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Abg.

Met. - 1.

#29

THE METROPOLITAN MUSEUM OF ART

NEW YORK

OFFICE OF THE REGISTRAR

May 1, 1933.

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

Gentlemen:

Budworth called today for the four Pre-Inca textiles. When these have been received by you will you kindly sign and return the inclosed receipt to this office, and oblige,

Very truly yours,

Henry F. Davidson

Registrar.

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April 17, 1933

Dear Mr. Winlock:

The Museum of Modern Art is putting on an exhibition to be called "American Sources of Modern Art" which is to open to the public on May 8th next. Material for the exhibition consists of the art of the ancient civilizations of America and we are getting some splendid examples from a number of collections. I know that you have in your collections at the Metropolitan some of the very finest Peruvian textiles and there are a number of these which we should like very much to have for the exhibition. These are:

panel, Tiahuanaco II, no. 30.16.10
shirt, Tiahuanaco II, no. 39.146.23
fragment, Tiahuanaco II, no. 30.16.9
panel, late Chimu, no. 28.171.8

I hope that it will be possible for you to lend these works of art for the exhibition. The exhibition will run from May 8th to July 1st. The Museum of Modern Art will, of course, bear all charges of transportation and insurance.

Very sincerely yours,

President.

H. E. Winlock, Esq., Director
The Metropolitan Museum of Art
Fifth Avenue at 82 Street
New York City

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Met.

Dbg.

THE METROPOLITAN MUSEUM OF ART
NEW YORK

CABLE ADDRESS
METMUSART

OFFICE OF THE DIRECTOR

March 24, 1933.

March 30, 1933

A. Conger Goodyear, Esq.,
President, The Museum of Modern Art,
11 West 53rd Street,
New York, N. Y.

Dear Mr. Goodyear:

It might be possible to lend you cases for your exhibition if we have any available. If you will please have someone come up and see Mr. Boardman, he will show your representative what we have, and I will then let you know what the possibilities are.

Very sincerely yours,

H. E. Winlock,
Director.

HEW:M

Dear Mr. Winlock:

Thank you for your letter of March 24th. I have asked Mr. Holger Cahill to get in touch with your Mr. Boardman to see what the possibilities are of getting exhibition cases for our exhibition of American Sources of Modern Art.

Very sincerely yours,

President.

Sent ACG to sign

H. E. Winlock, Esq., Director
The Metropolitan Museum of Art
Fifth Avenue at 82 Street
New York City

D.I.V.

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THE METROPOLITAN MUSEUM OF ART
NEW YORK

CABLE ADDRESS
METMUSART

OFFICE OF THE DIRECTOR

March 24, 1933.

A. Conger Goodyear, Esq.,
President, The Museum of Modern Art,
11 West 53rd Street,
New York, N. Y.

Dear Mr. Goodyear:

It might be possible to lend you cases for your exhibition if we have any available. If you will please have someone come up and see Mr. Boardman, he will show your representative what we have, and I will then let you know what the possibilities are.

Very sincerely yours,

H. E. Winlock

H. E. Winlock,
Director.

HEW:M

D. I. V.

sent ACG for signature 3-23

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March 23, 1933

My dear Mr. Winlock:

We are planning an exhibition to be called American Sources of Modern Art to open in the Museum of Modern Art the first week in May and to continue until July first.

For this exhibition we will have quite a number of small objects and sculptures which should be displayed in glass cases. Since most of our exhibitions do not require the use of glass cases I think it possible that we shall have to borrow. In the event that we should do you think it would be possible for the Metropolitan Museum to lend us some of its cases for this exhibition?

Very sincerely yours,

President.

H. E. Winlock, Esq., Director
The Metropolitan Museum of Art
Fifth Avenue at 82 Street
New York City

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June 2, 1933

Dear Mr. Wetmore:

On behalf of the Trustees of the Museum of Modern Art I want to thank you for the loan of the prehistoric Stone Mask for our exhibition, American Sources of Modern Art.

The exhibition is proving of great interest to artists and art lovers alike, and seems to me one of the most interesting shows we have held at our Museum. I hope that you will find an opportunity to see the exhibition when you are in New York.

Very sincerely yours,

President.

A. Wetmore, Esq., Asst. Secretary
United States National Museum
Smithsonian Institution
Washington, D. C.

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A letter ~~has~~ has not, been written.

SMITHSONIAN INSTITUTION
UNITED STATES NATIONAL MUSEUM
Washington, D. C., U. S. A.

U S Museum
No.

SHIPPING INVOICE

Date April 19, 1933.

To Museum of Modern Art,
Attention: Mr.H. Cahill, Director of the Exhibition,
11 West 53rd Street, New York, N. Y.

Approved ..... Head Curator
Authorized ..... Asst. Secy. or Assoc. Dir.
Shipped ..... by Express, Collect
Prepaid; Collect; Messenger

On the recommendation of Neil M. Judd, Curator of Archeology,
the material listed below contained in wooden box is transmitted as ——

[1] a gift
[2] a loan at your request (2)
[3] in exchange
[4] for examination at our request
[5] return of material borrowed
[6] return of material sent for identification
[7] Trans.No.
[8]

LIST OF SPECIMENS

NAME OF OBJECT	LOCALITY	COLLECTOR	CATALOG NUMBER	NUMBER OF SPECIMENS
Steatite mask	Morgantown, North Carolina		35001	1

Note—Loans are made for two months unless otherwise stipulated.
In connection with material sent out for identification all types and uniques must be returned. Retention of any other material is permitted only on definite arrangement.

Received the above in good order (date)

Retain this copy for your records

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U S Mus.

SMITHSONIAN INSTITUTION
UNITED STATES NATIONAL MUSEUM
WASHINGTON, D.C.

May 3, 1933

April 22, 1933.

Mr. M. Cahill,
Director of the Exhibition,
Museum of Modern Art,
11 West 53rd Street,
New York, New York.

Dear Mr. Wetmore:

Would you kindly let us know the insurance valuation on the Steatite mask which the National Museum has so kindly lent for our exhibition?

The mask is here in good condition and we have it covered in our general policy but would like to have the specific valuation.

Thank you very much for your coöperation.

Very sincerely yours,

Director of the Exhibition.

A. Wetmore

A. Wetmore,
Assistant Secretary.

A. Wetmore, Esq., Asst. Secretary
United States National Museum
Smithsonian Institution
Washington, D. C.

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Inclosure 617

U S Nat. Mus.

SMITHSONIAN INSTITUTION

UNITED STATES NATIONAL MUSEUM

WASHINGTON, D. C.

April 22, 1933.

Mr. H. Cahill,
Director of the Exhibition,
Museum of Modern Art,
11 West 53rd Street,
New York, New York.

My dear Mr. Cahill:

Referring to previous correspondence and particularly to your letter of April 17, I now take pleasure in announcing the transmittal to the Museum of Modern Art, marked for your attention, of a box containing a steatite mask from North Carolina as indicated on the inclosed shipping invoice.

The box is forwarded by express, collect. When it is received, please date, sign, and return the white copy of the shipping invoice in the accompanying envelope which requires no postage.

Very truly yours,

A. Wetmore

A. Wetmore,
Assistant Secretary.

VH

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U S Nat'l Mus.

SMITHSONIAN INSTITUTION
UNITED STATES NATIONAL MUSEUM
WASHINGTON, D. C.

April 17, 1933

Dear Dr. Wetmore:

I am sorry to hear about the frescoes but glad to learn that you are willing to let us have the Steatite mask from Morgantown. We have decided not to have any reproductions in the exhibition and for that reason will not be able to avail ourselves of your kind offer to let us have the cast of the "Bear Mother".

Since our exhibition will be devoted exclusively to original material it will also not be possible for us to show the fabrics which Dr. Huff has so kindly suggested.

We shall, of course, bear all expenses in connection with the shipment of the Steatite mask to and from the National Museum and insure it from the time it leaves you until it is returned. I would like to have your suggestion as to how the mask is to be sent.

Thank you very much for your kindness and cooperation.

Very sincerely yours,

Director of the Exhibition.

Dr. Wetmore, Esq., Asst. Secretary
United States National Museum
Smithsonian Institution, Washington, DC

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SMITHSONIAN INSTITUTION

UNITED STATES NATIONAL MUSEUM

WASHINGTON, D. C.

April 11, 1933.

Mr. H. Cahill, Director of the Exhibition,
The Museum of Modern Art,
11 West 53rd Street,
New York, N. Y.

My dear Mr. Cahill:

Following our conference in my office I have looked up the records on the archeological frescoes from the Temple of the Warriors at Chichen Itzá, to find as I suspected that these specimens have come to us under such conditions, through an intermediary, that we are not willing to suggest to the Mexican Government their loan to another organization, nor do we care to have an outside group approach the Mexican Government independently in this matter. To do so might cause considerable embarrassment.

With regard to the other materials that you list in your letter of April 7, while it is our definite policy not to loan from our public exhibits, I am willing to forego that in this instance, without setting any precedent for the future, so far as the Steatite mask from Morgantown, N. C. is concerned. We can also let you have an excellent cast faithfully reproducing the Haida carving "The Bear Mother". The Masca ponchos are so fragile that they cannot be safely handled and so are out of the question.

In my previous communication I listed a considerable amount of material that might be available to you should you so desire. Since your visit Dr. Hough has also suggested that we might loan four samples of modern woven fabrics decorated with designs taken by the manufacture from Indian specimens in the National Museum. These show definite connection between ancient art and modern textiles. We have also a small bust about 6" high made of clay which is labeled across the front "Bust of Indian Chief Shen, modeled by himself, St. Georges, Utah." This was secured many years ago by Edward Palmer, and while crude is interesting in that it is historic and is made by an Indian.

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Should you wish any of the materials that we have offered I shall be pleased to arrange to have them forwarded to you with the understanding that they go as a loan and that you will bear the expenses in connection with their shipment, and their safe return to us promptly at the close of your exhibition.

Very truly yours,

A. Wetmore

Assistant Secretary.

lp

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April 7, 1933

Dear Dr. Wetmore:

This is just a memorandum on the matters which we discussed on Thursday.

The fragment of a fresco which we should like to borrow for the Museum of Modern Art is one of the series from the Chac Mool Temple which according to the label was loaned to the United States National Museum by the Republic of Mexico through its secretary of public education. The fresco which I had in mind bears the museum number 345,470.

If you would consider the possibility of lending the Steatite mask found in Morgantown, North Carolina no. 35,001; one of the two feathered Masca ponchos given to the Museum by Dr. Hrdlicka; and the original of the Haida carving "The Bear Mother" we should very much like to have these for the exhibition.

Very sincerely yours,

Director of the Exhibition.

A. Wetmore, Esq., Asst. Secretary
United States National Museum
Smithsonian Institution
Washington, D. C.

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U S Govt.

SMITHSONIAN INSTITUTION
UNITED STATES NATIONAL MUSEUM
WASHINGTON, D.C.

March 30, 1933

March 25, 1933.

Mr. A. Conger Goodyear,
President, Museum of Modern Art,
11 West 53rd Street,
New York, N.Y.

Dear Mr. Wetmore:

My dear Sir:

Thank you for your letter of March 25th. I plan to be in Washington next week and I shall then get in touch with Mr. Collins as you suggest.

Your communication of February 23, announcing the proposal of [illegible] to show the relation between modern and ancient art in the civilization of the American [illegible] while we have been giving consideration as to the form in which we might offer [illegible] this event.

After some [illegible] we can offer for loan some excellent bead work and baskets that I believe will be desirable for you. We have also a fair series of modern carvings in ivory made by the Eskimo. We will not be in a situation to supplement these [illegible] ancient art since what little we have obtained in that line is under active study and cannot be spared for the two months period that you indicate.

We could also offer some specimens in pottery from the Indians of the Southwest but if any amount of this is to be taken we should need to stipulate that you arrange with a professional packer to have it packed for transportation.

Should you be interested in this material I will ask that your representative get in touch with Mr. H. B. Collins, Assistant Curator of Ethnology, who can indicate what we have that may be spared. The materials will be sent to you as a loan with the understanding that you assume the expense of transportation and guarantee safe and secure handling while in your possession to prevent loss [illegible] insurance has little

Very sincerely yours,

Director of the Exhibition.

A. Wetmore, Esq., Asst. Secretary
United States National Museum
Washington, D. C.

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SMITHSONIAN INSTITUTION

UNITED STATES NATIONAL MUSEUM

WASHINGTON, D. C.

March 25, 1933.

Mr. A. Conger Goodyear,
President, Museum of Modern Art,
11 West 53rd Street,
New York, N.Y.

My dear Sir:

Your communication of February 23, announcing the proposal of the Museum of Modern Art for an exhibition to show the relation between modern and ancient art in the civilization of the Americas, has been before me for some little time while we have been giving consideration as to the form in which we might offer you participation in this event.

After some study of our resources we can offer for loan some excellent bead work and baskets that I believe will be desirable for you. We have also a fair series of modern carvings in ivory made by the Eskimo. We will not be in a situation to supplement these latter designs with examples of ancient art since what little we have obtained in that line is under active study and cannot be spared for the two months period that you indicate.

We could also offer some specimens in pottery from the Indians of the Southwest but if any amount of this is to be taken we should need to stipulate that you arrange with a professional packer to have it packed for transportation.

Should you be interested in this material I will ask that your representative get in touch with Mr. H. B. Collins, Assistant Curator of Ethnology, who can indicate what we have that may be spared. The materials will be sent to you as a loan with the understanding that you assume the expense of transportation and guarantee safe and secure handling while in your possession to prevent loss or breakage. I may say that insurance has little

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value in matters of this kind since where there is loss of valuable objects it is not practicable in most cases to cover this with money obtained from insurance.

Very truly yours,

A. Wetmore

Assistant Secretary.

lp

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Smithsonian

February 23, 1933.

The Director
The Smithsonian Institution
Washington, D.C.

Dear Sir:

The Museum of Modern Art is planning an exhibition to show the relation between modern art and the art of ancient civil ization of the Americas. The exhibition would open on the first of May and would continue for two months. The material for this exhibition would include sculpture and carvings of various kinds, pottery, textiles, possibly frescoes or copies of frescoes, and decorative objects of various kinds. We hope to borrow material for this exhibition from a number of private collections and museums in the United States.

I know that your museum has many splendid examples of this material and I hope that it will be possible for us to arrange for loans of some of these. If this meets with your approval a representative of the Museum of Modern Art will visit your museum and make a selection of objects which we should like to have for the exhibition. The Museum of Modern Art will, of course, bear all costs of transportation and insurance.

Very sincerely yours,

President.

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U.S. Nat. Museum
Washington
#29

July 13th
1 9 3 3

My dear Mr. Wetmore:

In Mr. Goodyear's absence abroad I want to thank you on behalf of the Trustees of the Museum for your very generous loan of your "Stone Mask" to our exhibition, American Sources of Modern Art.

Will you kindly sign the enclosed receipt and return it to the Museum when this piece has reached you safely.

Yours very sincerely,

Executive Secretary.

A. Wetmore, Esq., Asst.Sec'y.,
United States National Museum,
Washington, D. C.

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5/10/33

List of people to whom should go complimentary copies of the catalogue,
American Sources of Modern Art

F. Trubee Davison, Esq., The American Museum of Natural History, 77 Street & Central Park West, NYC
Dr. George H. Sherwood, Director, The American Museum of Natural History,
Dr. Clark Wissler, The American Museum of Natural History,
H. E. Winlock, Esq., Director, The Metropolitan Museum of Art, Fifth Avenue at 82 St.,NYC
Joseph Breck, Esq., Asst. Director, The Metropolitan Museum of Art,
George C. Heye, Esq., Director, Museum of the American Indian, Heye Foundation, Broadway at 155 St., NYC
Edward J. Holmes, Esq., Director, Museum of Fine Arts, Boston, Mass.
Donald Scott, Esq., Director, Peabody Museum of Archaeology and Ethnology, Harvard University, Cambridge, Mass.
Dr. Horace H. F. Jayne, Director, The University Museum, University of Pennsylvania, Philadelphia, Pa.
Dr. J. Alden Mason, The University Museum,University of Pennsylvania,Philadelphia,Pa.
Mrs. J. R. Force, Director, Whitney Museum of American Art, 10 West 8 St., NYC
Alfred H. Barr, Jr., Esq.,
Miss Anita Brenner, 176 Columbia Heights, Brooklyn, NY
Mr. and Mrs. John A. Dunbar, 50 East 77 St., NYC
Mrs. Dwight W. Morrow, Next Day Hill, Englewood, New Jersey
Mrs. John D. Rockefeller, Jr., 10 West 54 Street, New York City
Dr. Alfred M. Tozzer, Peabody Museum of Archaeology and Ethnology, Harvard University, Cambridge, Mass.

Harold Weston, 246 Sullivan St., NYC
Joseph Brummer, The Brummer Gallery, 53 East 57 St., NYC
Mrs. Alma Reed, Delphic Studios, 9 East 57 St., NYC
Mrs. B. K. Goldsmith, The Downtown Gallery, 113 West 13 St., NYC
Mr. Schwarz, Gallery 144 West 13 St., NYC
Carl Zigrosser, Weyhe Gallery, 794 Lexington Ave., NYC
Edward W. Forbes, Esq., Director, Fogg Art Museum, Cambridge, Mass.
Dr. Philip Ainsworth Means, Harvard Club of Boston, 374 Commonwealth Ave.,Boston,Mass.
Raoul Hague, 142 West 18 St., NYC
Miss Marion Walton, 35 West 8 St., NYC
William Zorach, 123 West 10 St., NYC
Ben Benn, c/o Gallery 144 West 13 St., NYC
Diego Rivera, The Barbizon Plaza, Sixth Avenue and 58 St., NYC
Dr. Herbert J. Spinden, The Brooklyn Museum, Eastern Parkway, Brooklyn, NY
John Goldsmith Phillips, The Metropolitan Museum of Art, Fifth Avenue at 82 St., NYC

The following have already received catalogues: Joan Charlot; Herman A Elsberg; Max Weber; Mrs. Halpert; Dr. Vaillant; Miss Dorothy Miller

.....
Director of the Exhibition.

