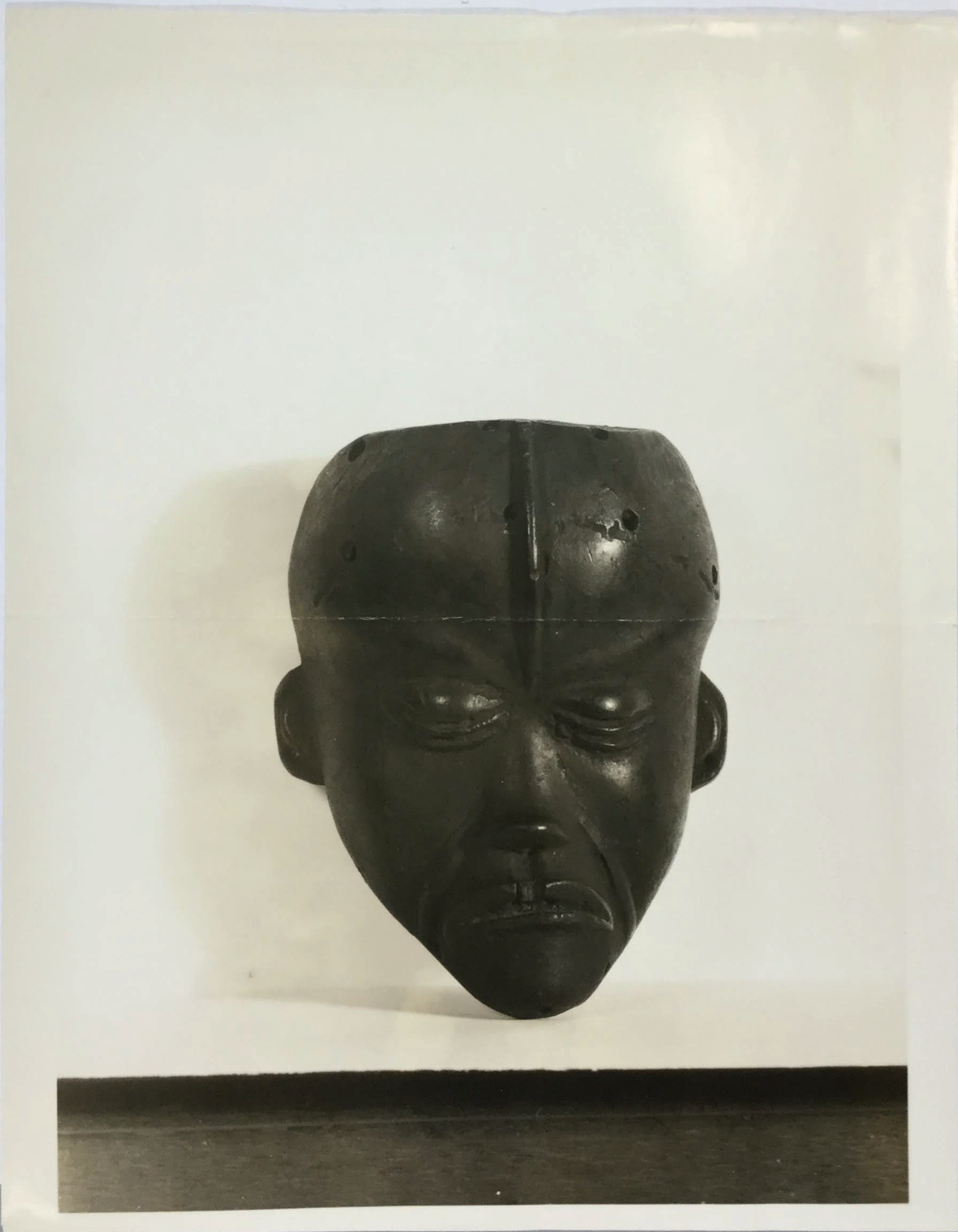
FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JJS	23

