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A

COPY

Alter

HUDSON FORWARDING & SHIPPING CO., INC.
17 STATE STREET
NEW YORK, N. Y.

CABLE ADDRESS
"JACBERG"

TELEPHONES
BOWLING GREEN
9-4151 TO 4156

#39

Mr Mabry - I believe you wish to send this?
Alfred

yes- write letter - I'll sign

Dr. Ludwig Alter,
Elisabethanstrass
Darmstadt, GERMANY

Gentlemen:

We re e advise you
that we have giver Mr. James
Johnson Sweeney, t, 11 West
53rd Street, New Y

As th that

will have some obj Art which
will be held here nts, the
Museum of Modern A ith Dr.
German immediately, f Modern Art
has asked for certa he packing,
if necessary, and tional in-
formation he may re objects so
loaned should reach hereberore March 1st, 1935.

It is also of the utmost importance that each object be given an inventory number by the packer, and if necessary, be registered, in order to assure their re-entrance into your country without Customs difficulties or duties.

All expenses for packing and shipment will be paid by the Museum of Modern Art, who will also insure all objects intended for exhibition under their own policy with Lloyds of London, against all risks, wall to wall, at specified valuation. Therefore, for insurance purposes, a detailed list showing the value of each item, should be sent directly to the Museum of Modern Art at the above address at the earliest moment.

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BOWLING GREEN
9-4151 TO 4156

#39

Dr. Lu
Elisab
Darmst

Gentle

you

that w
Johnso
53rd S

will h
will be held here this coming March, under the auspices of our clients, the Museum of Modern Art. We therefore suggest that you get in touch with Dr. German immediately, and advise him that you understand the Museum of Modern Art has asked for certain loans, and that you are at his disposal for the packing, if necessary, and shipment of same to the States, and also any additional information he may require. It is of the utmost importance that any objects so loaned should reach hereberore March 1st, 1935.

It is also of the utmost importance that each object be given an inventory number by the packer, and if necessary, be registered, in order to assure their re-entrance into your country without Customs difficulties or duties.

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NEW YORK, N. Y.

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BOWLING GREEN
9-4151 TO 4156

#39

TAB - Pending

January 25, 1935.

Dr. Ludwig Alter,
Elisabethanstrasse 34.
Darmstadt, GERMANY

Gentlemen:

We refer you to our letter of October 24th, in which we advise you that we have given a letter of introduction to your goodselves to Mr. James Johnson Sweeney, representing our clients, the Museum of Modern Art, 11 West 53rd Street, New York.

As the result of Mr. Sweeney's visit, it is possible that

Dr. Feigel
Landesmuseum
Paradeplatz
Darmstadt,

will have some objects to loan for the Exhibition of African Tribal Art which will be held here this coming March, under the auspices of our clients, the Museum of Modern Art. We therefore suggest that you get in touch with Dr. German immediately, and advise him that you understand the Museum of Modern Art has asked for certain loans, and that you are at his disposal for the packing, if necessary, and shipment of same to the States, and also any additional information he may require. It is of the utmost importance that any objects so loaned should reach herebefore March 1st, 1935.

It is also of the utmost importance that each object be given an inventory number by the packer, and if necessary, be registered, in order to assure their re-entrance into your country without Customs difficulties or duties.

All expenses for packing and shipment will be paid by the Museum of Modern Art, who will also insure all objects intended for exhibition under their own policy with Lloyds of London, against all risks, wall to wall, at specified valuation. Therefore, for insurance purposes, a detailed list showing the value of each item, should be sent directly to the Museum of Modern Art at the above address at the earliest moment.

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NEW YORK, N. Y.

CABLE ADDRESS
"JACBERG"

TELEPHONES
BOWLING GREEN
9-4151 TO 4156

The shipment should be consigned to us, charges collect, so that we can effect arrangements for Customs clearance, examination and delivery in conformity with the procedure and instructions of our clients. Also kindly use your best efforts to assure careful handling of the shipment by the carriers, throughout transportation.

It is extremely important, as stated above, that such shipment reach New York before March 1st, 1955.