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Brenner

B

July 15, 1933

My dear Miss Brenner:

Confirming your telephone conversation with Miss Mallette, we are holding here at the Museum for the summer your Charlot watercolor "Bather", your painting by Siqueiros, "The Yell" and the small black stone figure. We have cancelled our insurance on these three pieces inasmuch as you state that your insurance covers.

Very sincerely yours,

Executive Secretary.

Miss Anita Brenner
176 Columbia Heights
Brooklyn, New York

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Brenner

May 17, 1933

Dear Miss Brenner:

I am enclosing you a receipt for the works of art which you so kindly lent to our pre-Columbian exhibition. They have been greatly admired by visitors to the show and we are very grateful to you for letting us have them.

I want to thank you again for your introduction of Concha Michel the other night. It was very good of you to come and to help our entertainment along. I hope to see you again soon.

Very sincerely yours,

Director of the Exhibition.

Miss Anita Brenner
176 Columbia Heights
Brooklyn, New York

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29 Charlot

C

June 2, 1933

Dear Mr. Charlot:

On behalf of the Trustees of the Museum of Modern Art I want to thank you for the loan of your fine painting to our exhibition, American Sources of Modern Art.

The exhibition is proving of great interest, and seems to me one of the most interesting that we have held at the Museum.

Very sincerely yours,

President.

Mr. Jean Charlot
38 West 57 Street
New York City

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Chile

May 1, 1933

To His Excellency
The Ambassador from Chile
Washington, D. C.

My dear Sir:

I sincerely trust that it may be possible for you to be present at the formal opening of our exhibition, American Sources of Modern Art, May 9th at 3:30 o'clock.

The exhibition will contain a selection from the rich art of ancient America which has been loaned by a number of leading museums in the United States. It is my feeling that an exhibition of this kind is a contribution toward the continuation of understanding and mutual good will between your country and the United States.

Yours very sincerely,

President.

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Colombia.

May 1, 1933

To His Excellency
The Minister from Colombia
Washington, D. C.

My dear Sir:

I sincerely trust that it may be possible for you to be present at the formal opening of our exhibition, American Sources of Modern Art, May 9th at 3:30 o'clock.

The exhibition will contain a selection from the rich art of ancient America which has been loaned by a number of leading museums in the United States. It is my feeling that an exhibition of this kind is a contribution toward the continuation of understanding and mutual good will between your country and the United States.

Yours very sincerely,

President.

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Costa Rica

May 1, 1933

To His Excellency
The Counselor of Legation and
Chargé d'Affaires from Costa Rica
Washington, D. C.

My dear Sir:

I sincerely trust that it may be possible for you to be present at the formal opening of our exhibition, American Sources of Modern Art, May 9th at 3:30 o'clock.

The exhibition will contain a selection from the rich art of ancient America which has been loaned by a number of leading museums in the United States. It is my feeling that an exhibition of this kind is a contribution toward the continuation of understanding and mutual good will between your country and the United States.

Yours very sincerely,

President.

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Dunbar 2.9

July 11th
1 9 3 3

My dear Mr. Dunbar:

Now at the close of our exhibition, American Sources of Modern Art, I want to thank you again on behalf of the Trustees of the Museum for the loan of your three fine paintings.

Will you kindly sign the enclosed receipt and return it to the Museum when these paintings have reached you safely.

Yours very sincerely,

Executive Secretary.

John A. Dunbar, Esq.,
50 East 77 Street,
New York City.

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Dunbar

May 1, 1933.

June 2, 1933

Dear Mr. Dunbar:

On behalf of the Trustees of the Museum of Modern Art I want to thank you for the loan of your three fine Rivera watercolors to our exhibition, American Sources of Modern Art.

The exhibition is proving of great interest, and seems to me one of the most interesting that we have held at the Museum.

Very sincerely yours,

President.

John A. Dunbar, Esq.
50 East 77 Street
New York City

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Ecuador

May 1, 1933.

To His Excellency
The Minister from Ecuador
Washington, D. C.

My dear Sir:

I sincerely trust that it may be possible for you to be present at the formal opening of our exhibition, American Sources of Modern Art, May 9th at 3:30 o'clock.

The exhibition will contain a selection from the rich art of ancient America which has been loaned by a number of leading museums in the United States. It is my feeling that an exhibition of this kind is a contribution toward the continuation of understanding and mutual good will between your country and the United States.

Yours very sincerely,

Presidaat.

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E

Elsberg

H. A. ELSBERG
FULLER BUILDING
51 EAST 57TH STREET
NEW YORK

July 13th, 1933.

My dear Mr. Blackburn:-

As requested in your letter of July 12th, - please find enclosed the signed receipt for the six Peruvian textiles, which were returned yesterday.

Mr. Elsberg is also abroad at the present time, and in his absence I am writing to say that your letter is very much appreciated, and that Mr.Elsberg was pleased to loan these textiles for the exhibition.

Very sincerely yours,

Dorothy A Lardner.

Secretary.

Alan R. Blackburn,Jr., Esq.,
Executive Secretary,
The Museum of Modern Art,
#11 West 53rd Street,
New York City.

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Elsberg

July 12th
1 9 3 3

My dear Mr. Elsberg:

In Mr. Goodyear's absence abroad I want to thank you on behalf of the Trustees of the Museum for your very generous loan of Textiles to our exhibition, American Sources of Modern Art.

Will you kindly sign the enclosed receipt and return it to the Museum when these Textiles have reached you safely?

Yours very sincerely,

Executive Secretary.

H. A. Elsberg, Esq.,
51 East 57th Street,
New York City.

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Elsberg

H. A. Elsberg
Fuller Building
51 East 57th Street,
New York

June 1st, 1933.

Mr. A. Conger Goodyear,
President,
The Museum of Modern Art,
#570 Lexington Avenue,
New York City.

Dear Mr. Goodyear:

Thanks for your kind letter of May 31st. I have been to see the current exhibition of American Sources several times, and I have found it most delightful and interesting.

I am glad indeed that you are pleased with the feather Mosaic, and the other fabrics, which it gave me great pleasure to loan for the exhibition.

Hoping to have the pleasure of meeting you personally,

With best wishes,

Sincerely yours,

H. H. Elsberg.

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Elsberg

H. A. ELSBERG
Fuller Building
41 East 57th Street
New York

570 Lexington Avenue
May 19th, 1933.

May 31, 1933

Mr. Herman Elsberg
40 East 34 Street
New York City

Dear Mr. Elsberg:

I am sure that you have found opportunity to see our current exhibition of American Sources and have found it most delightful, I hope. It seems to me one of the most interesting shows we have had.

I want to particularly thank you for the loan of the magnificent feather Mosaic, and the other fabrice which you have so generously allowed us to include in the exhibition.

With best wishes, I am

Sincerely yours,

President

HAE:L.s

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Elsberg

H. A. ELSBERG
FULLER BUILDING
51 EAST 57TH STREET
NEW YORK

May 19th, 1933.

Dear Mr. Cahill:-

I received this morning, your kind letter of yesterday, and am pleased to hear that the textiles have been greatly admired, and that you consider them a splendid contribution to the exhibition.

I have just returned from the Museum, where I called to tell you the above in person. I regret that I missed seeing you, but I hope to have that pleasure in the very near future.

Very sincerely yours,

H. A. Elsberg

Holger Cahill, Esq.,
Director of Exhibitions,
The Museum of Modern Art,
#11 West 53rd Street,
New York City.

HAE:L:

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Elsberg

May 18, 1933

Dear Mr. Elsberg:

I am enclosing you a receipt for the works of art which you so kindly lent for our pre-Columbian exhibition. These have been greatly admired and are a splendid contribution to the exhibition.

I want to thank you again for all yourdid for the exhibition. I hope to see you again soon.

Very sincerely yours,

Director of the Exhibition.

H. A. Elsberg, Esq.
51 East 57 Street
New York City

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Elsberg

H. A. ELSBERG
FULLER BUILDING
51 EAST 57TH STREET
NEW YORK

May 5th, 1933.

Dear Mr. Cahill:-

Thanks for your letter of May 3rd. I am interested to hear that you are beginning the installation of the exhibition, and I am sure that it will look very well when you get through with it.

I look forward to the pleasure of seeing you at the opening of the Museum on May 9th.

Very sincerely yours,

H. A. Elsberg

Holger Cahill, Esq.,
Director of Exhibitions,
The Museum of Modern Art,
#11 West 53rd Street,
New York City.

HAE:L:

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Elsberg

May 3, 1933

Dear Mr. Elsberg:

Thank you for your letter. The textiles and the feather mosaic are here. We are just beginning our installation of the exhibition and I hope it will look well when we get through. If it does not it will not be the fault of the material.

In our first letter to you on April 21st we announced the opening on May 8th and we had at that time planned an evening opening on that day. Since then we have decided not to open in the evening but on the following day, May 9th. I hope I shall have the pleasure of seeing you here on that day. Thank you very much for all your help.

Very sincerely yours,

Director of the Exhibition.

H. A. Elsberg, Esq.
51 East 57 Street
New York City

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Elsberg

Pub.

H. A. ELSBERG
FULLER BUILDING
51 EAST 57TH STREET
NEW YORK

May 2nd, 1933.

Dear Mr. Cahill:-

I am in receipt of your letter of May 1st, informing me that you are placing insurance on the Peruvian textiles and feather tunic, loaned for the exhibition, which I am sure will be a great success.

Thanks for asking me to come for the opening, which you say in your last letter will be on May 9th, whereas in your letter of April 21st, you informed me that the exhibition would open on May 8th. Does this mean that you have had to postpone the opening for a day?

With best wishes for the success of the exhibition,

Very sincerely yours,

H. A. Elsberg

To
Holger Cahill, Esq.,
Director of Exhibitions,
The Museum of Modern Art,
#11 West 53rd Street
N.Y.City.

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Elsberg

Elsberg

H. A. ELSBERG
FULLER BUILDING
51 EAST 57TH STREET
NEW YORK

April 22nd, 1933.

Dear Mr. Cahill:-

I thoroughly enjoyed my chat with you this morning, and will be glad to loan the six pieces you selected, for the exhibition which opens at the Museum on May 8th, and will continue until July 1st.

As requested by you, I am enclosing a list of the pieces, with the insurance value of each. The datings are those given by Mr. Means in his book: " Ancient Civilizations of the Andes", and the numbers of his illustrations and pages where the descriptions are found, are noted in brackets on the list. I believe this will give you all the information necessary for the labels.

You will no doubt confirm our understanding that you will send for these pieces a few days before May 8th, the opening of the Exhibition, that they will be insured from the time they leave my hands until their return to me.

I am sure the Exhibition will be a great success, and I look forward to its opening. I have no doubt that special care will be taken of these pieces, and that they will be returned to me without any damage or deterioration.

Very sincerely yours,

H. A. Elsberg

Holger Cahill, Esq.,
Director of Exhibitions,
The Museum of Modern Art,
#11 West 53rd Street,
New York City.

HAE:L:

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Elsberg

LEGACION DE GUATEMALA
WASHINGTON, D.C.

April 21, 1933

Dear Mr. Elsberg:

The exhibition we are planning at the Museum of Modern Art will contain a selection from the rich art of ancient America which has been loaned us by several leading museums in the United States, the Metropolitan, the Museum of Natural History, the Heye Foundation, in New York; the Peabody Museum of Harvard University; the Pennsylvania University Museum; and the United States National Museum.

We have a few Peruvian textiles and feather mosaics from these museums but I think I can say without having seen your tunic of feather mosaic that it is certainly the most magnificent thing in this field that has ever come to my attention. Mr. Means has told me that you have in addition some of the rarest Peruvian textiles.

I sincerely hope that you will consider favorably our request for the loan of some of the works of art from your collection for the exhibition. The exhibition is to open here at the Museum on May 8th and continue until July 1st. I look forward to seeing you tomorrow.

Very sincerely yours,

Director of the Exhibition.

H. A. Elsberg, Esq.
51 East 57 Street
New York City

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Guatemala

LEGACION DE GUATEMALA
WASHINGTON, D.C.

May 4,1933.-

Mr.A.Conger Goodyear,President
The Museum of Modern Art,
11 West 53rd Street
New York City.

My dear Sir:

I acknowledge with thanks your letter of the 1st inviting me to attend the formal opening of your exhibition,American Sources of Modern Art,at 3:30 o'clock on May 9th,but I regret that my engagements already contracted will not allow me to accept.

With my best wishes for the success of your exhibition, I am

Yours sincerely,

Adrián Recinos

Minister of Guatemala.

RF.

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Guatemala

May 1, 1933

To His Excellency
The Minister from Guatemala
Washington, D. C.

My dear Sir:

I sincerely trust that it may be possible for you to be present at the formal opening of our exhibition, American Sources of Modern Art, at 3:30 o'clock on May 9th.

The exhibition will contain a selection from the rich art of ancient America which has been loaned by a number of leading museums in the United States, and among the great works of art in the exhibition are a number which have come to the United States from Guatemala. It is my feeling that an exhibition of this kind is a contribution toward the continuation of understanding and mutual good will between your country and the United States.

If your Excellency is able to accept our invitation and will advise me of the time of your arrival in New York, it will give me great pleasure to meet you and to bring you to the exhibition.

Yours very sincerely,

President.

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H 29

Hague

July 11th
1 9 3 3.

My dear Mr. Hague:

Now at the close of our exhibition, American Sources of Modern Art, I want to thank you again on behalf of the Trustees of the Museum for the loan of your two sculptures.

Will you kindly sign the enclosed receipt and return it to the Museum when these pieces have reached you safely.

Yours very sincerely,

Executive Secretary.

Mr. Raoul Hague
142 West 18 Street
New York, N. Y.

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+Honduras

May 1, 1933

To His Excellency:
The Minister from Honduras
Washington, D. C.

My dear Sir:

I sincerely trust that it may be possible for you to be present at the formal opening of our exhibition, American Sources of Modern Art, May 9th at 5:30 o'clock.

The exhibition will contain a selection from the rich art of ancient America which has been loaned by a number of leading museums in the United States. It is my feeling that an exhibition of this kind is a contribution toward the continuation of understanding and mutual good will between your country and the United States.

Yours very sincerely,

President.

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Kidder

K

#29

June 2, 1933

Dear Dr. Kidder:

I hope that you have found an opportunity to see the exhibition of American Sources of Modern Art at our Museum. If so, I am sure you will agree with me that it is one of the most interesting shows we have held.

I want to thank you for the loan of the two copies of frescoes from Carnegie Institution. I also want to thank you for your generous assistance in securing for us the loan of so many important and valuable pieces from Peabody Museum. Without these the exhibition could not have been the success it is.

Very sincerely yours,

President.

Dr. A. V. Kidder
Carnegie Institution
Washington, D. C.

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Mason

April 17th, 1933

Dr. J. Alden Mason
Pennsylvania University Museum
Philadelphia, Pa.

My dear Dr. Mason:

I am writing to request some information. Mr. Holger Cahill has told me that you have a method of hanging small gold objects so that the means of hanging do not show and interfere with the object so displayed.

I should greatly appreciate your kindness if you could tell me how this is done. I need this information in connection with the coming Exhibition of American Sources of Modern Art for which I am planning the installation.

Thanking you for any information you can give me on this subject, I am

Very sincerely yours,

Chairman.

PJ/f

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and mutual good will between your country and the United States.

Mexico

If your Excellency is able to accept our invitation and will advise me of the time of your arrival in New York, it will give me great pleasure to meet you and to bring you to the exhibition.

Yours very sincerely,

President

1 May 1933

ACG:DD
To His Excellency
The Mexican Ambassador
Washington, D. C.

My Dear Sir:

I sincerely trust that it may be possible for you to be present at the formal opening of our exhibition, American Sources of Modern Art, May 9th at 3:30 o'clock.

The exhibition will contain a selection from the rich art of ancient America which has been loaned by a number of leading museums in the United States. Among the great works of art in the exhibition are a number which have come to the United States from Mexico. It is my feeling that an exhibition of this kind is a contribution toward the continuation of understanding and mutual good will between your country and the United States.

If your Excellency is able to accept our invitation and will advise me of the time of your arrival in New York, it will give me great pleasure to meet you and to bring you to the exhibition.

Yours very sincerely,

President

ACG:DD

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29

Means

May 10, 1933

Dear Mr. Means:

Under separate cover I am sending you a copy of the catalogue, American Sources of Modern Art.

I hope you enjoyed the exhibition.

I want to thank you again for all the help you gave me not only in getting the splendid material from Mr. Elsberg but also in your book on Peru which I certainly believe is the finest one on the subject.

Very sincerely yours,

Director of the Exhibition.

Philip Ainsworth Means, Esq.
Harvard Club of Boston
374 Commonwealth Avenue
Boston, Massachusetts

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28 April, 1933 Means
8:45 a.m.

HARVARD CLUB OF BOSTON
374 COMMONWEALTH AVENUE

Dear Mr. Cahill

I was sorry to be so "deaf" on the telephone yesterday, but it really is very difficult for me to hear on these machines. But now I have your letter and I understand what you want. I shall go over the whole matter with Miss Townsend, and do whatever is possible. I am keen on this Exhibition. Old Fuddy-Duddy Ross is not, I may say, the sole donor of specimens to the MFA; he is merely the most constipated.

It is sad to me that I shall not be meeting young Bennet just yet. How long will he be away? I was quite counting on it for discussion of many things.

Sincerely yours

Philip Ainsworth Means

I am delighted that you liked Mr. Ehlers — it was reciprocal, too — he is a man of simply enormous erudition and very modest withal. A grand friend, Eh.

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21 April, 1933. Means

HARVARD CLUB OF BOSTON
374 COMMONWEALTH AVENUE

Dear Mr. Cahill,

Many thanks for your letter. I do not think that you will have any trouble in enlisting Mr. Elsberg's aid and contribution (by loan of specimens) to your Exhibition. Also, I thank you very much for your commendation of my book. Such things encourage one.

I have one or two little ideas which I would like to lay before you later on when you are less busy than you naturally are at present. Meanwhile, good luck, and do let me know if there is anything I can do to help you along.