Fogg Museum
refs Mr. A/Barn

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JJS	23



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JJS	23

Fogg Museum
Refer Ms. A. Bon

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JJS	23

- Negro Primitive Sculpture :
- Guillaume Apollinaire et Paul Guillaume - Paris 1917.
- Karl Kautsky :
- La Sculpture Africaine (Paris 1922)
- Review of Helen Pigalle Exhibit in Florence
- Paul Guillaume & Mureau: "Primitive Negro Sculpture"
- A. Barnes: Les Arts a Paris # 13 (review of above)
- Art in Painting pp.
- F. Von Sydow: Handbook of
- Tijon: Historia General del Arte
- Mais & Lavachery: L'Art Negre a l'Exposition du Palais des Beaux Arts Brussels (1930)
- J. Maes: Curcota-Kifuebe. Les Mosques des populations du Congo Belge 1925
- Pitt. Rivers: Antiques works of Art from Benin (London 1900)
- G. Hardy: L'Art Negre 1927
- Catalogue de l'Exposition de Bronzes et Ivoires au Royaume de Benin - Trocadero - 1932
- Stephan Chauvet: Les Arts indigenes des Colonies francaises (N. Maloine - Paris 1923)
- Caliers d'Art # (Collection of R.P. African)
- ✓ #6-1930 "Des Sources de l'Art Negre" J. Maes
 - ✓ #10-1930 Objets negres en or bronze et ivoire - S. Chauvet
 - ✓ 7/8-1927 Negro Art Number (No. 2 Dan Mosks of Guillaume)
 - ? 7/8-1928 Afrique (Bouvier?)
 - ✓ 3/5-1932 Benin - Baumann, Labouret, Patton
 - ✓ 8/9-1930 L'Afrique - Frobenius & Breuil
 - ✓ 8/9-1929 p420 Review of reporter at Gal. Benin Dan Reprod

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JJS	23

for a source? :

Legrain: Monograph on a Collection of Sabacan Art (U of P. Rutgers)

Yourouba

NB for ethnological works etc refer Bibliography in Emstems "La Sculpture Africaine" (Gris 1922)

First Exhibition of Negro Art

(organized by Level, Guillaume and H. Clouzot in the Galerie D'Orsay 1919)
another held by Musée des Arts Décoratifs 1923
in Théâtre Pigalle 1930

Collections

Paris: Guillaume, Hessel, Paris Hoeb

Retton, Carri, Level, Hein

Tzara, Vlaminck, Deroin, Hoto, Eluard, Breton

(Hobson, Picasso)

Titus (Hobson) Rubenstein

Hein, Level, Feneon

England:

Epstein, Pitt Rivers,

Art in America Dec 1923
Cont. Arts: Negro sculpture

N.Y.: Graham, Rubenstein, Greenfield

Varia Africana 1917-18, 1922, 1927
Harvard African Studies (vol 1-3, 8)

Negro Art - Culin Stewart: Bklyn Museum Quarterly 1923 p 119 - vol X

Cahiers d'Art:

1927 - Art Nègre - Chr. Zewo: #7-8 p 229

1927 - Reflexions sur l'art Nègre - Georges Salles: #7-8 p 259

1926 - Archéologies (negro pieces reproduced) #7-8

Africain #8-9 p 395

de bronze et d'ivoire
art Nègre - Stephen Chauvel

#1 - p 33

de l'art Nègre #6 - 307

L'exposition d'Art
au Palais des Beaux Arts
de Paris #10 - 550

Mise. Charles Retton

#9-10 p 253

des malgaches au Musée
de Madagascar - E. Von Sydow #9-10 p 377

1932 - #

Les Bronzes du Bénin - Charles Retton p 209

Bénin - Herman Baumann - p 197

Les Bronzes de cire perdue de Bénin - Henri
Labouret p 204

Esprit Nouveau - 1923/24 "Negres"

The Arts - Oct 1926 Review of Guillaume + Mourou:
Primitive Negro Sculpture by Malville J Herkowitz

Stephen Chauvel
See list in books

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JJS	23

for a source? :

Legrain: Monograph on a Collection of Sabalan Art (U of P. Rehn)

"Yorouba"

NB for etiological works see refer Bibliography in Eustene's "La Sculpture Africaine" (Gris 1922)

First Exhibition of Negro Art

(organized by Level, Guillaume and H. Clouet in the Galerie Drouot, 1919)

another held by Musée des Arts Décoratifs 1923 in Théâtre Pigalle 1930

Collections

Paris: Guillaume, Hessel, Periehoeb

Retton, Carré, Level, Hein

Tzara, Vlaminck, Derain, Hote, Eluard, Breton

(Hatsch, Pissarro)

Titus (Hote?)