Anticipating your early acknowledgement, and trusting that you will give this matter your kind attention, we remain

Very truly yours,

HUDSON FORWARDING & SHIPPING CO., Inc.

TAB:NP

T. A. Brady, Ass't Treas.

CC to Museum of Modern Art.

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57

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Allgemeine

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NEW YORK, N. Y.

CABLE ADDRESS
"JACBERG"

TELEPHONES
BOWLING GREEN
9-4151 TO 4156

#39

TAB Pending

January 25, 1935.

Messrs. Allgemeine Transportgesellschaft,
vorm. Condrand & Mangili, m.b.H.,
Im Hauptguterbahnof,
Frankfurt-Am-Main, Germany,

Gentlemen:

We refer you to our letter of October 24th, in which we advise you that we have given a letter of introduction to your goodselves to Mr. James John Sweeney, representing our clients, the Museum of Modern Art, 11 West 53rd Street, New York.

As a result of Mr. Sweeney's visit, Dr. Wischoff, Forschungsinstitut, Volkermuseum, Frankfurt-Am-Main, and Herrn Dr. Himmelheber, c/o Forschungsinstitut Volkermuseum, Frankfurt, have consented to loan some objects for the Exhibition of African Tribal Art which will be held here this coming March, under the auspieces of our clients, the Museum of Modern Art. We therefore ask you to get in touch with these parties immediately, and arrange with them to take care of the packing, if necessary, and shipment of such objects to the States. It is of the utmost importance that any objects so loaned should reach here before March 1, 1935.

It is also of the utmost importance that each object be given an inventory number by the packer, and if necessary, be registered, in order to assure their re-entrance into your country without Customs difficulties or duties.

All expenses for packing and shipment will be paid by the Museum of Modern Art, who will also insure all objects intended for exhibition under their own policy with Lloyds of London, against all risks, wall to wall, at specified valuations. Therefore, for insurance purposes, a detailed list showing the value of each item, should be sent directly to the Museum of Modern Art at the above address at the earliest moment.

The shipment should be consigned to us, charges collect, so that we can effect arrangements for Customs clearance, examination and delivery in conformity with the procedure and instructions of our clients. Also kindly use

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your best efforts to assure careful handling of the shipment by the carriers, throughout transportation.

It is extremely important, as stated above, that such shipments reach New York before March 1st, 1935.

Anticipating your early acknowledgement, and trusting that you will give this matter your kind attention, we remain

Very truly yours,

HUDSON FORWARDING & SHIPPING CO. Inc.

TAB:JM

T. A. Brady, Ass't Treas.

CC to Museum of Modern Art.

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Dear Mr. Sweeney,

I gather you have received Laporte's catalogue & photographs, and am wondering whether I might see the latter again, to refresh my memory of his collection.

Yours etc.

Winslow Ames

[Scarsdale, N.Y.]

Dear Mr. Ames:

I have your note and will be delighted to let you see the photographs of the Laporte collection. Shall I send them on to you or will you be in to see them?

If I send them on will you kindly return them to the Museum of Modern Art at your earliest convenience?

Thanking you, I am

Very truly yours,

James Johnson Sweeney,
Director of Exhibition of
African Tribal Art

Mr. Winslow Ames
Lyman Allyn Museum
New London
Connecticut

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#39

October 19, 1934

Dear Mr. Ames:

I have your note and will be delighted to let you see the photographs of the Laporte collection. Shall I send them on to you or will you be in to see them?

If I send them on will you kindly return them to the Museum of Modern Art at your earliest convenience?

Thanking you, I am

Very truly yours,

James Johnson Sweeney,
Director of Exhibition of
African Tribal Art

Mr. Winslow Ames
Lyman Allyn Museum
New London
Connecticut

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July 6, 1934

Dear Mr. Ames:

Forgive me for not having acknowledged your kind letter of May 16th more promptly. I have just returned to the city from a stay in the west.

I am hoping to be able to go to Europe in the autumn and your information regarding the La Porte collection should prove extremely valuable. In the meanwhile I will write La Porte to inquire if the collection is still in his possession and if he would care to let us see the photographs.