Very sincerely yours
Philip Ainsworth Means

Holger Cahill, Esq.

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Means

Means

1228 A

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WESTERN UNION

NEWCOMB CARLTON, PRESIDENT J. C. WILLEVER, FIRST VICE-PRESIDENT

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Send the following message, subject to the terms on back hereof, which are hereby agreed to

May 1, 1933

Philip Ainsworth Means, Esq.
Harvard Club of Boston
374 Commonwealth Avenue
Boston, Mass.

BOSTON MUSEUM HAS SENT US THREE TEXTILES THANK YOU MUCH FOR YOUR HELP

Cahill, Museum of Modern Art

WESTERN UNION GIFT ORDERS SOLVE THE PERPLEXING QUESTION OF WHAT TO GIVE.

Philip Ainsworth Means, Esq.
Harvard Club of Boston
374 Commonwealth Avenue
Boston, Massachusetts

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Means

April 20, 1933

Dear Mr. Means:

The possibility of getting the tunic from Mr. Elsberg has raised my blood pressure several points. You are very good to take so much trouble to help us. I am sorry that it is too late to have the Izene collection. I am sorry we could not be more helpful to you in that matter but perhaps I can give you some assistance about it later. I hope Mr. Elsberg will consent to lend.

I keep on reading your book on Peru. It has a grand sweep and is the kind of book we need in the American field. You certainly did a swell job.

Very sincerely yours,

Holger Cahill.

Philip Ainsworth Means, Esq.
Harvard Club of Boston
374 Commonwealth Avenue
Boston, Massachusetts

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18 April, 1933

HARVARD CLUB OF BOSTON
374 COMMONWEALTH AVENUE

Dear Mr. Cahill,

I'll try to wangle the feather tunic, and perhaps some other things, for you from Mr. E. I think I can.

Meanwhile, here is that Burl. Mag. reference:

Read, C. H.:
1910 Ancient Peruvian Pottery.
Burlington Magazine, vol. XVII, pp. 22-26.

The gentleman who looks like an Early Chimu portrait-vase is Duc de Berry. An interesting article.

Perhaps you'll be hearing directly from Mr. Elsberg.

Very sincerely yours

Philip Ainsworth Means

It's too late, I fear, to show the Izcue stuff.

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Morris

M

H

1228 A

Museum of Modern Art

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NIGHT MESSAGE		NIGHT LETTER	
NIGHT LETTER		WEEK END LETTER	

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WESTERN UNION

NEWCOMB CARLTON, PRESIDENT — J. C. WILLEVER, FIRST VICE-PRESIDENT

CHECK
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TIME FILED

Send the following message, subject to the terms on back hereof, which are hereby agreed to

April 17, 1933

Philip Ainsworth Means, Esq.
Harvard Club of Boston
374 Commonwealth Ave
Boston, Mass.

OVERWHELMED BY ELSBERGS TUNIC REPRODUCED IN YOUR BOOK CANT YOU PERSUADE HIM TO LEND IT LETTER FOLLOWS

Holger Cahill, Museum of Modern Art

WESTERN UNION GIFT ORDERS SOLVE THE PERPLEXING QUESTION OF WHAT TO GIVE.

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Morrow

M

H

May 1, 1933

29

July 12th
1 9 3 3

My dear Mrs. Morrow:

In Mr. Goodyear's absence abroad I want to thank you on behalf of the Trustees of the Museum for your very generous loan of your Toltec figure to our exhibition, American Sources of Modern Art.

Will you kindly sign the enclosed receipt and return it to the Museum when this figure has reached you safely?

Yours very sincerely,

Executive Secretary.

Mrs. Dwight W. Morrow
Next Day Hill
Englewood, New Jersey.

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Nicaragua

May 1, 1933

To His Excellency
The Charge d'Affaires from Nicaragua
Washington, D. C.

My dear Sir:

I sincerely trust that it may be possible for you to be present at the formal opening of our exhibition, American Sources of Modern Art, May 9th at 3:30 o'clock.

The exhibition will contain a selection from the rich art of ancient America which has been loaned by a number of leading museums in the United States. It is my feeling that an exhibition of this kind is a contribution toward the continuation of understanding and mutual good will between your country and the United States.

Yours very sincerely,

President.

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B

Blom

#29

July 15, 1933

My dear Mrs. Dodge:

At the request of Dr. Frans Blom's office we delivered to you, to be held for Dr. Blom, four objects which he sent to our recent exhibition, American Sources of Modern Art. So that my records may be complete will you kindly sign the enclosed receipt and return it to the Museum?

Very sincerely yours,

Registrar.

Mrs. R. L. Dodge
6 East 67 Street
New York City

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Boston

#29

July 11th
1 9 3 3

My dear Mr. Holmes:

In Mr. Goodyear's absence abroad I want to thank you on behalf of the Trustees of the Museum for your very generous loan of textiles to our exhibition, American Sources of Modern Art.

Will you kindly sign the enclosed receipt and return it to the Museum when your textiles have reached you safely.

Yours very sincerely,

Executive Secretary.

Edward J. Holmes, Esq., Director
Museum of Fine Arts
Boston, Massachusetts.

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Bulletin
Nurs

Boston
Nurs

7 July, 1933

Mr. Ashton Sanborn
Museum of Fine Arts
Boston, Massachusetts.

My dear Mr. Sanborn:

We appreciate your interest in the Bulletin of the Museum of Modern Art, and we shall be very glad indeed to send it to the Museum of Fine Arts in exchange for your Bulletin.

As you know, the regular publication of this Bulletin, monthly during the season from October to June, will begin in the fall. We will see that the Museum of Fine Arts is on our lists at that time.

Yours very sincerely,

Executive Secretary

ARB/HM

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MUSEUM OF FINE ARTS
BOSTON, MASSACHUSETTS

OFFICE OF THE SECRETARY
28 June 1933

Mr. Alan R. Blackburn, Executive Secretary,
The Museum of Modern Art,
11 West 53rd Street,
New York, N.Y.,

Dear Sir,

We are interested in the first issue of the Bulletin of the Museum of Modern Art, which you recently sent to us, and we should very much like to receive it regularly in exchange for the Bulletin of this Museum. Our Bulletin is an illustrated bi-monthly publication of from twelve to sixteen pages or more. We shall be glad to send you a copy for examination, if you are not already familiar with this publication.

Sincerely yours,
Ashton Sanborn
Secretary of the Museum.

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Rbg Boston

MUSEUM OF FINE ARTS
BOSTON, MASSACHUSETTS

July 6, 1933

Alan R. Blackburn, Jr., Executive Sec.
The Museum of Modern Art
11 West 53rd Street
New York, New York

Dear Mr. Blackburn:

I beg to acknowledge the three framed Peruvian textiles which arrived here safely this morning.

Yours very truly,

H. L. Story
Registrar

HS:RT

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Boston

pbg

Boston

MUSEUM OF FINE ARTS
BOSTON, MASS.

pbg

Boston

1228 A

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NIGHT LETTER		WEEK END LETTER	

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WESTERN UNION

NEWCOMB CARLTON, PRESIDENT J. C. WILLEVER, FIRST VICE-PRESIDENT

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Send the following message, subject to the terms on back hereof, which are hereby agreed to

July 5, 1933

H L Story, Registrar
Museum of Fine Arts
Boston, Mass.

FIDELITY TRUCK WITH YOUR THREE TEXTILES SHOULD ARRIVE TOMORROW MORNING

Mallette Registrar

WESTERN UNION GIFT ORDERS SOLVE THE PERPLEXING QUESTION OF WHAT TO GIVE.

cause I tried to reach your van there at
the time we sent the textiles to you.

Yours very truly,

H. L. Story

REGISTRAR

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Boston

Fogg Boston

MUSEUM OF FINE ARTS
BOSTON, MASS.

Fogg Boston

MUSEUM OF FINE ARTS
BOSTON, MASSACHUSETTS

June 29, 1933

Alan R. Blackburn, Jr., Executive Sec.
The Museum of Modern Art
11 West 53rd Street
New York, New York

Dear Mr. Blackburn:

Thank you for your letter of June 28. We will be glad to have you return our three framed textiles in the van of the Fidelity 20th Century Storage Warehouse which is returning the objects you borrowed from the Fogg and Peabody Museums in Cambridge.

I should have recalled that you would be returning objects to Cambridge because I tried to reach your van there at the time we sent the textiles to you.

Yours very truly,

A. L. Storey

REGISTRAR

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Boston

Boston

MUSEUM OF FINE ARTS
BOSTON, MASS.

MUSEUM OF FINE ARTS
BOSTON, MASSACHUSETTS

June 27, 1933

Miss Alice Mallette
The Museum of Modern Art
11 West 53rd Street
New York, New York

Dear Miss Mallette:

I note that the exhibition which includes our three framed Peruvian Textiles closes on July 1. Would you like us to send the van for these textiles on Thrusday, July 6.

Yours very truly,

REGISTRAR

HS:RT

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 29.2

Boston

Boston

MUSEUM OF FINE ARTS
BOSTON, MASS.

June 10, 1933.

Dear Mr. Goodyear:

I thank you very much for your very pleasant letter.

I have been so busy in Boston that I have been unable to get to Cornish for some time but I hope some day to be able to spend a month there in the Autumn and if I can I hope I shall have the pleasure of seeing you.

I was in New York for a flying visit about a fortnight ago and made a point of seeing the exhibition of American Sources and was greatly interested. I am very glad to be able to co-operate. I wish I could have seen you personally but it was impossible for lack of time. I hope for better luck in the future.

Sincerely yours,

Edward J. Holmes.

Director.

A. Conger Goodyear, Esq.,
President,
The Museum of Modern Art,
11 West 53rd St.,
New York City.

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Boston

570 Lexington Avenue

May 31, 1933

MUSEUM OF FINE ARTS
BOSTON, MASSACHUSETTS

Mr. Edward J. Holmes
Director
Museum of Fine Arts
Boston, Massachusetts

Dear Mr. Holmes:

It has been many years since I have had the pleasure of seeing you. I wonder if you still go to Cornish occasionally. I have not been there for a good while. I hope that you may find an opportunity to see our exhibition of American Sources here. Itthink it is unquestionably one of the most interesting that we have held.

Among the objects that particularly appeal to me is the delightful wool fabric from Peru. It is certainly a most remarkable piece of work and extraordinarily well preserved.

I want to thank you for your cooperation in loaning this and the two other fabrice from the Museum of Fine Arts, which are included in the exhibition.

Sincerely yours,

President

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Boston

MUSEUM OF FINE ARTS
BOSTON, MASSACHUSETTS

Boston

MUSEUM OF FINE ARTS
BOSTON, MASSACHUSETTS

May 19, 1933

Miss Alice Mallette
The Museum of Modern Art
11 West 53 Street
New York, New York

Dear Miss Mallette:

The valuation of the Peruvian Textiles as you have itemized them meets with our approval.

Yours very truly,

REGISTRAR

HS:RT

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Boston

MUSEUM OF FINE ARTS
BOSTON, MASSACHUSETTS

May 2, 1933

April 29, 1933.

Boston

Museum of Fine Arts

There is a very handsome, large, Peruvian embroidery dating from the early Nazca period (probably A. D. 100-600). It is a mantle with polychrome embroidery in wool on a brilliant red wool ground. The design consists of rows of dancers with heads thrown back. This piece is framed. The size of the outside of the frame is approximately 8' 3" long by 5' high.

The painted cotton is interesting in design, men in brown on a light neutral ground, measures about 7' 2" long by 2' 3" high (including the frame). This piece belongs to the late Chimu period, between 900 and 1400.

There is a good example of double cloth in brown and white cotton, which has a design of highly conventionalized fish and birds. The measurements (including the frame) are 6' 2" high by 3' 4 3/4" wide.

Very sincerely yours,

Gertrude Townsend

Curator of Textiles

Edward J. Holmes, Esq., Director
Museum of Fine Arts
Boston, Massachusetts

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

May 2, 1933

Dear Mr. Holmes:

Your three Peruvian textiles are here at the Museum and in good condition. They are very beautiful and we are glad to have them.

I do not find that we have any insurance valuations on these textiles. Would you be so kind as to let us have the valuations? We have these covered under our general policy but would like the specific values.

Thank you very much for taking so much trouble to send us these fine pieces which are a great contribution to our exhibition.

Very sincerely yours,

Director of the Exhibition.

Edward J. Holmes, Esq., Director
Museum of Fine Arts
Boston, Massachusetts

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Boston

MUSEUM OF FINE ARTS
BOSTON, MASSACHUSETTS

April 29, 1933.

Mr. Holger Cahill,
Museum of Modern Art,
11 West 53rd St.,
New York City.

Dear Mr. Cahill:

The three Peruvian textiles for your exhibition went off last evening. I hope they arrived safely. Since they were sent off at very short notice I did not have time for labels to be made with "Museum of Fine Arts, Boston" on them. You may want to take off the present labels, and replace them with others. In case you are using only numbers and a catalog I think the labels can be removed without leaving a mark on the frames.

I hope to be in New York the middle of May and have the pleasure of seeing the exhibition of pre-Columbian Art.

Very sincerely yours,

Gertrude Townsend

Curator of Textiles

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Boston

MUSEUM OF FINE ARTS
BOSTON, MASSACHUSETTS

April 28, 1933

Dear Mr. Cahill:

The Director has asked me to send the Costa Rican gold to your Museum as loans for your special exhibition. Please let me have a list of the accession numbers on your memorandum and we will select them and send them with the textiles.

Sincerely yours,

Edwin J. Hipkiss

Edwin J. Hipkiss, Curator
Department of Decorative Arts

Mr. Holger Cahill, Director
Museum of Modern Art
11 West 53rd Street
New York, N. Y.

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Boston

MUSEUM OF FINE ARTS
BOSTON, MASSACHUSETTS

April 27, 1933

April 28, 1933

Boston

MUSEUM OF FINE ARTS
BOSTON, MASS.

April 28, 1933.

Mr. Holger Cahill,
The Museum of Modern Art,
11 West 53rd St.,
New York City.

Dear Mr. Cahill:

I enclose herewith a copy of Miss Townsend's statement in regard to the three textiles.

In haste,

Edward J. Holmes.

Encl. DIRECTOR

Director of the Exhibition.

Edward J. Holmes, Esq., Director
Museum of Fine Arts
Boston, Massachusetts

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Boston

MUSEUM OF FINE ARTS
BOSTON, MASSACHUSETTS

April 27, 1933

Dear Mr. Holmes:

Thank you for your letter of the 26th. I am afraid that he 5th would be too late for the gold as we must have all our case material arranged before that time. However, it would not be too late for textiles which could be hung on the wall though we should like to have these as soon as possible.

It is very good of you to offer to bring up this matter with your board and to take this trouble for us. I am sorry to put you to all this trouble at this late date but the fact is that I was under the impression that the Boston Museum of Fine Arts would not consider a loan of its Peruvian textiles.

Do you think the textiles could reach us within a day or two after being shipped from Boston?

Very sincerely yours,

Director of the Exhibition.

Edward J. Holmes, Esq.,Director
Museum of Fine Arts
Boston, Massachusetts

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MUSEUM OF FINE ARTS
BOSTON, MASSACHUSETTS

April 26, 1933.

Dear Mr. Cahill:

Mr. Hipkiss and I have looked over the gold ornaments, and Miss Townsend, Curator of Textiles, has reported on the Peruvian Textiles.

The matter would naturally come before the Committee at its next meeting, May 4th. If the Committee should decide favorably, the gold and textiles could be shipped the 5th and reach you the 6th. Will that be time enough? If not, please wire me and I will see whether I can get an emergency ruling.

Sincerely yours,

Edward J. Holmes.

DIRECTOR

Holger Cahill, Esq.,
Museum of Modern Art,
11 West 53rd St.,
New York City.

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 29.2

April 17, 1933

Dear Mr. Holmes:

The other day when I was in your museum Mr. Hipkiss showed me some very beautiful examples of ancient American gold which you have in your collections.

The Museum of Modern Art is arranging an exhibition of pre-Columbian art to show its relation with certain tendencies in contemporary art. We are getting material from the Peabody Museum at Harvard, Pennsylvania University Museum, the American Museum of Natural History, and other collections.

I noted the numbers of four or five pieces in your collection of gold which list I think Mr. Hipkiss has, and I wonder if it would be possible for you to lend these to us for the exhibition. We shall, of course, bear all expenses of transportation and insurance. The exhibition is scheduled to open May 8th and continue until July 1st.

At the same time I saw some of your magnificent Peruvian textiles. Do you think there would be any possibility of borrowing one or two examples of these for the exhibition?

Very sincerely yours,

Director of the Exhibition.

Edward J. Holmes, Esq., Director
Museum of Fine Arts
Boston, Massachusetts

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Nat Hist

July 15, 1933

My dear Dr. Wissler:

In Mr. Blackburn's absence I am answering your letter of the 14th. I find that the entire second sheet of my receipt to you was not copied. I am having this copied at once. Thank you for calling our attention to this oversight.

Very sincerely yours,

Registrar.

Dr. Clark Wissler
The American Museum of Natural History
77 Street and Central Park West
New York City

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IN RE

CABLE ADDRESS "MUSEOLOGY NEW YORK"

THE AMERICAN MUSEUM OF NATURAL HISTORY

77TH STREET AND CENTRAL PARK WEST

NEW YORK CITY

DEPARTMENT OF ANTHROPOLOGY

CLARK WISSLER, PH.D., CURATOR-IN-CHIEF
N. C. NELSON, M.L., CURATOR OF PREHISTORIC ARCHAEOLOGY
G. C. VAILLANT, PH.D., ASSOCIATE CURATOR OF MEXICAN ARCHAEOLOGY
H. L. SHAPIRO, PH.D., ASSOCIATE CURATOR OF PHYSICAL ANTHROPOLOGY
MARGARET MEAD, PH.D., ASSISTANT CURATOR OF ETHNOLOGY
WENDELL C. BENNETT, PH.D., ASSISTANT CURATOR OF ANTHROPOLOGY
WILLIAM K. GREGORY, PH.D., ASSOCIATE IN PHYSICAL ANTHROPOLOGY
CLARENCE L. HAY, A.M., RESEARCH ASSOCIATE IN MEXICAN AND CENTRAL AMERICAN ARCHAEOLOGY
MILO HELLMAN, D.D.S., RESEARCH ASSOCIATE IN PHYSICAL ANTHROPOLOGY
GEORGE E. BREWER, M.D., LL.D., RESEARCH ASSOCIATE IN SOMATIC ANTHROPOLOGY
RONALD L. OLSON, PH.D., RESEARCH ASSOCIATE IN PERUVIAN ARCHAEOLOGY

July 14, 1933

Dear Mr. Blackburn:

Doctor Sherwood has forwarded to me your letter and the receipt of delivery covering the material loaned to you for exhibition. I am returning the receipt to you herewith. Please note, however, that this does not cover all the material; apparently the complete inventory was not copied.