Hein, Level, Ferson

England:

Epstein, Pitt Rivers,

Art in America
Dec 1923
Carlo Ant. Negro sculpture

N.Y.: Graham, Rubenstein, Greenhill

Varia Africana 1917-18, 1922, 1927
Harvard African Studies (vol 1-3, 8)

Negro Art - Colin Stewart: Bklyn Museum Quarterly 1923 p 119 - vol X

Caliers d'Art:

1927 - Art Nègre - Chr. Zewo: #7-8 p 229

1927 - Réflexions sur l'art Nègre - Georges Salles: #7-8 p 259

1926 - Archéologiques (negro pieces reproduced) #7-8

1930 - L'Art Africain #8-9 p 395

1930 - Objets d'or, de bronze et d'ivoire dans l'art Nègre - Stephen Chauvet #1 - p 33

1930 - Des Sources de l'art Nègre #6 - 307

1930 - Revue de l'exposition d'art nègre au Palais des Beaux Arts Bruxelles #10 - 550

1931 - La Vente de Mire. Charles Retton #9-10 p 2453

1931 - Les sculptures malgaches au Musée de Trocadero - E. Von Sydow #9-10 p 377

1932 - #3-5 Les Bronzes du Benin - Charles Retton p 209

Benin - Herman Baumann - p 197

les Bronzes de cire perdue de Benin - Henri Labouret p 204

Esprit Nouveau - 1923/24 "Negres"

The Arts - Oct 1926 Review of Guillaume + Mous: Primitive Negro Sculpture by Melville J. Herskovits

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series Folder:
	JJS	23

◦ M. Davies de Zayas :
"African Negro Art." — New York
1916

J. Moebat Les Rivières du Sud et le
Fouta-Djallon: (1905)

Desplagnes : Le plateau Nigérien (1907)

◦ Art in America

◦ The Arts December 1923. — Carlo Anti :
"Negro Sculptors"

1923
Marius de Zayas 1923

Congolalation 1927(?)
◦ Der Aparat — 192?
Evanhydow : Art Africain

◦ Parnassus? — ? — 1933

Negro Sculpture Exhibitions
November 1914 — "291" — N.Y.

for other Bibliography

See Georges Hardy
L'Art Nègre.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JJS	23

Société des Afréanistes
61 rue de Buffon Paris (5^e)
M. Lestoer Secrétaire général de la Société
60 + 20 francs : Titulaires membres

- H. Clouzot and A. Level.
- L'Art Nègre et l'Art Océanien - Paris 1920
- - Sculptures et objets d'usage (en Afrique équatoriale française)
dans la Renaissance de l'Art Français April 1922
- - L'Art du Congo Belge - Art et décoration 1921

for other Bibliography
see

Georges Hardy
L'Art Nègre.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JJS	23

• M. Davies de Zayas :
"African Negro Art" - New York
1916

J. Mochat Les Rivières du Sud et le
Fouta - Djallon: (1905)

Desplagnes : Le plateau Nigérien (1907)

• Art in America

• The Arts December 1923. - Carlo Anti :
"Negro Sculpture"

1923
Harris de Zayas 1923

Congolletton 1927(?)
• Der Aparat - 192?
E von Sydow : Art Africain

• Panossus? - ? - 1933

Negro Sculpture Exhibitions
November 1914 - "291" - N.Y.

Fulmann (copy in Weigle)

IPEK

• J. Maes : "Figurines commémoratives et allégoriques
du Congo Belge" 1928.
• "La Psychologie de l'art nègre" 1926-27

"The Museum Journal" (The Museum of Univ of P) Dec. 1927:

• "Two masks from French Equatorial
Africa" - H. U. Hall.

C. H. Read: "Antiquities from the City of Bamé"

"Documents" in the British Museum

• #2 - 1930 A propos de l'exposition de la
Galerie Pigele

• Catalogue of Pitt-Rivers Museum. Farnham Dorset

• Roger Fry: Negro Sculpture (in Vision + Design [1920])

• (Clive Bell: Negro Sculpture (in "Sense & Sensibility"))

G. Apollinaire et P. Guillaume: Sculptures Nègres
(Préface to portfolio) (Paris 1917)

Chapters on African Art in:

H. Kuhn: Die Kunst der Primitiven (1923)

W. Hausenstein: Barbaren und Klassiker (1923)

✓ H. Clouzet et A. Level: (portfolio)