It was very kind of you to have written. And I trust you will forgive my seeming neglect in replying to thank you. I am very grateful for your thoughtfulness, and will let you know what I hear from La Porte.

Very truly yours,

Director of Exhibition of African Art

Mr. Winslow Ames
Lyman Allyn Museum
New London
Connecticut

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Dear Mr. Ames,

Forgive me for not having
acknowledged your kind letter of May 16
more promptly. I have just returned to the
city from a stay in the west.

I am hoping to be able to go to Europe
in the Autumn and your information regarding
the La Porte collection should prove extremely
valuable. In the meanwhile I will write
~~I will write La Porte at once and enquire~~ if collection
~~I feel almost sure~~ is still in his possession
~~& letter to~~ and if he would care to letter ~~Stieglitz~~
the photographs.

It was very kind of you to have written

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And I trust you will forgive my seeming neglect in ~~delaying~~ to thank you. I am very grateful for your thoughtfulness, and will let you know what I hear from La Porte

Very truly yours.

9.35
gross
yellow

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LYMAN ALLYN MUSEUM
NEW LONDON CONNECTICUT

May 16, 1934

James Johnson Sweeney, Esq.
Museum of Modern Art
11 West 53rd St.
New York City

Dear Mr. Sweeney:

I have just read in the bulletin of the Museum that you are to arrange an exhibition for the spring of 1935 of the art of equatorial Africa. There is one very important collection from which you might well draw and which is ~~just~~ possibly not known to you. If it is already known to you I don't need to say very much more about it; I was put on the track of it four years ago by Frans Olbrechts of the Ethnographical Museum in Brussels.

I went in January 1931 to a very small town in the Gironde called Créon, about an hour from Bordeaux, and there found a stuffy little retired French Colonial official, J. La Porte by name. He has an incredibly beautiful collection: perhaps 200 magnificent sculptures, 200 masks and shields and 100 or so weapons and other metal objects. I brought away with me as many photographs as La Porte had, together with the typewritten catalogue. He had purchased the objects in Africa over a period of 25 years beginning before 1900; he knew exactly what tribe each piece came from, and what its purpose was. The collection had therefore so much ethnographical importance in addition to its importance as works of primitive art that I undertook to try to find buyers who might split up the collection according to their particular needs.

In this, as you may imagine, I failed, and upon Monsieur La Porte's request I returned the catalogue and photographs to him about a year ago. The collection, so far as I know, is still for sale at about $10,000. Whether any of the objects might be borrowed for exhibition I do not know; but I think it would be worth your while to ask La Porte for his photographs at least.

Yours faithfully,

Winslow Ames

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John P. Anderson
Red Wing, Minnesota
May 27, 1935

#39

The Museum of Modern Art,
Alfred H. Barr, Jr., Director,
11 West 53rd street,
New York, N. Y.

Dear Sir:

I regret that I am unable to comply with your request regarding the loan of the African Negro figure (No. 446 in the catalogue) for the traveling exhibition. Were it not for the long period of time involved, I should be glad to consider it.

I am sorry to disappoint you.

Very truly yours,

John P. Anderson
Tower View, Red Wing, Minnesota

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Courter

May 23, 1935

To the unknown purchaser of the African Negro Figure no. 446 in the catalog, Museum of Modern Art Exhibition:

Dear Sir:

I am delighted to hear that an American collector has purchased this unique and extraordinarily interesting African figure from theRatton collection through the Pierre Matisse Gallery. For our Museum this is, however, bad news as well as good since the object formed an important unit of an exhibition which is to tour museums in the principal cities of the United States, namely San Francisco, Cleveland, Chicago, Milwaukee, Hartford, and Baltimore.

We have been able to borrow for this exhibition about one-third of the items in the large exhibition here in New York. Of these the object which you have purchased is one of the most important and most interesting. Of course, you are under no obligation whatever to consider our request, nevertheless I feel that I ought to ask you whether you can spare the object for this tour which will be over in May 1936. We would cover it, of course, by insurance against each and every risk at your valuation.

Even though you should refuse I wish to congratulate you on your fine acquisition.