Very truly yours,

Clark Wissler

Mr. Alan R. Blackburn, Jr.,
The Museum of Modern Art,
11 West 53rd St.,
New York City.

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 29.2

Nat Hist

July 11th
1 9 3 3

My dear Dr. Sherwood:

In Mr. Goodyear's absence abroad I want to thank you on behalf of the Trustees of the Museum for your very generous loan of material to our exhibition, American Sources of Modern Art.

Will you kindly sign the enclosed receipt and return it to the Museum when your material has reached you safely?

Yours very sincerely,

Executive Secretary.

Dr. George H. Sherwood, Director
The American Museum of Natural History
77 Street at Central Park West
New York City.

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 29.2

Phillips.

570 Lexington Avenue

May 31, 1933

Mr. George H. Sherwood
Director
The American Museum of Natural History
Central Park West
New York City

My dear Mr. Sherwood:

I hope that you have found an opportunity to see the Exhibition of American Sources at our Museum. If so, I am sure you will agree with me that it is one of the most interesting and delightful shows that we have held. It contains many objects of great appeal and I think that they are sufficiently isolated so that each is afforded a proper presentation.

Of the many things which you have so generously loaned us the Seated Figure, No. 11, and the Stone Disc No. 5, in our catalogue, particularly appeal to me; among the sculptures, the Laughing Head, No. 100, and the Figure of a Woman, No. 103, are most charming and delightful. I might go on with a long catalogue, which would certainly include the Silver Llamas, and the Headdress of Feather Mosaic. I want ot thank you very much for the generous cooperation that you have given us which has done so much to make the exhibition possible.

Sincerely yours,

President

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IN RE

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THE AMERICAN MUSEUM OF NATURAL HISTORY

77TH STREET AND CENTRAL PARK WEST

NEW YORK CITY

DEPARTMENT OF EDUCATION

GEORGE H. SHERWOOD, ED.D., CURATOR-IN-CHIEF
CLYDE FISHER, PH.D., LL.D., CURATOR OF UNIVERSITY, COLLEGE AND ADULT EDUCATION
GRACE FISHER RAMSEY, ASSOCIATE CURATOR
WILLIAM H. CARR, ASSISTANT CURATOR
DOROTHY A. BENNETT, A.B., ASSISTANT CURATOR
HERMAN A. SIEVERS, STAFF ASSISTANT
JOHN SAUNDERS, STAFF ASSISTANT
FARIDA A. WILEY, STAFF ASSISTANT
AGNES G. KELLY, A.M., STAFF ASSISTANT
L. WALES HOLDEN, STAFF ASSISTANT
PAUL B. MANN, A.M., ASSOCIATE IN EDUCATION
FRANK E. LUTZ, PH.D., RESEARCH ASSOCIATE IN OUTDOOR EDUCATION

May 23, 1933.

Mr. F. R. Blackburn, Jr.
The Museum of Modern Art
11 West 53rd Street
New York City
New York

My dear Mr. Blackburn:

We are sending you under separate cover the photograph of a silver llama for which we have your order number 1646. We trust that it will be satisfactory for your use.

A bill for the print will be mailed from our general office.

Very truly yours,

George H. Sherwood

George H. Sherwood
Curator-in-Chief

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 29.2

May 10, 1933

Dear Dr. Wissler:

I am enclosing you our registrar's list of the works of art lent by your museum for our American Sources of Modern Art exhibition. I think the list is correct. You will note in one case where we have a lump sum valuation for several archaic figurines and heads from the Valley of Mexico that we have divided the sum equally between the exhibits. I hope this is correct.

Dr. Vaillant was in at the opening yesterday and I think he liked the exhibition very much. The exhibition in general has created a great deal of enthusiasm among artists and art lovers and your material has been greatly admired, especially the Totonac mask, the little Aztec Maize Goddess, and the Costa Rica figure. Aldous Huxley, the English novelist who has just returned from a visit to Central America, came to the opening and was tremendously impressed with the Costa Rican figure.

I want to thank you and your staff not only for the objects which you lent us but for the help you gave us in getting up the exhibition. I hope that you will come to see the exhibition and that I shall have the pleasure of meeting you again here.

Very sincerely yours,

Director of the Exhibition.

Dr. Clark Wissler
American Museum of Natural History
77 Street at Central Park West
New York City

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 29.2

May 2, 1933

Dear Dr. Wissler:

The truck arrived with your material this morning and all the objects seem to be in good condition.

I note that one piece, the small Peruvian tapestry bag, is in extremely fragile condition and that three of the small heads on the border are loose and one is detached. This piece of tapestry will, of course, be put in a glass case lying down.

On the Nazca bowl which is listed as # P 3 we could not find any registration number but did find the number 54 on a tag pasted on the inside of the bowl. This bowl, I believe, is from the collection of Mr. Pratt. I assume that the bowl with the tag 54 is the same as listed in your catalogue as P 3. Is this correct?

Thank you very much for all the trouble you have taken to help us in getting this exhibition together. I hope that you will like it when it is arranged and that we shall have the pleasure of seeing you at the opening on Tuesday the 9th.

Very sincerely yours,

Director of the Exhibition.

Dr. Clark Wissler
American Museum of Natural History
77 Street and Central Park West
New York City

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Am. Mus. Nat. Hist.

April 28, 1933

Dear Dr. Wissler:

Hudson

According to our conversation of the other day I am having the truck from the Museum of Modern Art call at the Museum of Natural History on Tuesday, May 2. The truck will be at your museum at nine if this is convenient for you. Dr. George Vaillant has the list of objects from the Mexican Hall and Dr. Bennett has the list for the Peruvian Hall.

I want to thank you for your helpfulness to us in getting up this important exhibition and I sincerely hope that you will be pleased with it when we have it arranged.

I hope that you and other members of the staff of the Museum of Natural History will find it possible to come to the private view which will be on May 9th.

Very sincerely yours,

Director of the Exhibition.

Dr. Clark Wissler
The American Museum of Natural History
77 Street and Central Park West
New York City

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IN RE

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THE AMERICAN MUSEUM OF NATURAL HISTORY

77TH STREET AND CENTRAL PARK WEST

NEW YORK CITY

DEPARTMENT OF EDUCATION

GEORGE H. SHERWOOD, ED.D., CURATOR-IN-CHIEF
CLYDE FISHER, PH.D., LL.D., CURATOR OF UNIVERSITY, COLLEGE AND ADULT EDUCATION
GRACE FISHER RAMSEY, ASSOCIATE CURATOR
WILLIAM H. CARR, ASSISTANT CURATOR
DOROTHY A. BENNETT, A.B., ASSISTANT CURATOR
HERMAN A. SIEVERS, STAFF ASSISTANT
JOHN SAUNDERS, STAFF ASSISTANT
FARIDA A. WILEY, STAFF ASSISTANT
AGNES G. KELLY, A.M., STAFF ASSISTANT
L. WALES HOLDEN, STAFF ASSISTANT
PAUL B. MANN, A.M., ASSOCIATE IN EDUCATION
FRANK E. LUTZ, PH.D., RESEARCH ASSOCIATE IN OUTDOOR EDUCATION

April 11, 1933.

Mr. Cahill
The Museum of Modern Art
11 West 53rd Street
New York City
New York

My dear Mr. Cahill:

We are sending you under separate cover 113 photographs for which we have your order number 1568. We trust that they will be satisfactory for your use.

A bill for the prints will be mailed from our general office.

Very truly yours,

George H. Sherwood

George H. Sherwood
Curator-in-Chief

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CABLE ADDRESS "MUSEOLOGY NEW YORK"

THE AMERICAN MUSEUM OF NATURAL HISTORY

77TH STREET AND CENTRAL PARK WEST

NEW YORK CITY

January 27, 1933.

Dear Mr. Cahill:

I received your letter of January 19 and shall be glad to talk with you if you will make an appointment by telephone.

Very truly yours,

Director.

Mr. Holger Cahill,
The Museum of Modern Art,
11 West 53rd Street,
New York City.

11 am Tuesday unless I hear from you to the contrary

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Ex Fut. Am Mus Nat Hist.

570 Lexington AVenue,
January 27th, 1933.

Hon. F. Trubee Davison,
President, American Museum of
Natural History,
Washington, D.C.

Dear Mr. Davison:

May I trouble you again in regard to the exhibition about which I wrote you under date of January 14th? As our plans have developed, we feel that we would very much like to have the exhibition held under the auspices of the American Museum of Natural History and the Museum of Modern Art jointly.

The purpose of the exhibition is to show the influence that aboriginal art of the Western Hemisphere has had upon modern art. We would propose to include in the exhibition the most interesting examples available from American Collections only, including principally your own collections and those of the Peabody Museum at Harvard, Heye Foundation of the American Indian of New York, Field Museum of Chicago, University Museum of Pennsylvania, and possibly one or two other American collections.

If you approve of this suggestion, I will communicate with Mr. Sherwood at once and have the details worked out without troubling you further.

Sincerely yours,

President.

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January 19, 1933

Dear Doctor Sherwood:

Mr. Conger Goodyear, the President of the Museum of Modern Art, has asked me to communicate with you about a projected exhibition at this Museum.

I should like an opportunity to talk with you about this some time soon at your convenience. The exhibition would consist of ~~American~~ aboriginal material of which I know you have some splendid collections.

Very sincerely yours,

Dr. George H. Sherwood, Director
American Museum of Natural History
Columbus Avenue at 77 Street
New York City

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Am. Mus.

(copy of letter)

Assistant Secretary of War,

570 Lexington Avenue,
January 18th, 1933.

Hon. F. Trubee Davison,
President, American Museum of
Natural History,
Washington, D.C.

Dear Mr. Davison:

Thank you very much for your letter of the 17th. I will arrange to get in touch with Mr. Sherwood, as you so kindly suggest.

Sincerely yours,

President.

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 29.2

(copy of letter)

Assistant Secretary of War,

Washington, January 17th, 1933.

Mr. A. Conger Goodyear, President,
The Museum of Modern Art,
570 Lexington Avenue,
New York City.

My dear Mr. Goodyear:

May I first of all thank you for your kind remarks concerning my election to the presidency of the American Museum. You may rest assured that I will do everything within my power to follow in the footsteps of Dr. Osborn.

Concerning your request for the loan of some Museum pieces to be shown in connection with the exhibit you refer to, I suggest you take this matter up with George H. Sherwood, Director of the American Museum of Natural History. I make this suggestion by reason of the fact that I am still spending the greater part of my time in Washington and will continue to do so until about March 1st.

Sincerely yours,

(Signed) F. TRUBEE DAVISON,
Assistant Secretary of War.

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Ex Fut

Am Mus Nat. Hist

THE AMERICAN MUSEUM OF NATURAL HISTORY
77TH STREET AND CENTRAL PARK WEST
NEW YORK CITY

570 Lexington Avenue,
January 14th, 1933.

27 May, 1933

F. Trubee Davison, Esq.,
President, American Museum of
Natural History,
Colukbus Ave. and 77th Street,
New York City.

Dear Mr. Davison:

First, let me congratulate you upon your election as President of the Museum. It is most fortunate for all of us that you can continue to devote your energies to public work, and you have a wonderful field in the Museum of Natural History.

We are considering having an exhibition in our Museum, opening some time the latter part of April or first of May, which will include examples of the American Indian and other aboriginal arts of the Western Hemisphere. For such an exhibition, we would have to draw very largely upon the resources of your Museum if it were to be successful and properly represent the different periods and countries.

I have understood that the Museum of Natural History has had a very liberal policy about lending things from its collections, and I hope that we may count upon your support in our project. If you would care to talk the matter oper, I would be glad to make an appointment with you at your early convenience; or, perhaps you would prefer to have Dr. Clark Wissler, or some other representative of the Museum, meet with Mr. Holger Cahill, who will have charge of the exhibition for us.

In any case, may I ask that you kindly let me have your reply as early in the coming week as possible.

Sincerely yours,

President.

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Approved Final Budget

IN RE TRUSTEES

24

CABLE ADDRESS "MUSEOLOGY NEW YORK"

THE AMERICAN MUSEUM OF NATURAL HISTORY

77TH STREET AND CENTRAL PARK WEST

NEW YORK CITY

THE LIBRARY

IDA RICHARDSON HOOD, A.B., ACTING CURATOR

HAZEL GAY, ASSISTANT LIBRARIAN

JANNETTE MAY LUCAS, B.S., ASSISTANT LIBRARIAN-OSBORN LIBRARY

27 May, 1933

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

Gentlemen:

In the name of the Library of The American Museum of Natural History I desire to thank you for the copy of

AMERICAN SOURCES OF MODERN ART

which you have so kindly sent to us.

It will form a beautiful and valuable addition to our collections on primitive American art, and your generosity is, indeed, appreciated.

Very truly yours,

Ida R. Hood

Curator of Books and Publications.

oc

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	29.2

Approved' Final Budget

INSTALLATION	MATERIAL	COST	WORK BEGINS
FIRST FLOOR 8 screens	(1609) Cloth) @ Wood) $4.50	$36.00	April 18
SECOND FLOOR Rear Wall	Metal Glass Paint 7 wood shelves @$4.00	75.00 (1610) 105.00 (1616) 8.00 28.00 | 27.65 (1611)	April 18
Table	Wood & beaverboard Glass Metal	15.00 19.26 (1614) 60.00 (1616) 24.00 (1610)	OR 4-2592
15 Screens	(1609) Cloth) @ Wood)5.00	75.00	
THIRD FLOOR 7 Screens	(1609) Cloth & Wood (1614) @ $4.50	30.50	
A & B ROOMS Boxes for gold objects	Glass Wood Beaverboard Painting (1609) 15 yds. cloth @ 42½¢	19.00 (1616) 10.00 3.00 15.00 7.50	
C & D ROOMS	Paint, sizing & wood	20.00	
20 STANDS ($7) Paint	Walnut pedestals material labor finishing	102.00 108.12 (1621) 54.00-55 (1611) 18.00-20 (1611) 10.00	O.K. for $842.00 ARB Jr.
INCIDENTAL STANDS & VITRINES	Wood, beaverboard paint & glass	75.00	
VITRINES (MADE HERE) 10	Metal @ $2.40 L-60 dec Glass @ 2.80 -70 dec 5.20	#1627 #1628. (52.00) - 33.00	

842.00

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	29.2

INSTALLATION	MATERIAL	COST	WORK BEGINS
FIRST FLOOR 8 screens	Cloth) @ Wood)~~$5.00~~ 4.50	$ ~~40.00~~ 36.00	April 18.
SECOND FLOOR Rear wall	Metal Glass Paint Wood 5 helves @ $4.00	75.00 ~~57.50~~ ~~102.00~~ 105.00 8.00 28.00	April 18 2.00
Table	Wood & beaver-board Glass Metal	15.00 ~~20.00~~ 60.00 24.00	1.10
Screens ~~-15~~ 8	Cloth) @ 5 Wood)~~$5.00~~ ~~4.50~~ 5.00	~~[illegible]~~ ~~75.00~~ 75.00	75.00
THIRD FLOOR ~~7~~ Screens	Cloth & wood @ 4.50	10.00 ~~24.50~~ 34.50	90
A & B ROOMS ~~6 table brackets~~ Boxes for gold objects	metal @ 5.00 a pair Glass ~~Reflectors~~ Wood Beaver board Painting 15 yds Cloth at 42½	~~30.00~~ 19.00 ~~15.00~~ 10.00 3.00 15.00 7.~~00~~ 50	60
C & D ROOMS	Paint) Sizing &) Wood)	20.00	begun
STANDS-~~23~~ 20	Walnut pedestals	~~55.00~~ 102.00	~~208~~
INCIDENTAL STANDS & VITRINES	Wood, beaver board, paint & glass	~~100.00~~ 75.00	
~~VITRINES -10 8~~	~~@$7.00~~ ~~7.50~~	~~70.00~~ ~~60.00~~	
home made vitrines	metal 2.40 glass 2.80 5.20	52.00	
screens per unit 1.70 wood 2.80 cloth 4.50			

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 29.2

EXHIBITION OF AMERICAN SOURCES OF MODERN ART

MATERIALS FOR MR. EKSTROM

30 screens @ $2.00 500' @ 2½¢ - 12.50 (1614)	$60.00
2nd floor paint	8.00
32' table: wood and beaverboard 300' @ 2½ - 7.50 (1614)	15.00
3rd floor, A.&. B Rooms wood, beaverboard, paint & shelves three beaverboards @ 1.68 - 11.76 (1614)	26.00
" " C & D Rooms paint, sizing and wood	20.00
Paint for sculpture stands	10.00
Reserve fund for special installation	75.00

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	29.2

ordered 4/21/33
#1611

EXHIBITION OF AMERICAN SOURCES OF MODERN ART

WOOD (Cummings & Engbert, 208 East 27th St., New York)

20 Walnut peddstals.....$55.00

4 - 33" high, 20" x 22"
2 - 22" " 20" x 22"
2 - 22" " 16" x 15"
3 - 33" " 16" x 15"
3 - 50" " 12" x 11"
3 - 44" " 12" x 11"
3 - 50" " 13" x 13"

Finishing..... 20.00

7 shelves for 2nd floor @ $3.95..... 27.65

Plywood ?