✓ L'Art Nègre et L'Art Océanien (Paris 1919)

✓ Sculptures Africaines et Océaniques (Paris 1925)

A. Bader: L'Art Nègre

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JJS	23

IPEK

○ E. Von Sydow : (portfolio?)
"Exotische Kunst, Afrika und Ozeanien"
Leipzig 1921

○ "Primitive Kunst und Psychoanalyse"
Alice Werner
"Myths and Legends of the Bantu" (Harvard) 1931
Father Vermeersch

○ Ernest Vallery: La question congolaise.
"Religieuse Plastik des Naturvolkes"
"L'Art Nègre"

R.P. Aupeiais : (articles which appeared in
"Bulletin des Missionnaires" 1928
T. IX #2 p 7700)

Maes : (articles in Cahiers de Belgique
Anata-Kefwebe #2 p 7700)

G. D. Pernier (article in Congo #5 p 807-1925)

Ankermann:
"Seelengabe und Almenkult bei
afrikanische Völkern"

○ A. Salmon : L'Art Nègre (Trépos d'Atelier, Gen : 1922)

○ C. Ratten : Article in Burlington Magazine April 1920 #CCV.10000
Masques Africains

○ Poncetton + Portier :
Les Arts Sauvages d'Afrique (250 p.)

✓ Delafosse :
Les Nègres - Paris 1927

✓ Basler :
Les arts chez les peuples primitifs

Monteil :
Djenné (8/July)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JJS	23

Stephen Chavvel
See list in
one of his books

Carved gate
in Blahyn Museum

572
C76a Les Arts - reliquies
Ser 3 Musée du Congo
V. I Belge

Refer to
Museum Bibliog

Refer Bibliography
in Back of Sydney

D. Dilworth Faber
CHAGRIN Falls
Ohio
Art Digest December 1st 1931
says "He is writing the first
comprehensive history of Negro Art
He replied to Blahyn Museum letter
Feb 16 - 1932

Throne Stool in
Chicago Kasai
#148 of Bloudian
Theatre Arts
catalog

Headrest in Chicago
Kasai # 180
of Bloudian catalog

U of P. Museum
Journal
Map of #14 - 1923
Congo region
p 48

720.5 F.W.H. Mizeod
An. 2528 Africa: the art of
V. 55 the African Negro.
Architectural Review
V. 55 p 282-84
Poor
same name
Baker

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JJS	23

*Compliments of Frederick R. Pharoah
Director of the Exhibition*

HARVARD UNIVERSITY TERCENTENARY

**PEABODY MUSEUM
EXHIBITION**

PEABODY MUSEUM OF
AMERICAN ARCHAEOLOGY AND ETHNOLOGY
CAMBRIDGE

1936

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JJS	23

THE EXHIBITION

THE Peabody Museum presents for the Harvard Tercentenary Celebration an exhibition drawn from its large collections and illustrating the various phases of anthropology. While no claim is made to completeness, still an attempt has been made to suggest the skill of primitive peoples, and also the great variety of the Peabody Museum's activities which in some seventy years have included over four hundred and thirty-two expeditions to remote parts of the world, in addition to special researches and studies.

The first section of the exhibition is devoted to art and archaeology. Alcove 1 shows American art of the peoples north of the Rio Grande, while alcoves 2 and 3 consist of sculpture, textiles, and pottery from Mexico, Middle America, and Peru. Some idea of archaeological method is presented in alcove 3 where a résumé of the recent Panama expeditions is given with charts. A splendid collection of gold work and pottery shows some of the outstanding material found by the archaeologists. Alcove 4 contains wood sculpture, jewelry, and textiles from the Pacific Islands. African sculpture and textiles are shown in alcove 5.

The second section, alcoves 6-10, is devoted to ethnography (primitive life). Each of the major geographical divisions of the world, Africa, Asia, the Americas, and the Pacific Islands known as Oceania, has been given an alcove in which two or more contrasting peoples show the great variation in human life. In Asia, for example, a comparison is made between the rice raising Siamese living in the tropics and the Samoyed and Goldi reindeer owners of the frozen tundra.