Very sincerely yours,

AHB

P.S. We would appreciate knowing as soon as possible whether we may include the object since the exhibition is to leave the Museum very shortly.

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Archer

1228 A

Charge to the account of Museum, 11 West 53 $

CLASS OF SERVICE DESIRED			
DOMESTIC		CABLE	
TELEGRAM		FULL RATE	
DAY LETTER		DEFERRED	
NIGHT MESSAGE		NIGHT LETTER	X
NIGHT LETTER		SHIP RADIOGRAM	

Patrons should check class of service desired; otherwise message will be transmitted as a full-rate communication.

WESTERN UNION

R. B. WHITE, PRESIDENT — NEWCOMB CARLTON, CHAIRMAN OF THE BOARD — J. C. WILLEVER, FIRST VICE-PRESIDENT

CHECK

ACCT'G INFMN.

TIME FILED

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

NLT POTTIERMAN,
PARIS

Feb. 7, 1935

#39

REFER HUDSON FORWARDING COMPANY LETTER JANUARY TWENTY FIFTH

DO NOT COLLECT FROM ASCHER RUE BEAUX ARTS.

SWEENEY. MODERNART

David Gulle

WESTERN UNION GIFT ORDERS ARE APPROPRIATE GIFTS FOR ALL OCCASIONS.

ourselves.

Thanking you again for your kindness and hoping to receive the valuations and descriptive data from you at the earliest possible moment, I am

Very truly yours,

James Johnson Sweeney
Director of Exhibition
of African Negro Art

JJS/z

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Ascher

January 8, 1935

Monsieur E. Ascher,
1, rue des Beaux-Arts,
Paris, France.

Dear Monsieur Ascher,

Before my departure from Paris, I addressed you a list of some of the objects which we had discussed on my visit to your shop with Monsieur Brummer and which you very kindly promised to the Museum of Modern Art for their exhibition of African Negro Art.

The Trustees of the Museum were extremely gratified to hear on my return of your generosity and have asked me to express their gratitude to you.

I had been looking forward to the receipt of individual valuations for insurance. I have asked the lenders to help me in this matter by forwarding them as early as possible. Also, it is important that we receive descriptive data for inclusion in the catalogue,- dimensions, probable region of provenance, etc., as early as possible as the illustrated catalogue will go to press shortly. And I hope it is possible that you may have a photograph or two available which might be reproduced, inasmuch as the objects will not reach us here in New York until considerably after the catalogue has gone to press and we will not be able to photograph the objects for reproduction ourselves.

Thanking you again for your kindness and hoping to receive the valuations and descriptive data from you at the earliest possible moment, I am

Very truly yours,

James Johnson Sweeney
Director of Exhibition
of African Negro Art

JJS/z

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Ascher
~~rue de Lenic~~ 1 rue des Beaux Arts
Paris (6e)

193 4

Cameroon mask
Cameroon mask
Cameroon figure (very large) in closet
Baoule figure
Benin bracelet
French Guinea
Cameroon fourneau de pipe Bamum

(Yes - Yes head: a client

bouillon from Paris
mailed London
Only 1+1
Sent both
Sent carbon to be
returned

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ascher

tableaux de maitres anciens et modernes

objets de fouilles
grèce, rome, asie mineure

art primitif de l'afrique
océanie - amérique

téléphone : danton 69-77
r. c. seine 343.389

paris, le 18 Decembre **193**4
1, rue des beaux-arts

Monsieur,

J'ai bien reçu votre lettre avec la liste d'objets choisis par vous, que je me ferai plaisir de vous faire parvenir suivant vos instructions.

Je suis seulement étonné, que vous ayez rayé de la liste la grande statue de Kameroun. C'est une des pièces remarquables de l'art negre, aussi bien par la qualité de la sculpture, que par ses dimmensions.

C'est cette pièce-là, que je tenais particulièrement à exposer, étant sûr de l'interêt qu'elle susciterai et de son succès. Si vous voulez connaitre encore d'autres avis à ce sujet, vous pouvez vous adresser à MM. Rivière et Ratton, qui connaissent l'objet et l'estiment beaucoup.