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 29.2

EXHIBITION OF AMERICAN SOURCES OF MODERN ART

Ordered 4/21/33
#1610.

METAL (I.S. Pertofsky, 542-546 First Avenue, New York)

Floor 2 - Rear Wall

12 long brackets (20" from the walls to outer edge of glass)

1 angle, 71½" long

4 semi-circular wall angles

14 angles for the top glass with holes

24 brackets to hold 15" shelves

All above to be furnished for $75.00

32' Table

3 pairs, special channels as per sketch.

2 angles

2 wall angles

All above to be furnished for $24.00

Vitrines: angles at 60¢ apiece

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	29.2

EXHIBITION OF AMERICAN SOURCES OF MODERN ART

GLASS (Abbott Glass Co., Inc, 601 Tenth Avenue, N.Y.) Br. 9-0200

ordered - 1616

Floor 2 - Rear Wall:

7 sheets, 72" x 48"	-	$78.40
7 sheets, 48" x 20"	-	19.15
1 sheet, 72" x 19"	-	4.50
14 holes drilled @ 15¢	-	2.10

32' table:

8 sheets, 96" x 24"	-	58.50
1 sheet, 23" x 24"	-	1.50 ~~(?)~~

Floor 3 - Gold Cases:

7 sheets, 21" x 43"	-	19.00 ~~16.75 (estimated)~~

25 windows - $54

Vitrines - 20 : 12 x 18 @ 30¢
4 holes @ 10¢

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 29.2

Elsberg

May 1, 1933

Dear Mr. Elsberg:

We are placing insurance on your five textiles and the feather mosaic in the amount of $4,575. according to your instructions, in an all risk policy from the time they leave you until they are returned to you.

I cannot tell you how delighted I am to have these splendid works of art for the exhibition and we are greatly indebted to you.

I hope you will find it possible to come to the opening on May 9th.

Very sincerely yours,

Director of the Exhibition.

H. A. Elsberg, Esq.
51 East 57 Street
New York City

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	29.2

HEYE FOUNDATION

LOAN TO

THE MUSEUM OF MODERN ART

Elsberg

S.A.M.E

H. A. ELSBERG
FULLER BUILDING
51 EAST 57TH STREET
NEW YORK
PL 3-2662

April 22nd, 1933.

#1732 33.639 HALF OF A FEATHER-WORK TUNIC
18 x 35 in. Frame 24 x 43 in.
Early Nasca with Tiahuanaco II. influence-about 600 A.D.
(MEANS Frontispiece, description p.510) $ 2,500.--

#1733, 646 EMBROIDERY ON A CONCEALED BASE-FABRIC
7 x 12 in. Frame 12-1/4 x 17 in.
Early Nasca 400-600 A.D.
(MEANS Fig.209, #33, description pp.517-518) 300.--

#1734 .641 TUNIC OF WOOL-ON-COTTON TAPESTRY
40 x 42 in. Frame 44 x 51 in.
Tiahuanaco II. 800-850 A.D.
(MEANS Fig.178, #2, description pp.477 & 493) 1,000.--

#1121 .642 FRAGMENT OF TAPESTRY WITH SLITS-Late Chimu 10th Century A.D.
5-1/2 x 8-1/4 in. Frame 10-3/8 x 13-1/2 in.
(MEANS Fig.185, #8, description pp.498-499) 200.--

#1135, 643 PANEL OF TAPESTRY WITH SLITS
10 x 26 in. Frame 17 x 33 in.
Opening of the late Chimu period-early 10th Century
(MEANS Fig.182, #7, description pp.495 & 498) 300.--

#1139, 644 FRAGMENT OF TAPESTRY WITH SLITS
6 x 20-1/2 in. Frame 12 x 28 in.
Chimu period, 1st half 10th Century
(MEANS Fig.181, #5, description pp.495 & 496) 275.--

$ 4,575.--

To
The Museum of Modern Art,
#11 West 53rd Street,
New York City.

OK HHE

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 29.2

~~Heye~~ Museum

HEYE FOUNDATION

LOAN TO

THE MUSEUM OF MODERN ART

11 West 53rd Street

New York, New York

Heye

#29

April, 1933

	Their Catalog No.	Our Catalog No.	Description	Value
✓	28	3912	Human head of pottery, Oaxaca, Mexico	$ 25.00
	30	6390	Human head of pottery, Oaxaca, Mexico	25.00
✓	7	7577	Seated human figure, Jalisco, Mexico	200.00
✓	16	8076	Onyx mask, Valley of Mexico	250.00
✓	3 *	8601	Stone human head covered with wax and then painted in cream, yellow, blue, rose, red and black. Copan, Honduras (description?)	250.00
✓	9	2/6669	Carved jadite plate, figure of a seated priest. Xochicalco sculpture, also Maya figure of Chalco	300.00
✓	10	2/6671	Irregular carved jade breast ornament, under side shows method of cutting, seated human figure with elaborate animal mask representing Xochicalco and Cheapes sculptures. Oaxaca, Mexico	300.00
	18 *	2/7199	Pitcher. Cholula, Mexico	100.00
✓	15 *	9/2773	Seated human stone figure painted red. San Bartolo (near Atzcapozalco D.F.) Mexico	250.00
✓	2	9/8198	Stone head. Ruins of Quirigua, Guatemala	500.00
✓	11 *	10/7462	Stone human figure. Central Mexico	250.00
✓	4 *	10/9827	Green stone idol of archaic type. Ruins of Copan, Honduras	300.00
✓	6	11/7631	Jar decorated with human figure in bas relief. Ruins of Maxcanu, Yucatan, Mexico	300.00
✓	25 *	13/598	Large flat stone carving representing animal's head, two perforations. Chilanga, Salvador	200.00
✓	1 *	15/3471	Standing human figure of pottery, holding spear in one hand and mask in other, grey ware. Chacula, Dept. of Huehuetenango, Guatemala	500.00
✓	27	15/6338	Pottery mask with red, white, blue and black painted decoration. Valley of Mexico	50.00
✓	14	15/9243	Human head of obsidian. Valley of Mexico	1000.00
✓	17	16/3394	Cylindrical jar with annular base, painted decoration. Cholula, State of Puebla, Mexico	300.00

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	29.2

Their Catalog No.	Our Catalog No.	Description	Value
✓ 13 *	16/3621	Large stone figure of Xipe Totec with date 1507, traces of red painted decoration. Pepepan (between Tlalpan and Xochimilco) Valley of Mexico	750.00
✓ 23	16/8921	Deep bowl with flaring rim, red ware, white, grey and yellow painted decoration representing heads. Nasca, Peru	100.00
✓ 20 *	16/8951	Whistling jar representing a woman with head connected by loop handle to a spout, buff ware, red and black painted decoration. Nasca, Peru	250.00
✓ 22 *	16/8952	Whistling jar representing a human figure, with bird figure on top in relief, the human head in connected to spout on top of bird by a loop handle, red ware, red, yellow, grey, white, brown and black painted decoration. Nasca, Peru	350.00
✓ 26	17/7020	Alabaster mask. Valley of Mexico	250.00
✓ 29	17/7752	Hollow pottery human head. Valley of Mexico	25.00
✓ 21 *	17/8898	Globular whistling jar representing a tiger, with loop handle and spout; cream ware, red, black, grey and incised decoration. Nasca, Peru	250.00
✓ 24	17/8901	Whistling jar representing a bird with loop handle and spout, red ware, yellow, white and black painted decoration. Nasca, Peru	200.00
		Total Value	$7,275.00

* Negatives made by photographer from The Museum of Modern Art.

Museum of the American Indian
Heye Foundation
Broadway at 155th Street
New York, New York.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 29.2

requested as a loan of X Photos from Maya Ind,

List of Objects ~~to be lent~~ to the Museum of Modern Art by the

Heye Foundation

$500.	B. 1)	~~Case 300B~~		Clay figure from Huehuetenango, Guatemala (Man with weapon? in hand)
500.	2) X	"	301C ✓	Large stone head from Quirigua, Guatemala (at right)
250.	3) X	"	307C ✓	Trachyte head from an edifice, Copan, Honduras (at left)
300	4) X	"	307C ✓	Idol of green stone, Copan, Honduras
	~~B 5)~~	"	~~307B~~	~~Large Maya vase, Honduras (center of case)~~
300.	B 6) X	"	310 B✓	Maya vase from Maxcanu, Yucatan
200.	B 7) X	"	309B B✓	Seated figure, Tarascan, from Jalisco, Mexico
	~~B 8)~~	"	~~309A~~	~~Red seated figure of man, Tarascan, from Nayarit, Mexico (with arms raised and head turned)~~
300.	9) X	"	311A ✓	Breast ornament of jadeite, Maya #2/6669A (at extreme left front)
300.	10) X	"	" ✓	Breast ornament of jadeite, Maya #2/6669B " " " "
250.	11) X	"	315G ✓	Standing green stone figure (with large head)
~~250.~~	~~12)~~	"	"	~~Standing green stone figure (smaller and thinner)~~
750	13) X	"	320 ✓	Aztec God Xipe Totec, "the flayed one", dated 1507 A. D.
1000.	14) X	"	323D ✓	Obsidian mask, Mexico
250.	15) X	"	315B ✓	Pinkish stone seated figure, Mexico (2nd from ~~XXXXX~~ left)
250.	16) X	"	315B ✓	Onyx mask, Mexico # 8076
300.	B 17) X	"	314C? B✓	Largest vase from Puebla (center of 5th shelf from top)
	(	(no #)		
100.	B 18) X	"	" B✓	Cholula jar with handle # 2/7199 (3rd shelf)
	~~19)~~	"	~~310~~	~~Portrait head of stucco from chamber in House of the Governor, Uxmal (at left)~~
250.	B 20) X	"	349A B✓	Peruvian jar with woman's head (4th shelf, extreme left)
250.	B 21) X	"	349C B✓	Peruvian jar with cat head (2nd shelf, 2nd from right)
350.	B 22) X	"	349A B✓	Peruvian jar with man's head and a bird (2nd shelf, center piece)
100.	B 23) X	"	" B✓	Peruvian bowl (extreme left, on platform on top shelf)
300.	B 24) X	"	" B✓	Peruvian jar in form of bird (shelf next to bottom, 2nd from right)
	~~C 25)~~			~~Inca figure of woman, gold #5/4120~~

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	29.2

List of Objects to be lent to the Museum of Modern Art by the

Heye Foundation from the STOREROOM
at Eastern Boulevard & Middletown Road.

25) # X 13/598 ✓ ~~Large~~ flat stone carving representing animal's head. Chilanga, Salvador

26) X 17/7020 ✓ Alabaster mask. Valley of Mexico

27) X15/6338 ✓ Small painted pottery mask ~~with red, white, blue and black decoration~~. Valley of Mexico

28) X 3912 ✓ Small ~~pottery~~ human head. Oaxaca, Mexico

29) X 17/7752 ✓ Small ~~pottery~~ human head with red painted decoration. Valley of Mexico

30) X6390 ✓ Small ~~pottery~~ human head. Oaxaca, Mexico

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	29.2

May 1, 1933

Dear Mr. Heye:

I have your list of insurance valuations for the material which we have requested for loan for our pre-Columbian exhibition. We are covering the material in this amount, $7,275., in an all risk policy from the time it leaves your museum until it is returned to you, the insurance value of each object being specified according to your list. The Museum of Modern Art will, of course, bear all charges of insurance and transportation.

The exhibition is opening on May the 9th. Should your Board pass favorably upon our request on May 2nd we should like to send our truck for the material on the morning of Wednesday, May 3rd, so that we may have time to give it adequate installation.

Thank you very much for your kindness and helpfulness to us. I hope it will be possible for you to come to the formal opening of the exhibition on May 9th.

Very sincerely yours,

Director of the Exhibition.

George C. Heye, Esq., Director
Museum of the American Indian
Heye Foundation
Broadway at 155 St., New York City

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 29.2

13 April, 1933.

HARVARD CLUB OF BOSTON
374 COMMONWEALTH AVENUE

Holger Cahill, Esq.
11 East 53rd St.
New York City.

Dear Mr. Cahill,

Since your pleasant visit yesterday I have not been able to think up anything beyond two things which I now lay before you.

The first is that the Brooklyn Museum may have some good Peruvian stuff that they would lend you. Better go and see Dr. Spinden about it — probably you know him already.

The second is a suggestion made to me by Miss Townsend, whom you saw at the Art Museum yesterday. It concerns

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e objects

CAT. VALUE

400 400 400 400 000 400 400 750 250 400 400 400 400 200 500 500 500 50 500 500 500 750 500 500 500

zation. Vera Cruz

Loan returned in good condition 19 ,

For the Curator.

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 29.2

19 33

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a very wonderful collection of ancient Peruvian textiles (over 260 pieces) belonging to two Peruvian ladies now in Paris. If you would like to have it to show, I can cable for it. I should tell you that I am trying to sell this collection for $4,000 to some Museum — trying all the Museums I know of, without success, so far. The price is to include a catalogue by me, like the one of the Boston Museum's collection, which you saw yesterday. I tell you all this simply because I do not think that it would be right to let you exhibit these things without telling you that they are for sale. That circumstance might make your Museum unwilling to show them.

injury of

se objects

CAT

VALUE

Loan returned in good condition 19 ,

For the Curator.

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 29.2

(2) 19 33

As a matter of fact, if you included the Izcue collection — or parts of it — in your Exhibition you would have something truly superlative, specimens never shown publicly anywhere before. It would be my hope, of course, that showing them would be the means of finding some Museum to purchase the collection.

In any case, if I can be of aid to you in preparing the Exhibition by writing it up, please let me know.

Sincerely yours

Philip Ainsworth Means

I'll look up that Sir Hercules Read article for you in a day or two.

29

injury of

se objects

CAT		VALUE
✓4		400
4		400
4		400
4		400
✓P		000
✓P		
✓P		400
✓B		400
4		750
x		250
B		400
B		400
B		400
B		400
B		200
41		500
B		500
✓x		500
✓x		50
		00
30		00
30		00
3		50
30.		00
30		00
✓T20		
	zation. Vera Cruz	500

Loan returned in good condition 19 , For the Curator.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Loaned to Museum of Modern Art Date May 1 1933

11 West 53rd Street, New York City

FROM THE DIVISION OF ANTHROPOLOGY
THE AMERICAN MUSEUM OF NATURAL HISTORY

#29

The specimens are loaned subject to the following conditions:

1. The institution or person to whom the loan is made assumes full responsibility for the loss or injury of

2. ... ndling of these objects

Morrow

NEXT DAY HILL
ENGLEWOOD, NEW JERSEY

April 28, 1933.

My dear Miss Mallette:

I am sending to you with this note, by one of Mrs. Morrow's chauffeurs, the Toltec god which she promised to lend to the Museum. I think the valuation on the god might be placed at $250. I will telephone you early next week in answer to whether or not it will be all right to list the article under Mrs. Morrow's name. I hope that will not be too late.

Will you please see that the chauffeur is given a receipt when he delivers the god?

Very sincerely yours,

Katherine Sullivan

Secretary.

Miss Mallette,
The Museum of Modern Art,
New York City.

CATAL			VALUE
✓41.			$ 400
41.			400
41.			400
41.			400
✓P 1			1000
✓P 2		...d	
			400
✓P 1			400
✓B/			750
41.			250
x2		...ar	400
B B/			400
B B/			400
B B/			400
B B/			200
B 41			300
B/			500
✓x			500
✓x			50
			$2500
30		...on.	2500
30		...pan,	2500
30		...n.	750
30.1/1443	(5)	Disk, mirror? Totonac civilization. Vera Cruz	500
30/11847	(6)	Mask. Totonac civilization. Vera Cruz	1000
✓T20/18	(7)	Erect figure with shell inlay. Probably Totonac civilization. Vera Cruz	500

Loan returned in good condition 19 ,

For the Curator.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	29.2

Loaned to Museum of Modern Art Date May 1 19 33

11 West 53rd Street, New York City

#29

FROM THE DIVISION OF ANTHROPOLOGY
THE AMERICAN MUSEUM OF NATURAL HISTORY

The specimens are loaned subject to the following conditions:

1. The institution or person to whom the loan is made assumes full responsibility for the loss or injury of the objects contained therein.
2. The specimens are loaned as educational exhibits. It is requested that the free handling of these objects be avoided.

CATALOG NUMBER	DESCRIPTION OF THE OBJECT	VALUE
	Peru	
41.0/1042	Nazca vase with warrior figure	$ 400
41.0/784	Early Nazca bowl with Cat god figure	400
41.0/953	Early Nazca tall vase with Cat demon	400
41.0/1074	Early Nazca bowl with female figure	400
P 1	Feather headdress of late Chimu type	1000
P 2 (74)	Early Nazca double-spouted bowl with multiple headed god figure	400
P 3	Nazca bowl	400
B/5085	Early Chimu portrait jar	750
41.0/4644	Late Chimu black ware figure jar	250
x2.243	Early Chimu reddish-brown on buff, stirrup handle jar	400
B/1618	Silver llama - Island of Titicaca, Bolivia	400
B/1619	" " " " "	400
B/9608	Silver female figure, Is. of Titicaca, Bolivia	400
B/3164	Silver figure, probably from Cuzco, Peru	200
41.0/414	Silver figure with gold bands; Cuzco, Peru	300
B/7781	Tapestry with three figures; Nazca, Peru	500
x 1	Tapestry bag; Tiahuanaca, Bolivia	500
x 2	Tapestry figure fragment; Pachacamac, Peru	50
(1)	Erect figure of tattooed man. Cuetar civilization; Costa Rica	$2500
30/58 (2)	Head and torso of singing figure. Maya civilization. Copan, Honduras	2500
30/53 (3)	Long-toothed god, of rain? Maya civilization. Copan, Honduras	2500
30.1/4329 (4)	Erect figure of bearded man, clay. Culture unknown. Libertad, Chiapas	750
30.1/1443 (5)	Disk, mirror? Totonac civilization. Vera Cruz	500
30/11847 (6)	Mask. Totonac civilization. Vera Cruz	1000
T20/18 (7)	Erect figure with shell inlay. Probably Totonac civilization. Vera Cruz	500

Loan returned in good condition 19 ,

For the Curator.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 29.2

Loaned to Museum of Modern Art Date May 1 19 33

From the Division of Anthropology
THE AMERICAN MUSEUM OF NATURAL HISTORY

The specimens are loaned subject to the following conditions:

1. The institution or person to whom the loan is made assumes full responsibility for the loss or injury of the objects contained therein.
2. The specimens are loaned as educational exhibits. It is requested that the free handling of these objects be avoided.