The third section, alcove 11, contains exhibitions of Stone Age tools and Physical Anthropology. The Stone Age exhibit illustrates one million years of Man's progress as shown by his tools. The characteristic implements of each period are displayed and one can trace the changes in form and the development of new forms in each major period from the earliest Stone Age. There is an interesting selection of stone tools used by modern peoples and an illustration of the method of their manufacture. Some idea of the science of Physical Anthropology is given by the skull exhibition which shows the changes in skull shape during growth, typical racial skull types, deformation of the skull, and examples of successful and unsuccessful operations upon the skull by primitive peoples.

The exhibition attempts to solve in an agreeable and informative manner the technical question of proper installation. The material culture forming the basis of alcoves 6-10 has been arranged with the functional point of view in mind. Costumes have been placed as nearly as possible in the way they were worn and other objects put in their relative positions. Adequate labels explain the use of unfamiliar objects. Wherever possible, comparable objects have been placed opposite each other. Pictures on the walls at the entrance clarify the problem and the whole has been designed to give a picture of how natural conditions have developed individual civilizations on each of the major continents.

In presenting primitive art from Oceania and Africa a solution is offered for a problem which faces all ethnographical museums today. The choice specimens have been separated and shown as they would be shown in a modern art museum. Since the background of much of primitive art is unknown to the public, Oceanic and African art has been juxtaposed to the proper ethnographical sections.



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JJS	23

PRIMITIVE ART (ALCOVES 1-5)

1. AMERICAN ART (NORTH OF THE RIO GRANDE)
2. AMERICAN ART (MEXICO, MAYA, PERU)
3. PANAMA EXPEDITION
4. OCEANIC ART
5. AFRICAN ART

PRIMITIVE LIFE (ALCOVES 6-10)

6. AFRICA
7. OCEANIA
8. SOUTH AMERICA
9. ASIA
10. NORTH AMERICA

STONE AGE (ALCOVE 11)

PHYSICAL ANTHROPOLOGY (ALCOVE 11)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JJS	23

ECKART VON SYDOW

HANDBUCH DER
AFRIKANISCHEN PLASTIK

ERSTER BAND
DIE WESTAFRIKANISCHE PLASTIK

XII u. 494 Seiten. 10 Bildtafeln

Preis RM 40.—

In Halbleder gebunden RM 50.—



BERLIN 1930

VERLAG VON DIETRICH REIMER / ERNST VOHSEN

BUCHHANDLUNG KARL BUCHHOLZ

Telefon: A 1 Jäger 5643

Berlin W. 8
Mauerstraße 13/14
Ecke Leipz. Str.

Berlin W. 15
Kurfürstendamm 30
nahe Uhlandstraße.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JJS	23

DIETRICH REIMER / ERNST VOHSEN / BERLIN

Die Kunst der Naturvölker ist der zuletzt entdeckte Bereich menschlicher Kunstbetätigung. Erst nach der allseitigen Durchforschung der Kunst der europäischen Kulturvölker traten, begünstigt von der expressionistischen Zeitströmung, die Figuren und Masken und die Gebrauchskunst der afrikanischen, südsee-insulanischen usw. Stämme in den Gesichtskreis der Kunstgeschichte.

Das Interesse, zunächst belebt von rein aktuellen Momenten, vertiefte sich bald zu eingehender Spezialforschung. Und gegenwärtig ist die Zeit gekommen, in welcher es durch die universelle Anteilnahme der Kulturwelt an diesen Problemen ermöglicht wird und geboten scheint, Handbücher der naturvölkischen Kunst herauszugeben.

Das vorliegende Werk sucht zum ersten Mal unter Benutzung allen erreichbaren Materials zahlreicher europäischer Museen und der Literatur ein Gesamtbild der plastischen Kunstübung der afrikanischen Naturvölker zu entwerfen. Der vorliegende I. Band ist der Plastik „West-Afrikas“, und zwar ausschließlich der

DIETRICH REIMER / ERNST VOHSEN / BERLIN

Darstellung des musealen und literarischen Materials, sowie seiner stilkritischen Verarbeitung gewidmet. Die allgemeinen Erörterungen der Kultur- und Stil-Kreise usw. sind dem II. Band vorbehalten, der sich mit der Plastik der anderen Gebiete Afrikas beschäftigt und nach dessen Abschluß erst das präzise Gesamtbild der Plastik der afrikanischen Naturvölker sich ergibt.