J'éspère donc recevoir de vous une reponse favorable à ce sujet.

Veuillez agréer, Monsieur, l'expression de mes sentiments distingués.

E. Ascher

ATLANTA UNIVERSITY
E. ASCHER
1, Rue des Beaux-Arts
PARIS

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Knoedler

ATLANTA UNIVERSITY
ATLANTA, GEORGIA

OFFICE OF THE PRESIDENT

May 11, 1936

Mr. Thomas Dabney Mabry, Jr.
The Museum of Modern Art
11 West 53rd Street
New York, New York

My dear Mr. Mabry:

In Miss Read's absence from the city, I am writing to acknowledge the receipt of your letter of May 5 and of the Photographic Corpus of African Negro Art.

The letter and the box are being kept for her attention on her return.

Very truly yours

C. T. Crocker

Secretary to the President

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Atlanta University

~~No.~~

The Museum of Modern Art

11 West 53rd Street, New York, N. Y.

Telephone: CIrcle 7-7471
Cable Address: Modernart

~~Sold to~~

RECEIPT OF DELIVERY

Miss Florence H. Read, Acting President
Atlanta University
Atlanta, Ga.

~~Terms are net~~

May 11, 1936

We have received in good condition a set of the Photographic Corpus of African Negro Art in four portfolios with index and catalogue of the exhibition.

Signed Florence H. Read

Many, many thanks —

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

FMR.C
Enclosure

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ATLANTA UNIVERSITY
ATLANTA, GEORGIA

OFFICE OF THE PRESIDENT

June 27, 1936

Dear Mr. Mabry:

I am sorry for the delay in sending you the enclosed official receipt for the set of the Photographic Corpus of African Negro Art. Acknowledgment of your letter and the gift was made by my secretary in my absence at the time they were received.

We are delighted to have this collection. Our students are greatly interested in African art and we are finding a growing interest on the part of people in the community and patrons of the University. The photographs in this collection made a very valuable addition to our resources.

Sincerely yours

Florence M. Read

Acting President

Mr. Thomas Dabney Mabry, Jr.
The Museum of Modern Art
11 West 53rd Street
New York, New York

FMR.C
Enclosure

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Atlanta University

May 5, 1936.

Dear Miss Read:

We are sending you today by express the completed Photographic Corpus of African Negro Art. As I wrote to you last spring this gift to Atlanta University was made possible through a grant to the Museum of Modern Art from the General Education Board. Atlanta University is one of the six Negro colleges to receive the set of photographs.

I hope you will be pleased with the photographs. The photographer, Walker Evans, and our Museum staff have given great care to their preparation. Mr. Evans spent several months photographing the objects some of which were photographed many times. There are 477 photographs in four portfolios accompanied by an index as well as a catalogue of our original exhibition. I believe they will be a valuable addition to your library.

Very truly yours,

Miss Florence H. Read, Acting President,
Atlanta University,
Atlanta, Ga.

TDM:lf

P.S. Please sign and return the enclosed receipt.

T.D.M.

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April 23, 1936.

ATLANTA UNIVERSITY
ATLANTA GEORGIA

OFFICE OF THE PRESIDENT

Dear Mr. Hope:

Owing to the extraordinary amount of work which has been involved in preparing the Photographic Corpus of African Negro Art and which we did not foresee at the time of announcement we have been delayed in the completion of the Corpus. However we hope to be able to supply you with the Corpus within the next thirty days.

Very truly yours,

Executive Director

Mr. John Hope, President,
Atlanta University
Atlanta, Ga.

TDM:lf

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African

ATLANTA UNIVERSITY
ATLANTA, GEORGIA

OFFICE OF THE PRESIDENT

November 20, 1935

Mr. Thomas Dabney Mabry, Jr.
The Museum of Modern Art
11 West 53rd Street
New York, New York

Dear Mr. Mabry:

I wish to thank you for your letter of November 18 informing me that the set of photographs of African Negro Art will probably be sent to us sometime during December.

We at Atlanta University are anticipating its receipt with much pleasure.