CATALOG NUMBER		DESCRIPTION OF THE OBJECT	VALUE
30/10685	(8)	Head, architectural detail. Late Maya civilization. Uxmal, Yucatan. (Collected by John Lloyd Stephens)	$ 500
30.0/6235	(9)	Laughing head from figurine, clay. Totonac civilization. Vera Cruz	250
30/7440	(10)	Stone yoke used in expiatory ceremonies. Totonac civilization. Vera Cruz	1200
T21/2	(11)	Head. Olmec? civilization. Vera Cruz	500
30/74	(12)	Seated figure of a young girl. Late Huastec Civilization. Northern Vera Cruz	1500
T/22	(13)	Stone profile. Mixtec? civilization. Mistequilla, Oaxaca, Mexico	500
30/5766	(14)	Monkey head. Culture unknown. Guerrero, Mexico	500
30/1467	(15)	Conventionalized mask. Culture unknown. Mazela, Guerrero, Mexico	400
30/1099	(16)	Conventionalized mask. San Miguel, Guerrero, Mexico	250
Terry	(17)	Monkey head. Guerrero, Mexico	250
30/10736	(18)	Ceremonial vessel with erect figure of god Macuilxochitl. Mixtec civilization. Miahuatlan, Oaxaca, Mexico	600
30/9756	(19)	Two-toned drum of wood in form of tiger. Aztec civilization. Valley of Mexico	2000
30/9760	(20)	Palmate stone with relief showing ceremonial scene. Totonac civilization. Central Vera Cruz	750
00.5-59	(21)	Palmate stone with turkey. Totonac civilization. Central Vera Cruz (Stone shown in reverse)	750
30.0/6445	(22)	Polished black bowl from a child's grave near Chupicuaro, Guanajuato, Mexico. Tarascan? civilization	200
30/5801	(23)	Seated figure of a woman making tortillas, clay. Tarascan? civilization. Ixtlan, Nayarit, Mexico	250
30.0/6200	(24)	Goddess Chalchihuitlicue. Aztec civilization. Valley of Mexico	500
30/10294	(25)	Stone mask. Late "Toltec" civilization. Puebla, Mexico	250
L-102	(26)	Effigy bowl. Huaxtec civilization. Northern Vera Cruz	500
30.1/1448	(27)	Jade. Maya ? civilization. Ococingo, Chiapas	500
30.1/1444	(28)	" " " " "	1500
30.1/1445	(29)	" " " " "	500
30.1/1201	(30)	Figure of young girl (Maize goddess). Aztec civilization. Valley of Mexico	1000
30/502	(31)	Head from life-size figure, terra cotta. Mazapan civilization. Coatlinchan, Valley of Mexico.	500

Loan returned in good condition 19 ,
For the Curator.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	29.2

Loaned to Museum of Modern Art Date May 1 19 33

From the Division of Anthropology
THE AMERICAN MUSEUM OF NATURAL HISTORY

The specimens are loaned subject to the following conditions:

1. The institution or person to whom the loan is made assumes full responsibility for the loss or injury of the objects contained therein.
2. The specimens are loaned as educational exhibits. It is requested that the free handling of these objects be avoided.

CATALOG NUMBER		DESCRIPTION OF THE OBJECT	VALUE
30.1/1742	(32)	Seated figure. Tarascan? civilization	$ 500
30/539	(33)	Head from whistle in style of the Palenque sculptures. Maya civilization. Found near Palenque, Chiapas	250
30.0/6234	(34)	Head of man singing. Totonac civilization. Vera Cruz	250
30.0/2328	(35)	Vase showing snail god. Maya civilization. Republic of Salvador	750
30/6811	(36)	Mortuary urn. Zapotec civilization. Huitzo; Oaxaca, Mexico	75
	(37)	Nine heads illustrating development of plastic art in Valley of Mexico	~~500~~ 75
		1. Early Zacatenco (30.0/6580)	8.40
		2. Middle Zacatenco (30.0/6652)	8.40
		3. Early Ticoman (30.0/6695)	8.40
		4. Intermediate Ticoman (30.0/4805)	8.40
		5. Late Ticoman (30.0/7622)	8.40
		6. Teotihuacan I (30/9071A)	8.40
		7. Teotihuacan II (30/9072A)	8.40
		8. Teotihuacan III (30/9072B)	8.40
		9. Teotihuacan III-IV (30/9071B)	8.40
			$ 34.350 -

Loan returned in good condition 19 , ,
For the Curator.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	29.2

Collections by Hudson Forwarding Co. on May 2, 1933, from The American Museum of Natural History, 77 St. & Central Park West, for The Museum of Modern Art

41.0/1042	(1)	Nazca vase with warrior figure	400.
41.0/784	(2)	Early Nazca bowl with Cat god figure	400.
41.0/953	(3)	Early Nazca tall vase with Cat demon	400.
41.0/1074	(4)	Early Nazca bowl with female figure	400.
P 1	(5)	Feather headdress of late Chimu type	1000.
P 2 (74)	(6)	Early Nazca double-spouted bowl with multiple headed god figure	400.
P 3 (54)	(7)	Nazca bowl	400.
B/5085	(8)	Early Chimu portrait jar	750.
41.0/4644	(9)	Late Chimu black ware figure jar	250.
x2.243	(10)	Early Chimu reddish-brown on buff, stirrup handle jar	400.
B/1618	(11)	Silver llama - Island of Titicaca, Bolivia	400.
B/1619	(12)	" " " " "	400.
B/9608	(13)	Silver female figure, Is. of Titicaca, Bolivia	400.
B/3164	(14)	Silver figure, probably from Cuzto, Peru	200.
41.0/414	(15)	Silver figure with gold bands; Cuzco, Peru	300.
B/7781	(16)	Tapestry with three figures; Nazca, Peru	500.
x 1	(17)	" bag; Tiahuanaca Bolivia	500.
x 2	(18)	" figure fragment; Pachacamac, Peru	50.
-	(1)	Erect figure of tattooed man. Cuetar; Costa Rica	2,500.
30/58	(2)	Head and torso of singing figure. Maya; Copan	2,500.
30/53	(3)	Long-toothed god, of rain? Maya; Copan	2,500.
30.1/4329	(4)	Erect figure of bearded man, clay. Culture unknown; Libertad, Chiapas	750.
30.1/1443	(5)	Disk, Mirror? Totonac; Vera Cruz	500.
30/11847	(6)	Mask. Totonac; Vera Cruz	1,000.
T20/18	(7)	Erect figure with shell inlay. Probably Totonac; Vera Cruz	500.
30/10685	(8)	Head, architectural detail. Late Maya. Uxmal, Yucatan (coll. John L Stephens)	500.
30.0/6235	(9)	Laughing head from figurine, clay. Totonac. Vera Cruz	250.
30/7440	(10)	Stone yoke used in expiatory ceremonies. Totonac; Vera Cruz	1,200.
T21/2	(11)	Head. Olmec? Vera Cruz	500.
30/74	(12)	Seated figure of young girl. Late Huaxtec. No. Vera Cruz	1,500.
T/22	(13)	Stone profile. Mixtec? Mistequilla, Oaxaca, Mexico	500.
30/5766	(14)	Monkey head. Culture unknown. Guerrero, Mexico	500.
30/1467	(15)	Conventionalized mask. Culture unknown. Mazela, Guerrero, Mexico	400.
30/1099	(16)	Conventionalized mask. San Miguel, Guerrero, Mexico	250.
Terry	(17)	Monkey head. Guerrero, Mexico	250.
30/10736	(18)	Ceremonial vessel with erect figure of god Macuilxochitl. Mixtec	600.
30/9756	(19)	Two-toned drum of wood in form of tiger	2,000.
30/9760	(20)	Palmate stone with relief showing ceremonial scene. Totonac	750.
00.5-59	(21)	Palmate stone with turkey. Totonac (stone shown in reverse)	750.
30.0/6445	(22)	Polished black bowl from child's grave near Chupicuara, Guanajuato	200.
30/5801	(23)	Seated figure of woman making tortillas, clay	250.
30.0/6200	(24)	Goddess Chalchihuitlicue. Aztec	500.
30/10294	(25)	Stone mask. Late "Toltec"	250.
L-102	(26)	Effigy bowl. Huaxtec	500.
30.1/1448	(27)	Jade. Maya? Ococingo, Chiapas	500.
30.1/1444	(28)	" " " "	1,500.
30.1/1445	(29)	" " " "	500.
30.1/1201	(30)	Figure of young girl (Maize goddess) Aztec	1,000.
30/502	(31)	Head from life-size figure, terra cotta. Mazapan	500.
30.1/1742	(32)	Seated figure. Tarascan?	500.
30/539	(33)	Head from whistle in style of Palenque sculptures. Maya	250.
30.0/6234	(34)	Head of man singing. Totonac	250.
30.0/2328	(35)	Vase showing snail god. Maya	750.
30/6811	(36)	Mortuary urn. Zapotec	75.
	(37)	9 Heads illustrating development of plastic art in Valley of Mexico	75.
30.0/6580		1. Early Zacatenco	
30.0/6652		2. Middle "	
30.0/6695		3. Early Ticoman	

#34350.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	29.2

✓30.0/4805 (25)	4.	Intermediate Ticoman	33.597
✓30.0/7622 (4915)	5.	Late Ticoman	.598
✓30/9071A	6.	Teotihuacan I	.599
✓30/9072A	7.	" II	.600
✓30/9072B	8.	" III	.601a
✓30/9071B	9.	" III-IV	.601b

33.618 Charlot - Copy of fresco, oil.
33.625 " " : oil.

copy to Elliot.

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 29.2

COPY

LIST OF SPECIMENS OWNED BY THE PEABODY MUSEUM AND NOW IN THE FOGG MUSEUM, TO BE SENT FOR EXHIBITION AT THE MUSEUM OF MODERN Art

#29

Value	Object	Cat.No.
$ 500.	Grotesque stone head. Copan	C/733
500.	Roman nose god, stone. Copan. low relief	C/86
500.	Feather design, stone. Copan	C/764
2500.	Maize goddess, stone. Copan	C/727
1500.	Serpent head, stone. Copan	C/74
500.	Head of god, stucco. Palenque	C/7348
1500.	Piedras Negras,stone, bas relief. Lintel 1	C/2741
1000.	Painted polychrome covered dish, parrot head. Holmul	C/5477
1000.	Black covered dish. Holmul	C/5578
1000.	Black covered dish, jaguar head. Holmul	C/5572
500.	H 5 jades - heads, Maya. Cenote	C/6584 B C/6589 B C/6586 B C/6089 B C/6658
100.	H 1 relief jade, Maya Cenote	C/6663 B
100.	H 1 relief jade, Maya. Cenote	C/6653 B
750.	H Campeche terra cotta figure	C/2424 B3
1000.	H Aztec jade mask (Coyalxanhiu)	C/10108 B
500.	H Totonac stone mask	C/9595 B
250.	H Serpentine figure, Aztec	C/11035 B
500.	Rabbit, Totonac	C/6351
& 500.	H Gold bowl, Panama 33,725	(Dr.Tozzer) B
$14700.		

April 20, 1933

Sent Peabody 5-27-33

H indicates came by hand

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 29.2

Meet.

April 28, 1933

Dear Mr. Davidson:

We are asking Budworth to call on Monday, May 1st, for the four Peruvian textiles which the Metropolitan Museum is so kindly lending for our pre-Columbian exhibition. We have had these textiles covered in an all risk policy from the time they leave your museum until they are returned, at the following valuations given us by Mr. Winlock:

28.171.8 Panel pre-Inca, 11th century A.D.	$200.
29.146.23 Sleeveless shirt, pre-Inca, 10th century A.D.	750.
30.16.9 Fragment of a garment, pre-Inca, 600 A.D.	650.
30.16.10 Part of a garment, pre-Inca, 800 A.D.	900.
	$2500

Very sincerely yours,

Director of the Exhibition.

Henry F. Davidson, Esq., Registrar
The Metropolitan Museum of Art
Fifth Avenue at 82 Street
New York City

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	29.2

Met.

THE METROPOLITAN MUSEUM OF ART
NEW YORK

CABLE ADDRESS
METMUSART

OFFICE OF THE DIRECTOR

April 18, 1933.

A. Conger Goodyear, Esq.,
President, The Museum of Modern Art,
11 West 53rd Street,
New York, N. Y.

Dear Mr. Goodyear:

I am very pleased to tell you that at the meeting of the Executive Committee of the Board of Trustees held yesterday afternoon it was agreed to lend the Museum of Modern Art for its Exhibition from May 8th to July 1st, the following examples of Peruvian textiles:

Send Bill for these on Wednesday afternoon late

28.171.8	Panel Pre-Inca, 11th century A.D., Plate 16-Means	Value $200.00	D.
29.146.23	Sleeveless shirt, Pre-Inca, 10th century A.D. plate 8-Means	" 750.00	D.
30.16.9	Fragment of a garment, Pre-Inca, 600 A.D. Plate 1-Means	" 650.00	D.
30.16.10	Part of a garment, Pre-Inca, 800 A.D. plate 3-Means	" 900.00	D.

If you would be so good as to have insurance placed on these objects in the above sums, totaling $2,500.00, against all risks while out of the Metropolitan Museum, and will notify Mr. Davidson, the Registrar, he will deliver the textiles to your representative at your convenience.

Very sincerely yours,

H. E. Winlock

H. E. Winlock,
Director.

D. I. V.

HEW:M

Brooklyn, New York

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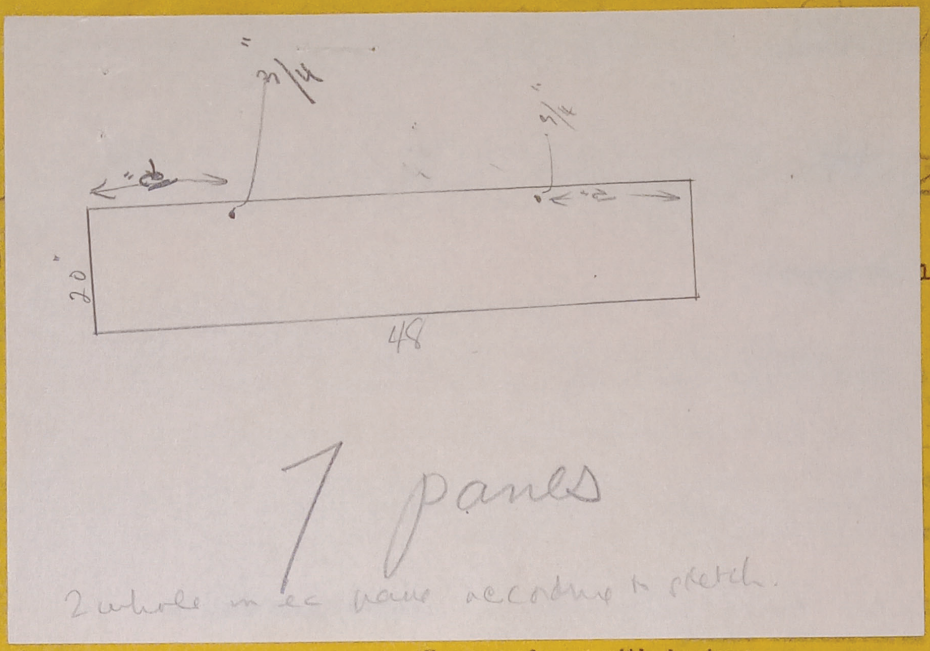
The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 29.2



1933

In accordance with instructions received this morning we are asking our agents, Hudson Forwarding Company, to return the following items to you at 99 Joralemon Street, Brooklyn, at some time in the near future:

33.608 small black stone figure	$500.
33.607 Charlot, Bather, watercolor	250.
33.606 Siqueiros, The Yell, oil	1,500.

We are covering these with insurance for the above amounts in transit. When they have reached you safely will you please sign the enclosed receipt and return it to the Museum?

Very truly yours,

Registrar.

Miss Anita Brenner
99 Joralemon Street
Brooklyn, New York

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	29.2

Brenner

Pre-Columbian

#29

October 26, 1933

My dear Miss Brenner:

In accordance with instructions received this morning we are asking our agents, Hudson Forwarding Company, to return the following items to you at 99 Joralemon Street, Brooklyn, at some time in the near future:

33.608 small black stone figure	$500.
33.607 Charlot, Bather, watercolor	250.
33.606 Siqueiros, The Yell, oil	1,500.

We are covering these with insurance for the above amounts in transit. When they have reached you safely will you please sign the enclosed receipt and return it to the Museum?

Very truly yours,

Registrar.