Die folgenden Museen wurden bearbeitet. In Deutschland: Berlin, Dresden, Essen, Hamburg, Hannover, Köln, Lübeck, Stuttgart. — In Oesterreich: Wien. — In der Schweiz: Basel (Missionsmuseum, Museum für Völkerkunde), Bern, Neuchâtel. — In Frankreich: Paris, (Trocadéro, Privatsammlungen). — In Belgien: Kongo-museum in Tervueren. — In Holland: Rotterdam. — In England: London (Britisches Museum), Liverpool, Oxford.

Das Werk beginnt mit einer allgemeinen Einleitung und Übersicht der Stilprovinzen Westafrikas. Hier figuriert Westafrika als Begriff der Geographie und der Kulturkreislehre; ferner werden die Gebiete der einfacheren und der komplizierteren Kunstform

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JJS	23

kursorisch behandelt. Der Hauptteil beschäftigt sich dann in ausführlicher Darstellung mit den folgenden Gebieten:

Senegambien — Bissagos-Inseln — Rivières du Sud — Sierra Leone und Hinterland — Liberia — Elfenbeinküste — Goldküste — Süd-Togo — Dahomey — Süd-Nigerien — Mittleres und oberes Kreuzflußgebiet — Kameruner Grasland — Küstengebiet von Süd-Kamerun — Maka, Pangwe, Mpongwe — Franz. Aequatorial-Afrika — Loango und Kongomündung — Région des Cataractes — Région du Stanley-Pool — Nördliches Kwango- und Djuma-Gebiet — Kasai-Sankuru-Gebiet — Lomami-Katanga-Gebiet — „Urua“ — Nord-Angola.

Ein ausführliches Register erleichtert die Benutzung dieses Handbuches, das infolge seiner umfassenden Materialsammlung ein unentbehrliches Hilfsbuch eines jeden Sammlers und Forschers darstellt, der sich in ethnographischer oder kunstgeschichtlicher Hinsicht mit der afrikanischen Plastik beschäftigt.

Der Verlag

DIETRICH REIMER / ERNST VOHSEN / BERLIN

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

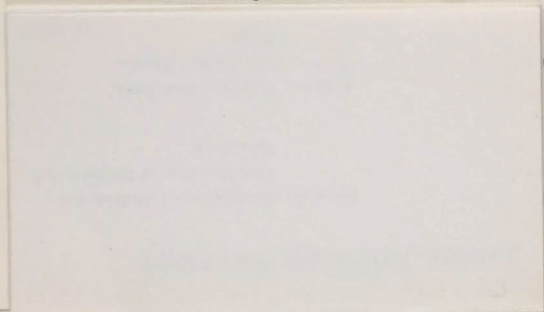
The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JJS	23

PROGRAMME

Les Conférences ont lieu à la " Maison des Nations Américaines "
9, avenue Victor-Emmanuel
Tous les lundis, du 26 novembre au 17 Décembre 1934
et du 28 janvier au 8 avril 1935

PREMIÈRE SESSION

LA POLITIQUE ÉCONOMIQUE DES ÉTATS-UNIS



Sciences Politiques

1929

de des États-Unis

is du Trocadéro
is 16e
y 74-46

positions temporaires)

bule d'entrée)

DE L'OCEANIE

16.10 Cérémonie tibétaine
16.15 - -

X 2) Ichomey

16.25 Agmbon
16.30 Ouamono
16.35 Aboua

chant devant la fétiche
chant de joie pour fêter une guéri-
chant pour célébrer la naissance ^{son}
d'un enfant

3) Madagascar

16.40 Ralila
16.45 Iza hay tao Antsirabe

chant de bateliers
chant du voyageur

4) Nouvelle-Calédonie

16.50 El Beanouatigat chant de fête
16.55 Seseje Pane Meei Wabi chant de femmes

Le disque de la cérémonie tibétaine est en vente au Musée, entrée
Paris. Les autres disques ont été enregistrés par l'Institut de Pho-
netique.