Sincerely yours

John Hope

JH:C

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African Corpus
Atlanta

November 18, 1935.

Dear Doctor Hope:

I am writing to explain to you the delay in our delivery of the African Negro Art Photographic Corpus. We hope to have these sets finished so that we may send them to you during the month of December. Walker Evans, the well known photographer, has spent months on these photographs and the result, in my opinion, is unsurpassed in contemporary photography.

The number of photographs in each set will be between 495 and 500. Be assured that we shall deliver the set to you at the earliest possibility.

Very truly yours,

Executive Director

President John Hope,
Atlanta University,
Atlanta, Ga.

TDM:lf

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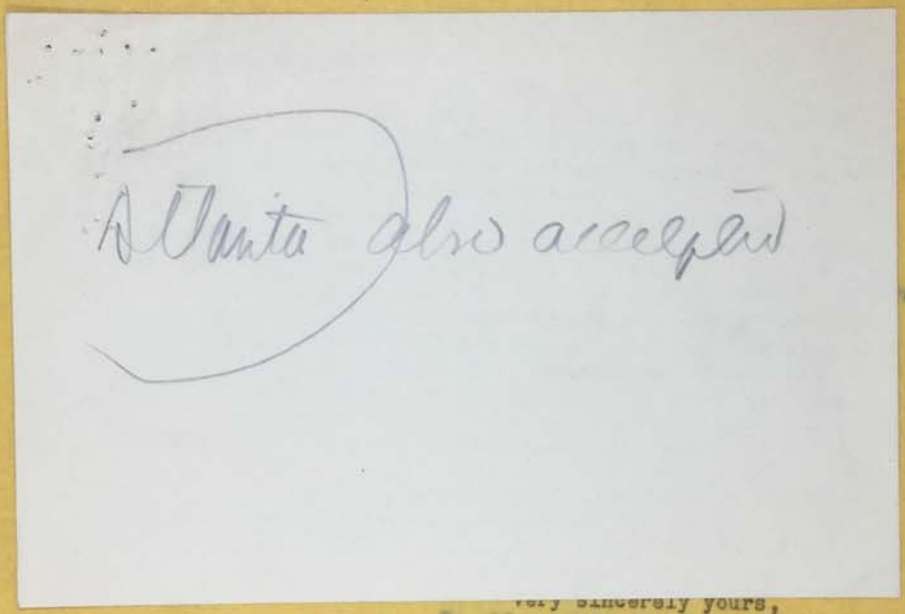
June 7, 1935.



Executive Director

President John Hope,
Atlanta University,
Atlanta, Ga.

lf

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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June 7, 1935.

Dear President Hope:

The Museum of Modern Art has the honor to inform you that Atlanta University has been chosen to receive a set of photographs of the more important items in the exhibition of African Negro Art recently held at the Museum. The preparation of these photographs and their gift to you has been made possible through a grant received from the General Education Board.

The set will comprise approximately 475 mounted photographs 8"x10" in size, of sculptured masks and of weapons, utensils, ornaments, musical instruments and figures in wood, ivory, bronze, gold, iron, stone and terra cotta. A catalogue of the exhibition will accompany the set, which will be ready for shipment in August.

May I hear from you whether or not this gift is acceptable to Atlanta University?

Very sincerely yours,

Executive Director

President John Hope,
Atlanta University,
Atlanta, Ga.

lf

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	39.2

Barnett

77-39

March 30, 1935

Dear Dr. Barnett:

Permit me to thank you on behalf of the President and Trustees of the Museum of Modern Art and Mr. Barr, its Director, as well as myself, for your generosity in lending us your objects for the current exhibition of African Negro Art at the Museum.

The reception accorded this Exhibition has already assumed exceptional proportions. And we are particularly happy as the basis of this general interest is evidently the quality of the Exhibition to which your loans have been an important contributing factor.

So allow me to thank you again personally for your kindness.

Very sincerely yours,

James Johnson Sweeney,
Director of the Exhibition
of African Negro Art

Dr. Avrom Barnett
57 West 57 Street
New York City

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	MoMA Exhs.	39.2

Barnett

The Museum of Modern Art

Director:
Alfred H. Barr, Jr.