Miss Anita Brenner
99 Joralemon Street
Brooklyn, New York

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	29.2

Mallette

The Museum of Modern Art recd 4-27-33

Gold objects from the Pennsylvania University Museum put in safe deposit box 4/27/33

SA 2824 Human figure, gold wire technique, from sacred lake of Guatavita 50-
SA 2909 Gold pendant ornament, smaller, more naturalistic, eagle. cast. Costa Rica 50-
SA 2821 Human figure, wire technique, from sacred lake of Guatavita 50-
SA 2822 id. 50-
SA 2823 id. 50-
SA 2825 id. 50-
SA 2802 Ring with human face in center, same provenience 50-
SA 2826 Bronze knife with gold bird on handle 250.
SA 2715 Gold staff-head in shape of bird. near Ayapel, Antioquia, Colombia 200-
SA 2756 Disk of gold, repousee technique, showing stylized human face. Colombia 300-
SA 2755 id. 300-
SA 2753 flat gold ornament, stylized human figure, Colombia. possibly Bat God 150-
SA 2754 id. 150-
SA 2751 large female idol of gold, holding flowers or other objects in hands. Colombia. 500- broken
SA 2752 id. (probably a container, possibly for lime for chewing with coca) broken before 500-
SA 2782 gold pendant ornament in shape of conventionalized eagle. cast. Costa Rica 50-
SA 2780 id. figure of jaguar. cast. Costa Rica 50-
SA 2786 id. figure of monkey holding objects in hands. cast. Costa Rica 50-
SA 2781 id. figure of monkey seated on rope or hammock. cast. hollow. bell with solid gold 50-
pellet inside. Costa Rica.
SA 2833 plaque of thin gold, repousee technique. figure of jaguar. Ecuador 500-
SA 2832 id. Central head of jaguar with nose plug; human heads in low relief; Ecuador 500-
SA 2788 Gold pendant ornament in shape of conventionalized eagle, flat and more conventionalized; jaguar or monkey; hammered; Costa Rica 50-
SA 4642 Cup vase of thin gold with human face in high relief; repousee technique; Peru 500-
SA 4643 id. 500-

Checked in from deposit box May 6-33
AKB + Hdm

copy to Ekst. 5-1-33

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 29.2

Objects taken to safe deposit box June 27/33

Owner	No.	Object
Peabody	C/6668 ✓	
"	C/6584 ✓	
"	C/6667 ✓	
"	C/10677 ✓	
"	C/10678 ✓	
"	C/11068 ✓	
"	C/6659 ✓	
"	33.725 ✓	
"	C/6663 ✓	
"	C/6653 ✓	
"	C/6589 ✓	
"	C/6089 ✓	
"	C/6586 ✓	
"	C/9595 ✓	
"	C/10108 ✓	
"	C/11035 ✓	
X Penn. U.	NA 5896 ✓	
Heye	2/6671 ✓	
"	2/6669 ✓	
Nat.Hist.	30.1/1448 ✓	
"	B/1618 ✓	
"	B/1619 ✓	
"	30.1/1445 ✓	
"	30.1/1444 ✓	
"	41.0/414 ✓	
"	B/5164 ✓	
"	B/9608 ✓	
X Penn.U.	SA 2824; ✓	
	SA 2909 ✓	
	SA 2821 ✓	
	SA 2822 ✓	
	SA 2823 ✓	
	SA 2825 ✓	
	SA 2802 ✓	
	SA 2826 ✓	
	SA 2715 ✓	
	SA 2756 ✓	
	SA 2755 ✓	
	SA 2753 ✓	
	SA 2754 ✓	
	SA 2751 ✓	
	SA 2752 ✓	
	SA 2782 ✓	
	SA 2780 ✓	
	SA 2786 ✓	
	SA 2781 ✓	
	SA 2833 ✓	
	SA 2832 ✓	
	SA 2788 ✓	
	SA 4642 ✓	
	SA 4643 ✓	

Sing Ekst.

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 29.2

Abbott

April 26th, 1933

Abbott Glass Company
601 Tenth Avenue
New York

Attention: Mr. Bernstein

Gentlemen:

You will please find enclosed the sketch for the holes to be drilled in the seven (7) panes of glass 48" x 20"; two (2) holes in each pane.

The order and instructions for the windlow glass will follow later.

Very sincerely yours,

Chairman.

PJ/f
Enc.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	29.2

Abbott Glass

TEL. BRYANT 0200

ABBOTT GLASS CO., Inc.
GLASS AND MIRRORS
601 TENTH AVENUE
NEW YORK

FURNITURE TOPS
POLISHED PLATE
POLISHED WIRE
ROUGH WIRE
WINDSHIELD
FLORENTINE
MAZE WIRE
WINDOW

WHITE OPAL
SILVERITE
COLORED
PYRAMID
RAYLITE
RIBBED
PRISM

April 18, 1933

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

Att: Mr. Johnson

Gentlemen:

Confirming our verbal quotation, we herewith submit the following estimate for glass to be furnished only; for the sum of $178.00 we propose to furnish the following:

7 - 72 x 48 size not to exceed this
7 - 48 x 20
1 - 72 x 20
8 - 96 x 24
1 - 24 x 24
7 - 19 x 42

All glass to be selected 1/4" plate, all edges clean cut. If any holes are required to be drilled there will be an additional expense of 15¢ per hole.

Very truly yours,

ABBOTT GLASS CO INC.

AJB/SA

By A J Bernstein

31 9
4 6
1 4
1904

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 29.2

IN RE

CABLE ADDRESS "MUSEOLOGY NEW YORK"

THE AMERICAN MUSEUM OF NATURAL HISTORY

77TH STREET AND CENTRAL PARK WEST

NEW YORK CITY

DEPARTMENT OF ANTHROPOLOGY
CLARK WISSLER, PH.D., CURATOR-IN-CHIEF
N. C. NELSON, M.L., CURATOR OF PREHISTORIC ARCHAEOLOGY
G. C. VAILLANT, PH.D., ASSOCIATE CURATOR OF MEXICAN ARCHAEOLOGY
H. L. SHAPIRO, PH.D., ASSOCIATE CURATOR OF PHYSICAL ANTHROPOLOGY
MARGARET MEAD, PH.D., ASSISTANT CURATOR OF ETHNOLOGY
WENDELL C. BENNETT, PH.D., ASSISTANT CURATOR OF ANTHROPOLOGY
WILLIAM K. GREGORY, PH.D., ASSOCIATE IN PHYSICAL ANTHROPOLOGY
CLARENCE L. HAY, A.M., RESEARCH ASSOCIATE IN MEXICAN AND CENTRAL AMERICAN ARCHAEOLOGY
MILO HELLMAN, D.D.S., RESEARCH ASSOCIATE IN PHYSICAL ANTHROPOLOGY
GEORGE E. BREWER, M.D., LL.D., RESEARCH ASSOCIATE IN SOMATIC ANTHROPOLOGY
RONALD L. OLSON, PH.D., RESEARCH ASSOCIATE IN PERUVIAN ARCHAEOLOGY

May 3, 1933

Dear Mr. Cahill:

We realized that the small tapestry bag is in very poor condition, but Doctor Bennett felt that it was such a good example that it should be in your show.

You are quite right about the Nazca pot listed as P 3. This is No. 54 from the Pratt Collection. The number P 3 was temporarily assigned to it and is probably marked in pencil somewhere on the bowl; if not, would you be good enough to put it on?

Sincerely yours,

Bella Weitzner

Mr. Holger Cahill,
The Museum of Modern Art,
11 West 53rd St.,
New York City.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	29.2

MUSEUM OF FINE ARTS
BOSTON, MASSACHUSETTS

May 3, 1933.

Mr. Holger Cahill,
The Museum of Modern Art,
11 West 53rd St.,
New York City.

Dear Mr. Cahill:

In reply to your letter of May 2nd, the value of the three Peruvian textiles for insurance purposes is $5,000.00.

Yours very truly,

A. L. Stoy
Registrar

Edward J. Holmes, Esq., Director
Museum of Fine Arts
Boston, Massachusetts

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 29.2

Boston

May 4, 1933

Dear Mr. Holmes:

We have your note about insurance on the textiles. We have divided the insurance as follows: $2000. on the large textile of the group of men dancers (31.501) and $1500. each for the conventionalized bird and fish design textile and the painted textile.

Is this correct?

Very sincerely yours,

Director of the Exhibition.

Edward J. Holmes, Esq., Director
Museum of Fine Arts
Boston, Massachusetts

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 29.2

Boston

June 28, 1933

My dear Mr. Story:

We have your note of June 27th. It occurs to us that the most economical and efficient way of returning the three framed Peruvian textiles would be to include them in the truck which is delivering the objects which we borrowed from the Fogg and Peabody Museums.

The company handling this shipment is the Fidelity 20th Century Storage Warehouse Company of Philadelphia, a most reliable firm employed regularly by the Pennsylvania University Museum. We have had exceptionally satisfactory service from them already on this exhibition.

We can let you know by telegram the exact time at which the objects will arrive in Boston. I shall appreciate your early confirmation of this arrangement.

Very sincerely yours,

Executive Secretary.

Mr. H. L. Story, Registrar
Museum of Fine Arts
Boston, Massachusetts

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 29.2

April 17, 1933

Dear Mr. Means:

Thank you very much for your letter of the 13th. I have been intending to drop you a note of thanks for your kindness in listening to my troubles about Peru in Boston the other day.

Your suggestion about the collection of the Peruvian ladies in Paris interests me very much. The Museum of Modern Art would have no objection to showing some of these textiles simply because they were for sale. It could not, of course, advertise them as being for sale but in case of any inquiry at the desk would be glad to give anyone information about them and also to credit the owner by name in the catalogue and in the wall labels. Since the exhibition will include such a variety of material we could not show many textiles from the collection, probably less than half a dozen examples of fairly good size. Also, the Museum could not undertake to assume the expense of bringing the collection from Europe to America. The exhibition as you know opens May 8th and our catalogue must be in the printer's hands two weeks before that date so you see our time is very short.

All this I am afraid will not be of much assistance to you. I hope that I shall have the pleasure of seeing you again soon. I got a copy of your book "Ancient Civilizations of the Andes" the other day and have been reading it. I think it is a splendid work. I am simply overwhelmed by the beauty of Elsberg's feather work tunic reproduced as a frontispiece. In heaven's name is there no way to get him to loan this for the exhibition? I hope you will help us get it.

Very sincerely yours,

Director of the Exhibition.

Philip Ainsworth Means, Esq.
Harvard Club of Boston
374 Commonwealth Avenue, Boston

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 29.2

Established 1857

THE FRINK CORPORATION

REFLECTORS AND LIGHTING EQUIPMENT
BRIDGE PLAZA SO.
LONG ISLAND CITY, NEW YORK

CABLE ADDRESS
FRINKLET-NEW YORK

TELEPHONE
STILLWELL 4-1700

April 19, 1933.

The Museum of Modern Art
11 East 53rd Street
New York City, New York

Attention of Mr. Johnson.

Gentlemen:-

In accordance with our conversation of yesterday, we are pleased to confirm herewith our verbal quotation on furnishing you with 7- 3' three light showcase reflectors, wired complete, ready for installation, not including electric bulbs at $6.00 each net delivered.

Trusting we may have the pleasure of serving you, we are

Yours very truly,
THE FRINK CORPORATION

A. P. Benito

A.P.Benito
T.C.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 29.2

Frank Corp.

April 24th, 1933

The Frink Corporation
Bridge Plaza South
Long Island City, New York

Attention: Mr. Benito

My dear Mr. Benito:

Thank you for your edtimate on the seven 3' three light showcase reflectors as submitted in your letter of April 19th. We regret that our budget will not sustain the price of $6.00 as quoted by you and we shall therefore find some other way of lighting the cases.

Very sincerely yours,

Chairman.

PJ/f

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 29.2

Abg

Elsberg

H. A. ELSBERG
FULLER BUILDING
51 EAST 57TH STREET
NEW YORK

May 12th, 1933.

The Museum of Modern Art,
#11 West 53rd Street,
New York City.

Mr. Alan R. Blackburn, Jr.,
Assistant Treasurer,

Dear Sirs:-

I beg to acknowledge receipt of your check for $5.60, for sixteen negatives, for which I thank you,

and remain

Very sincerely yours,

H. A. ELSBERG.

E L Lardner

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Morrow

June 26, 1933

My dear Miss Sullivan:

Our current exhibition, American Sources of Modern Art, will close on June 30th. I recall that you sent the stone Toltec figure which Mrs. Morrow kindly loaned by your truck, and wonder if you will want to send for it at the close of the exhibition. May I hear from you?

Very sincerely yours,

Executive Secretary.

Miss Katherine Sullivan, Secretary to
Mrs. Dwight W. Morrow
Next Day Hill
Englewood, New Jersey

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Morrow

570 Lexington Avenue

March 30, 1933

1, 1933

Abby Morrow

NEXT DAY HILL
ENGLEWOOD, NEW JERSEY

June 10, 1933.

Dear Mr. Goodyear:

You were very kind to write and offer to take me to see the exhibition of American Sources and I am tardy in thanking you for your courtesy. My days have been rather broken up, and while some of my family have seen the exhibition, I have not been able to go. Now it is so near commencement time, when I go to New England, that I am afraid I will not be able to accept your offer to accompany me to the exhibition. I hope I will be able to run in myself.

It was a great pleasure to lend the figure of the little old Mexican god.

Cordially yours,

Elizabeth C. Morrow.

A. Conger Goodyear, Esquire,
President, The Museum of Modern Art,
11 West 53rd Street,
New York City, New York.

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Morrow

570 Lexington Avenue
March 30, 1933

May 31, 1933

Mrs. Dwight W. Morrow
Englewood
New Jersey

NEXT DAY HILL
ENGLEWOOD, NEW JERSEY

Dear Mrs. Morrow:

April 7, 1933.

I hope that you have seen our exhibition of American Sources. If you have not, or if you wish to see it again some day, I would be delighted to see it with you. It seems to me one of the most interesting and charming shows that we have had.

Thank you very much for the loan of the stone figure from Mexico. I think it is most delightful.

Sincerely yours,

President

I told your secretary over the telephone that if she would let me know in advance of the time the figure was needed at the Museum I would arrange to send it in.

Very sincerely yours,

Katherine Sullivan

Secretary.

Holger Cahill, Esquire,
The Museum of Modern Art,
New York City.

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Morrow

Abg Morrow

30, 1933

NEXT DAY HILL
ENGLEWOOD, NEW JERSEY

30255

April 7, 1933.

My dear Mr. Cahill:

In response to your letter of March 30th I am enclosing three photographs of the Toltec figure which Mrs. Morrow is lending for the Columbian exhibition. The dimensions of the figure are: height over all 20 in.; width at widest point (arms) 9 in.; base, 7 in. square.

I told your secretary over the telephone that if she would let me know in advance of the time the figure was needed at the Museum I would arrange to send it in.

Very sincerely yours,

Katherine Sullivan

Secretary.

Holger Cahill, Esquire,
The Museum of Modern Art,
New York City.

Miss Katherine Sullivan, Secretary
Next Day Hill
Englewood, New Jersey

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Morrow

March 30, 1933

Dear Miss Sullivan:

I wonder whether it would be possible for you to let us have a photograph of the Toltec figure which Mrs. Morrow has kindly consented to lend us for our pre-Columbian exhibition.

We are very anxious to get a collection of photographs of the material as soon as possible. Also, can you please tell me the dimensions of the figure? And what arrangements do you think best for us to make for having it taken here to the Museum?

Very sincerely yours,

Director of the Exhibition.

Miss Katherine Sullivan, Secretary
Next Day Hill
Englewood, New Jersey

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Morrow

Morrow

28, 1933

NEXT DAY HILL
ENGLEWOOD, NEW JERSEY

March 1, 1933.

My dear Mr. Cahill:

Your kind letter of February 28th has been received in Englewood during Mrs. Morrow's absence abroad. She told me of her promise to lend the Toltec figure for the exhibition of American Aboriginal Art. The figure is now in Englewood but I should like to know a few days in advance of the date you will want to have it taken to the Museum.

Very sincerely yours,

Katherine Shelton

Secretary.

Mr. Holger Cahill,
The Museum of Modern Art,
11 West 53rd Street,
New York City.

Mrs. Dwight W. Morrow
Next Day Hill
Englewood, New Jersey

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Morrows

February 28, 1933

My dear Mrs. Morrow:

Mr. Goodyear, the President of the Museum of Modern Art, has informed me that you have a Toltec figure which would be a fine addition to the exhibition showing the relation between modern art and the art of ancient civilizations of the Americas, for which we are beginning to select material.

It is planned to open this exhibition in the Museum on May first and to continue it for two months. I hope it will be possible for you to arrange to lend us this work of art for the exhibition.

Very sincerely yours,

Director of the Exhibition.

Mrs. Dwight W. Morrow
Next Day Hill
Englewood, New Jersey

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Morrow

570 Lexington Avenue,
February 1, 1933.

Mrs. Dwight W. Morrow,
Englewood, N.J.

My dear Mrs. Morrow:

After a good deal of consideration, we have decided not to ask the Mexican Government for anything from their collections for the proposed exhibition of American Aboriginal Art. The time available to get such works is too short to make it seem possible to obtain them. Thank you very much for your offer of co-operation, however.

We will hope to borrow from you the Toltec figure that you spoke to me about. Mr. Holger Cahill, who is in charge of the exhibition, will doubtless communicate with you within the very near future.

Very sincerely yours,

President.

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Heye

MUSEUM OF THE AMERICAN INDIAN
HEYE FOUNDATION
Broadway at 155th Street
New York.

July 12th, 1933.

My dear Mr. Heye:

In Mr. Goodyear's absence abroad I want to thank you on behalf of the Trustees of the Museum for your very generous loan of material to our exhibition, American Sources of Modern Art.

Will you kindly sign the enclosed receipt and return it to the Museum when your material has reached you safely?

Yours very sincerely,

Executive Secretary.

George C. Heye, Esq., Director
Museum of the American Indian, Heye Foundation
Broadway at 155th Street,
New York City.

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Heye

MUSEUM OF THE AMERICAN INDIAN
HEYE FOUNDATION
Broadway at 155th Street
New York.

June 1, 1933.

Mr. A. C. Goodyear, President.
The Museum of Modern Art
11 West 53d Street,
New York, N.Y.

Dear Mr. Goodyear:

I beg to acknowledge your very kind letter of May 31st. I wish to congratulate you on the splendid exhibition which is at present in your Museum, and to assure you that it has been a great pleasure to do what very little we were able to do to help you in this matter. It was made particularly easy for us by the splendid cooperation of your director, Mr. Cahill.

I also hlpe that I may have the pleasure of meeting you in the very near future.

Very truly yours,
(signed) George G. Heye.

Director.

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Heye

570 Lexington Avenue

May 31, 1933

Mr. George C. Heye
Director
Museum of the American Indian
Heye Foundation
New York City

My dear Mr. Heye:

No doubt you have found opportunity to see the exhibition of American Sources at our Museum. It has seemed to me one of the most interesting and delightful shows that we have had.