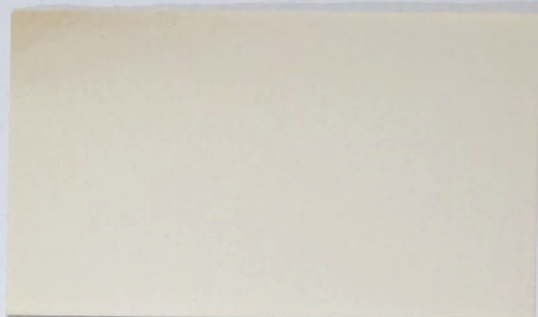
FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JJS	23

James Johnson Sweeney

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

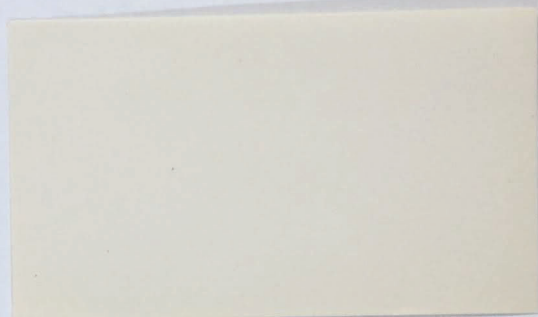
Address National City Bank
60 Champs Elysées
Paris



James Johnson Sweeney

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

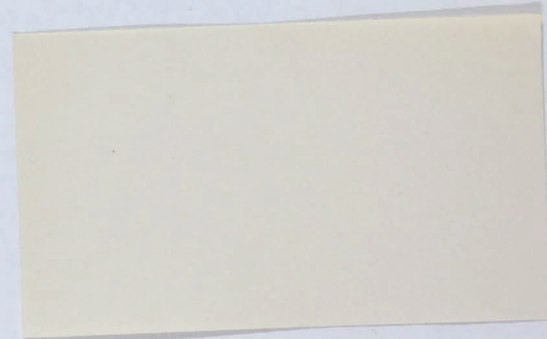
Address National City Bank
60 Champs Elysées
Paris



James Johnson Sweeney

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

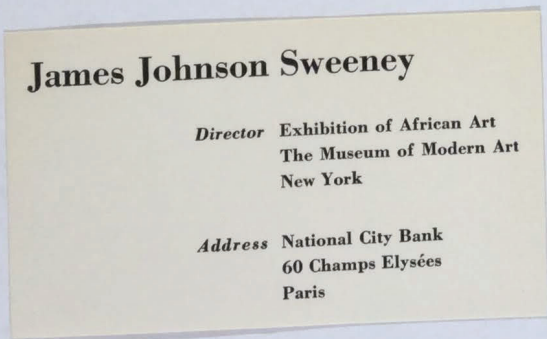
Address National City Bank
60 Champs Elysées
Paris



James Johnson Sweeney

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

Address National City Bank
60 Champs Elysées
Paris



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JJS	23

PROGRAMME

Les Conférences ont lieu à la "Maison des Nations Américaines"

9, avenue Victor-Emmanuel

Tous les lundis, du 26 novembre au 17 Décembre 1934
et du 28 janvier au 8 avril 1935

PREMIÈRE SESSION

LA POLITIQUE ÉCONOMIQUE DES ÉTATS-UNIS

(Chaire Edward Tuck)

par **M. André Siegfried**

de l'Institut, Professeur au Collège de France et à l'École libre des Sciences Politiques

- 1^o Lundi 26 Novembre : Introduction : Jusqu'à la guerre
- 2^o Lundi 3 Décembre : La guerre et l'immédiat après guerre
- 3^o Lundi 10 Décembre : La prospérité d'après guerre et la crise de 1929
- 4^o Lundi 17 Décembre : L'expérience Roosevelt et la politique générale des États-Unis

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JJS	23

DEUXIÈME SESSION

(28 Janvier - 8 Avril 1935)

LES ORIGINES ET LA CIVILISATION AMÉRICAINES

AVANT CHRISTOPHE COLOMB

(Chaire Gabriel Hanotaux)

par le **Docteur Paul Rivet**

Professeur au Muséum National d'Histoire Naturelle ; Directeur du Musée d'Ethnographie du Trocadéro.