Trustees

President:
A. Conger Goodyear

1st Vice-President:
Mrs. John D. Rockefeller, Jr.

2nd Vice-President:
Stephen C. Clark

11 West 53rd Street, New York, N. Y. Telephone Circle 7-1470 Cable Address: Modernart

March 18, 1935

Received From THE MUSEUM OF MODERN ART
In good condition
painting / sculpture by(artist) AFRICAN
number
signed
date February 28, 1935
Form #4

Dear Dr. Barnett:

Mr. Sweeney, Director of our African Art Exhibition, will write a letter of acknowledgment after the opening of the Exhibition.

In the meantime I wish to thank you for your trouble and generosity in lending us these two fine pieces.

Very sincerely yours,

AB

rlct enc

Dr. Avrom Barnett
634 Bedford Avenue
Brooklyn, New York

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	39.2

The Museum of Modern Art

11 West 53rd Street, New York, N. Y. *Telephone:* CIrcle 7-7470 *Cable Address:* Modernart

Director:
Alfred H. Barr, Jr.

Trustees

President:
A. Conger Goodyear

1st Vice-President:
Mrs. John D. Rockefeller, Jr

2nd Vice-President:
Stephen C. Clark

Secretary-Treasurer:
Samuel A. Lewisohn

William T. Aldrich
James W. Barney
Frederic C. Bartlett
Cornelius N. Bliss
Mrs. W. Murray Crane
Frank Crowninshield
The Lord Duveen of Millbank
Philip Goodwin
Mrs. Charles S. Payson
Duncan Phillips
Nelson A. Rockefeller
Paul J. Sachs
Mrs. John S. Sheppard
Edward M. M. Warburg
John Hay Whitney

Received From THE MUSEUM OF MODERN ART

In good condition

9 ~~painting~~ / sculpture by(artist) AFRICAN

number _____ owned by myself

_____

signed Dr. A. Barnett

date February 28, 1935

FORM #4

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The Museum of Modern Art

11 West 53rd Street, New York, N. Y. *Telephone:* CIrcle 7-7470 *Cable Address:* Modernart

Director:
Alfred H. Barr, Jr.

Trustees

President:
A. Conger Goodyear

1st Vice-President:
Mrs. John D. Rockefeller, Jr.

2nd Vice-President:
Stephen C. Clark

Secretary-Treasurer:
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William T. Aldrich
James W. Barney
Frederic C. Bartlett
Cornelius N. Bliss
Mrs. W. Murray Crane
Frank Crowninshield
The Lord Duveen of Millbank
Philip Goodwin
Mrs. Charles S. Payson
Duncan Phillips
Nelson A. Rockefeller
Paul J. Sachs
Mrs. John S. Sheppard
Edward M. M. Warburg
John Hay Whitney

February 28, 1935

Dear Dr. Barnett:

I am sending the 9 African pieces by messenger to you. Could you write on this sheet the insurance valuations of the 2 selected for exhibition - 1 mask, 1 fish.

Very sincerely yours,

Alice Mallette

Registrar

Dr. A. Barnett
57 West 57 Street
New York City

mask $100
fish $ 5

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	MoMA Exhs.	39.2

Barnett

African

#37

February 28, 1935

May 4, 1935.

Dear Dr. Barnett:

I am sending the 9 African pieces by messenger to you. Could you write on this sheet the insurance valuations of the 2 selected for exhibition - 1 mask, 1 fish.

Very sincerely yours,

Registrar

Dr. A. Barnett
57 West 57 Street
New York City

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	MoMA Exhs.	39.2

Bedford

#39

May 4, 1956.

Dear Mr. Bedford:

In Mr. Barr's absence abroad I am writing to tell you that in about a week we will ship your object of African art to Messrs. Gander and White in London with instructions to forward them to you.

I want to take this opportunity to thank you again for your generous loan to our Exhibition of African Negro Art.

Enclosed is a receipt. We shall appreciate your signing and returning it to the Museum when your loan has reached you safely.