I want to thank you very much for your generous cooperation in helping to make this exhibition possible. It is a real revelation to many of us of the artistic accomplishments of the old civilizations. Such a delightful piece of pottery as your figure of a Man Holding a Spear, or the Stone figure of Xipe Totec, would alone make the exhibition memorable.

I hope that I may have the pleasure of seeing you some time, either in our Museum or in Europe.

Sincerely yours,

President

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Heye

May 10, 1933

Dear Mr. Heye:

I am enclosing you our registrar's list of the material which was lent us by the Museum of the American Indian. I think the list and insurance valuations are correct.

The exhibition which opened yesterday has been tremendously admired by artists and art lovers and many of your exhibits have been particularly admired, such as the Xipe Totec, the San Bartolo figure, and many others.

I want to thank you for your great kindness in letting us have this splendid material and for all the help you gave us in connection with the exhibition. I hope it will be possible for you to come to the exhibition and that I shall have the pleasure of seeing you again.

Very sincerely yours,

Director of the Exhibition.

George C. Heye, Esq., Director
Museum of the American Indian
Heye Foundation
Broadway at 155 Street, New York City

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Heye

MUSEUM OF THE AMERICAN INDIAN
HEYE FOUNDATION
BROADWAY AT 155TH STREET
NEW YORK

GEORGE G. HEYE
CHAIRMAN AND DIRECTOR

1933

May 19, 1933

Mr. Holger Cahill
Director of the Exhibition
The Museum of Modern Art
11 West 53rd Street
New York, New York

Dear Mr. Cahill:

I am in receipt of your letter of May 17th notifying me that the requested catalogs covering your current exhibition have been forwarded.

I wish to thank you for these, which arrived safely. They will be placed on permanent deposit in our library.

Very truly yours,

MUSEUM OF THE AMERICAN INDIAN, HEYE FOUNDATION

By: E. K. Burnett

EKB:J

Mr. E. K. Burnett
Museum of the American Indian
Heye Foundation
Broadway at 155 Street
New York City

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	MoMA Exhs.	29.2

May 17, 1933

Dear Mr. Burnett:

Two copies of the catalogue of our exhibition, American Sources of Modern Art, which includes the splendid material lent us by the Heye Foundation, have gone to you today under another cover.

This catalogue is the only publication which we shall issue concerning this exhibition. You will find that it includes a number of reproductions of works of art lent us by your museum.

I want to thank you for all your help to us in getting up this exhibition.

Very sincerely yours,

Director of the Exhibition.

Mr. E. K. Burnett
Museum of the American Indian
Heye Foundation
Broadway at 155 Street
New York City

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MUSEUM OF THE AMERICAN INDIAN
HEYE FOUNDATION
BROADWAY AT 155TH STREET
NEW YORK

GEORGE G. HEYE
CHAIRMAN AND DIRECTOR

May 12, 1933

Mr. Holger Cahill
Museum of Modern Art
11 West 53rd Street
New York, New York

Dear Mr. Cahill:

In the absence of Mr. Heye, we beg to acknowledge receipt of your letter of May 10th, which enclosed a receipt for the twenty-six specimens loaned for your current exhibition. The list and the values shown on your receipt check with our original list, a copy of which was supplied to you earlier.

The writer made a hurried visit to your exhibit last Tuesday, and wishes to add his compliments to those others which you have received, on the selection and arrangement of the objects shown.

We would greatly appreciate your sending us two copies each of all catalogs and publications which you have issued in connection with the exhibit of this special material. We desire to place these on permanent deposit in our library.

Very truly yours,

MUSEUM OF THE AMERICAN INDIAN, HEYE FOUNDATION

By: E. K. Burnett

EKB:J

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MUSEUM OF THE AMERICAN INDIAN
HEYE FOUNDATION
BROADWAY AT 155TH STREET
NEW YORK

GEORGE G. HEYE
CHAIRMAN AND DIRECTOR

May 12, 1933

Mr. Holger Cahill
Museum of Modern Art
11 West 53rd Street
New York, New York

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We would greatly appreciate your sending us two copies each of all catalogs and publications which you have issued in connection with the exhibit of this special material. We desire to place these on permanent deposit in our library.

Very truly yours,

MUSEUM OF THE AMERICAN INDIAN, HEYE FOUNDATION

EKB:J By: E. K. Burnett

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Abg Heye ~~Heye~~

MUSEUM OF THE AMERICAN INDIAN
HEYE FOUNDATION
BROADWAY AT 155TH STREET
NEW YORK

GEORGE G. HEYE
CHAIRMAN AND DIRECTOR

OFFICE OF
THE DIRECTOR

May 3, 1933

Mr. Holger Cahill
Director of Exhibitions
The Museum of Modern Art
11 West 53rd Street
New York, New York

Dear Mr. Cahill:

I am very pleased to inform you that the Board of Trustees of this institution, at its meeting yesterday, confirmed a loan to The Museum of Modern Art, of twenty-six specimens, as per our previous correspondence, the loan being made under the conditions outlined in your letter to me of May 1st.

Trusting that your exhibition may be most successful, and with best personal wishes, believe me,

Very truly yours,

George G. Heye

Director.

GGH:J

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	MoMA Exhs.	29.2

Miss Mallett Heye

Please copy — sign — send for me Thurs aft. Cahill

April 29, 1933

Dear Mr. Heye:

I have your list of insurance valuations for the material which we have requested for loan for our pre-Columbian exhibition. We are covering the material in this amount -- $7,275.00 - in an all-risk policy from the time it leaves your museum until it is returned to you, the insurance value of each object being specified according to your list. The Museum of Modern Art will, of course, bear all charges of insurance and transportation.

The exhibition is opening on May the 9th. Should your Board pass favorably upon our request on May 2nd, we should like to send our truck for the material on the morning of Wednesday, May 3rd, so that we may have time to give it adequate installation.

Thank you very much for your kindness and helpfulness to us. I hope it will be possible for you to come to the formal opening of the exhibition on May 9th.

Very sincerely yours,

Director of the Exhibition

George C. Heye, Esq., Director
Museum of the American Indian, Heye Foundation
Broadway at 155 Street
New York City

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Heye

MUSEUM OF THE AMERICAN INDIAN
HEYE FOUNDATION
BROADWAY AT 155TH STREET
NEW YORK

GEORGE G. HEYE
CHAIRMAN AND DIRECTOR

OFFICE OF
THE DIRECTOR

April 28, 1933

Mr. Holger Cahill,
Director of Exhibitions
The Museum of Modern Art
11 West 53rd Street
New York, New York

Dear Mr. Cahill:

I have your letter of April 27th regarding the specimens you desire to borrow from us for your exhibition on May 8th.

I believe the list of these specimens, with our catalog numbers and the values we place upon each of the items for insurance purposes, you have already received. I will be pleased to hear from you if you will insure these pieces as per the list which we sent you. I would like to have this consent from you before Tuesday, when we hold our Trustees' meeting. I am most confident that they will then be only too glad to lend you the specimens.

I will notify you formally of their action on Wednesday, and if favorable, you may call either Thursday, Friday, or Saturday of next week for the articles which you desire.

Very truly yours,

George G. Heye

Director.

GGH:J

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Heye

April 27, 1933

Dear Mr. Heye:

I am enclosing you a list of ancient American works of art in the Museum of the American Indian which we should like very much to have for our pre-Columbian exhibition. As you know the exhibition is being put on to call the attention of artists and art lovers to the high quality of this ancient American art. I know that your museum has been doing a splendid work for many years but I believe that you will agree with me that art museums have not shown as much interest in this material as they should.

The exhibition will open to the public on May 8th and will continue until July 1st. The material will be insured by the Museum of Modern Art against breakage, fire, theft, in each and every risk from the time it leaves your museum until it is returned to you. The Museum of Modern Art will, of course, bear all charges of transportation. I can assure you that the material will have every possible care while it is here.

I hope that you will find it possible to let us have these fine works of art from your collection and I can assure you that they will be in good company for we are having some very fine material from the American Museum of Natural History, the Peabody Museum, the University Museum of Philadelphia, the Metropolitan Museum, and others.

Should you and your trustees approve this request we should like to call for the material as soon as possible after your meeting.

Very sincerely yours,

Director of the Exhibition.

George C. Heye, Esq., Director
Museum of the American Indian
Heye Foundation
Broadway at 155 Street
New York City

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MUSEUM OF THE AMERICAN INDIAN
HEYE FOUNDATION
BROADWAY AT 155TH STREET
NEW YORK

OFFICE OF
THE DIRECTOR

GEORGE G. HEYE
CHAIRMAN AND DIRECTOR

570 Lexington Ave.,
Febru February 27th, 1933.

Mr. A. Conger Goodyear, President
Mr. George G. Heye, odern Art
Chairman and Director,
Museum of the American Indian,
Broadway at 155th St.,
New York City. oodyear:

My dear Mr. Heye: ve your letter of February 23rd,
requesting a loan of some of our specimens for an
Thank you very much for your letter of the 24th. I will ask
Mr. Holger Cahill, who will be directly in charge of our
proposed exhibition, to get in touch with you at once, and
avail himself of the offer you so generously make.
exhibit in this building without a special action
Thank you for your co-operation, tham, next meeting
occurs early in May, this would be too late for
your purpose. I would s t in our
storage building where 95% of our material is
available for study, you could undoubtedly find
many specimens that you would care to make use of,
and these we would be very pleased to lend you,
under the conditions that you sug is
that the Museum of Modern Art bear all costs of
transportation and insurance, and also any expenses
due to repairing specimens that might be broken.

Sincerely yours,

President.

If you care to take this matter up
further, I shall be delighted to make an agreeably
convenient engagement for your representative to
inspect our collections.

Very truly yours,

George G. Heye

President.

GGH:J

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Heye

MUSEUM OF THE AMERICAN INDIAN
HEYE FOUNDATION
BROADWAY AT 155TH STREET
NEW YORK

OFFICE OF
THE DIRECTOR

GEORGE G. HEYE
CHAIRMAN AND DIRECTOR

February 24, 1933

Mr. A. Conger Goodyear, President
The Museum of Modern Art
11 West 53rd Street
New York, New York

Dear Mr. Goodyear:

I have your letter of February 23rd, requesting a loan of some of our specimens for an exhibition to open on the first of May.

According to an article in our By-laws we can not lend any of our material that is on exhibit in this building without a special action of the Board of Trustees. As their next meeting occurs early in May, this would be too late for your purpose. I would say, however, that in our storage building where 95% of our material is available for study, you could undoubtedly find many specimens that you would care to make use of, and these we would be very pleased to lend you, under the conditions that you suggest, that is that the Museum of Modern Art bear all costs of transportation and insurance, and also any expenses due to repairing specimens that might be broken.

If you care to take this matter up further, I shall be delighted to make an agreeably convenient engagement for your representative to inspect our collections.

Very truly yours,

George G. Heye

President.

GGH:J

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Heye

MUSEUM OF THE AMERICAN INDIAN
HEYE FOUNDATION
BROADWAY AT 155TH STREET
NEW YORK

GEORGE G. HEYE
CHAIRMAN AND DIRECTOR

OFFICE OF
THE DIRECTOR

February 24, 1933

Mr. A. Conger Goodyear, President
The Museum of Modern Art
11 West 53rd Street
New York, New York

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If you care to take this matter up further, I shall be delighted to make an agreeably convenient engagement for your representative to inspect our collections.

Very truly yours,

George G. Heye

President.

GGH:J

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MUSEUM OF THE AMERICAN INDIAN
Heye Foundation
Broadway at 155th Street
New York

February 23, 1933.

February 24, 1933.

Mr. A. Conger Goodyear, President,
The Museum of Modern Art,
New York, N.Y.

Dear Mr. Heye:

The Museum of Modern Art is planning an exhibition to show the relation between modern art and the art of ancient civilization of the Americas. The exhibition would open on the first of May and would continue for two months. The material for this exhibition would include sculpture and carvings of various kinds, pottery, textiles, possibly frescoes or copies of frescoes, and decorative objects of various kinds. We hope to borrow material for this exhibition from a number of private collections and museums in the United States.

I know that your museum has many splendid examples of this material and I hope that it will be possible for us to arrange for loans of some of these. If this meets with your approval a representative of the Museum of Modern Art will visit your museum and make a selection of objects which we should like to have for the exhibition. The Museum of Modern Art will, of course, bear all costs of transportation and insurance.

Very sincerely yours,

President.

George H. Heye, Esq., Director
Museum of the American Indian
Heye Foundation
Broadway at 155 Street
New York City

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MUSEUM OF THE AMERICAN INDIAN
Heye Foundation
Broadway at 155th Street
New York

February 24, 1933.

Mr. A. Conger Goodyear, President,
The Museum of Modern Art,
11 West 53rd Street,
New York, N.Y.

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If you care to take this matter up further, I shall be delighted to make an agreeably convenient engagement for your representative to inspect our collections.

Very truly yours

GEORGE G. HEYE
President

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Biele

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BIELECO, NEWYORK

ESTABLISHED 1867

CHARLES F. BIELE & SONS CO.,

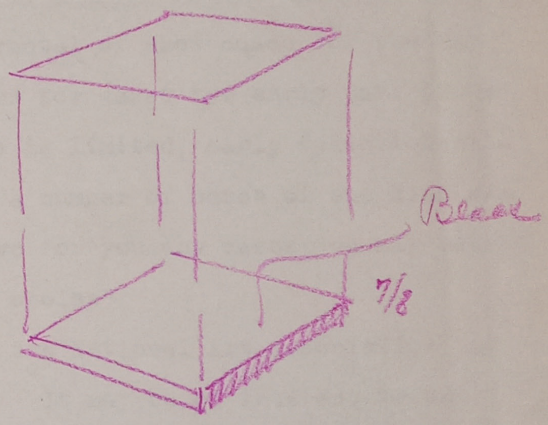
METAL MOULDINGS — SHOW CASES — SHOWER BATH DOORS

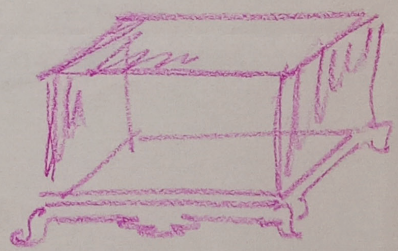
WORKERS IN METAL, GLASS AND WOOD

33-39 BETHUNE STREET, NEW YORK. 4, 29, 33

MUSEUM MODERN ART

4 x 4 x 8	17.50
5 x 5 x 10	20
6 x 6 x 12	22.50
7 x 7 x 14	25
8 x 8 x 16	27.50
10 x 10 x 18	30
12 x 12 x 18	32.50
8 x 4 x 5	20
16 x 8 x 10	30
20 x 10 x 12	35
18 x 9 x 12	32.50
24 x 12 x 24	37.50
7½ x 4½ x 4½	25.00 ←
10 x 5 x 6	22.50
12 x 6 x 7	25.00
14 x 7 x 8	27.50





less 15% if several are taken

wood

charles F. Biele & Sons Co

x 430.

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 29.2

CABLE ADDRESS:
BIELECO, NEWYORK

ESTABLISHED 1867

CHARLES F. BIELE & SONS CO.,

METAL MOULDINGS — SHOWER BATH DOORS

33-39 BETHUNE STREET

April 8, 1933

Museum of
West 11

Gentlemen;-

Referrin ases for the May
exhibition, we h early part of May
and as the numbe rly selection will
insure best choi es of one kind are
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but it a case of

We have a t Association, at
the Plaza next w interest to see
what they look l display in place.

Pres.

310



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METAL MOULDINGS ✣ SHOW CASES ✣ SHOWER BATH DOORS

33-39 BETHUNE STREET.

April 8, 1933

Museum of
West 11

Gentlemen;-

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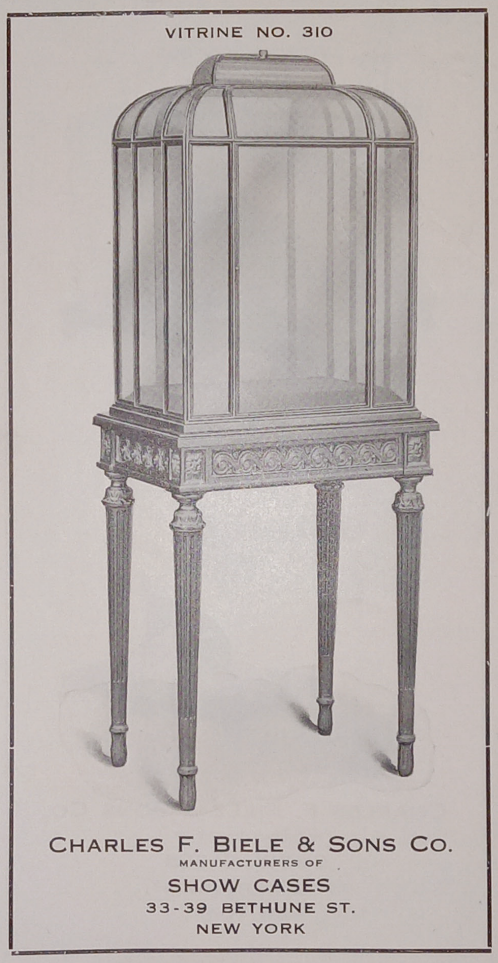

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METAL MOULDINGS ✦ SHOW CASES ✦ SHOWER BATH DOORS

WORKERS IN METAL, GLASS AND WOOD

33-39 BETHUNE STREET, NEW YORK. April 8, 1933

Museum of Modern Art,
West 11th St. near Sixth Ave.
City

Gentlemen;-

Referring to the matter of rental of show cases for the May exhibition, we have several inquiries for cases the early part of May and as the number of cases available is limited, early selection will insure best choice, particularly if a number of cases of one kind are wanted. We will be glad to reserve for you any cases you may select but it a case of "first come, first choice"

We have a number of cases at the National Art Association, at the Plaza next week, showing china. It may be of interest to see what they look like when shown in a gallery and the display in place.

Yours truly,

Charles F. Biele & Sons, Co.

Carl F. Biele, Vice Pres.

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