Chaque conférence sera illustrée de 20 à 30 projections

- 1^o Lundi 28 janvier 1935 : *L'Amérique au point de vue géologique. - L'époque glaciaire. - La théorie de Wegener.*
- 2^o Lundi 4 Février 1935 : *L'origine de l'homme américain. - Les hommes supposés fossiles (Crâne de Calaveras. - Découverte du Kansas, du Nebraska, et du Nouveau Mexique). - L'industrie paléolithique en Amérique du Nord (Gisement de Trenton, Kjøkkenmoddings, Mounds, etc...)*
- 3^o Lundi 11 Février 1935 : *L'homme supposé tertiaire de l'Amérique du Sud. - Les découvertes et les idées d'Ameghino. - Le Tétraprotomo, le Diprotomo, l'Homo neogaeus. - L'origine américaine de l'humanité.*

- 4^o Lundi 18 Février 1935 : *Époque où l'Amérique s'est peuplée. - Les grands courants migratoires. - Le courant asiatique. - Affinités asiatico-américaines (anthropologie, ethnographie, linguistique).*
- 5^o Lundi 25 Février 1935 : *Les Australiens en Amérique. - Voie de migration. - Fuégiens et Australiens (affinités anthropologiques, ethnographiques, linguistiques).*
- 6^o Lundi 4 Mars 1935 : *Les Mélano-Polynésiens en Amérique. - Voie de migration. - Hoka et Mélanésiens (affinités anthropologiques, ethnographiques et linguistiques).*
- 7^o Lundi 11 Mars 1935 : *Relations commerciales entre la Polynésie et l'Amérique. - Preuves archéologiques, linguistiques et traditionnelles.*
- 8^o Lundi 18 Mars 1935 : *Les grandes civilisations de l'Amérique : Le Mexique (Empire Aztèque et Empire Maya).*
- 9^o Lundi 25 Mars 1935 : *Le Pérou (Ethnogénie du Pérou : substrat amazonien ; les Aymara; les Quichua et l'Empire incaïque).*
- 10^o Lundi 8 Avril 1935 : *Tableau des civilisations indigènes à l'arrivée des Européens ; les premiers contacts entre ceux-ci et les autochtones.*

(Il n'y aura pas de conférence le lundi 1^{er})

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JJS	23

INSTITUT DES ÉTUDES AMÉRICAINES

Fondé par le Comité France-Amérique
(6^e ANNÉE)

Le Comité France-Amérique a l'honneur de vous faire connaître que la réouverture des Cours et conférences de l'Institut des Études Américaines pour l'année 1934-1935 aura lieu le 26 novembre prochain.

Ils comporteront deux sessions :

1^o Cours sur " La politique économique des États-Unis "
(Chaire Edward Tuck, M. André Stegfried, professeur)

2^o Cours sur " Les origines et la civilisation Américaines avant Christophe Colomb " (avec projections)
(Chaire Gabriel Hanotaux, le D^r. Paul Riuet, professeur)

Droit d'inscription : pour l'ensemble des 2 sessions, dont programme ci-joint : 70 francs. Pour le cours de la première session : 30 francs. Pour la deuxième session : 50 francs. Pour une conférence : 10 francs. Ces droits sont respectivement réduits à 40, 15, 30 et 5 francs pour les membres de France-Amérique et les étudiants et étudiantes des Universités et Grandes Écoles.

**Les cartes sont délivrées à la Maison des Nations Américaines
9, avenue Victor-Emmanuel. Tél. : Élysée 51-00**

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JJS	23

Museum National d'Histoire Naturelle
MUSEE D'ETHNOGRAPHIE

Palais du Trocadéro
Paris 16e
Passy 74-46

CONCERT DU SAMEDI 8 DECEMBRE 1954 (Salle d'Expositions temporaires)
Se régler sur l'heure du Musée (vestibule d'entrée)
MUSIQUES DE L'ASIE, de l'AFRIQUE & DE L'OCEANIE

1) Tibet

I6 h. Dhangsongla chant solo
I6.05 Kalsang Lhawang La chant solo
I6.10 Ceremonie Tibetaine
I6.15 - -

X 2) Ichomey

I6.25 Agmbon chant devant la fétiche
I6.30 Quango chant de joie pour fêter une guéri-
I6.35 Aboua chant pour célébrer la naissance ^{son}
d'un enfant

3) Madagascar

I6.40 Ralila chant de bateliers
I6.45 Iza hay tao Antsirabe chant du voyageur

4) Nouvelle-Calédonie

I6.50 El Beanououatigat chant de fête
I6.55 Seseje Pune Mecé Wabi la chant de femmes

Le disque de la cérémonie tibétaine est en vente au Musée, entrée
Paris. Les autres disques ont été enregistrés par l'Institut de Pho-
netique.