Very truly yours,

Executive Director

Richard Bedford, Esq.,
24 Eastside Road,
Golders Green,
London, N.W.2, England.

Enc.
lf

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Bedford

June 12, 1935

#39

Dear Mr. Bedford:

In Mr. Barr's absence abroad I am writing to tell you that in about a week we will ship your five objects of African Art to Messrs. Gender & White with instructions to deliver to you. We will return the other Figure promptly after the close of the tour in May.

I want to take this opportunity to thank you again for your generous loan to our Exhibition of African Negro Art.

Enclosed is a receipt. We shall appreciate your signing and returning it to the Museum when your sculptures have reached you safely.

Very sincerely yours,

Executive Director

Richard Bedford, Esq.
24 Eastside Road
Golders Green
London N. W. 2, England

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	MoMA Exhs.	39.2

Bedford

B

June 5th, 1935

My dear Mr. Bedford:

In Mr. Barr's absence I want to thank you very much for your letter of May 10th.

We are very pleased to be able to include your large Negro Figure in the circulating exhibition which will be shown at seven American Museums.

We have insured the figure at the valuation you have given us against each and every risk during the period of the tour which will close in May 1936.

I am enclosing a copy of the Museum bulletin on the African Negro Art exhibition which I think you will be interested to read.

Very sincerely yours,

Elodie Courter, Secretary
Department of Circulating Exhibitions

c/r
enc

Richard Bedford, Esq.
24 East Side Road
Colders Green
London, N. W. 2, England

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DEPARTMENT OF ARCHITECTURE AND SCULPTURE,
VICTORIA & ALBERT MUSEUM,
SOUTH KENSINGTON, LONDON, S.W.7.

Telegraphic Address: VICALEUM, LONDON.
Telephone No.: KENSINGTON 6371.

10 May, 1935.

Dear Mr. Barr,

In reply to your letter of the 27th April (which has only just reached me!), I shall be very pleased to lend my large negro figure for a further period. I am very glad to hear of the success of your Exhibition.

With kind regards,

Yours sincerely,

R.P. Bedford.

James Barr, Esq., Jr.,
The Museum of Modern Art,
11, West 53 Street,
NEW YORK, N.Y., U.S.A.

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	MoMA Exhs.	39.2

April 27th
1935

Dear Mr. Bedford:

The Exhibition of African Negro Sculpture has been a great success. Within one month, over 30,000 visitors have seen the exhibition. There has been great enthusiasm among collectors and critics and the general public. Our Trustees feel that Mr. James Johnson Sweeney has accomplished a magnificent task.

So great has been the interest in the exhibition that we have had requests from no less than six museums in other American cities for a selection from the exhibition. Cleveland, Chicago, Milwaukee, San Francisco, Manchester and St. Louis are among the most active in their interest in art. In order to make propaganda for the appreciation of African Negro art, we propose to send a group of fine objects from the exhibition to these museums in 1935-1936.

We wish to borrow for this tour the Figure of a Man (catalog number 64, receipt number 35.622) from your collection. We will insure the object at the valuation listed on our receipt of March 1st. The tour will close in May 1936.

I cannot say how much the museums and the publics of these cities, as well as our Trustees, will appreciate this representative loan from your collection. May I ask you to assure me as soon as you can that we may count on your generosity? We hope to have your answer before the close of the exhibition at our Museum on May 29th

With kindest regards,

Very sincerely yours,

Richard Bedford, Esq.
24 Eastside Road
Golders Green
London N.W.2, England

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	MoMA Exhs.	39.2

Bedford

DEPARTMENT OF ARCHITECTURE AND SCULPTURE,

VICTORIA & ALBERT MUSEUM,
SOUTH KENSINGTON, LONDON, S.W.7.

Telegraphic Address: VICALEUM, LONDON.
Telephone No.: KENSINGTON 6371.

16 April, 1935.

Dear Mr. Barr,

I am writing to thank you most sincerely for the Catalogue of your Exhibition of African Negro Art and to congratulate both you and Mr. Sweeney over your success in collecting such a magnificent and important array of sculpture. I feel proud to have been able to contribute to it, if only in a small way.

I have followed the fortunes of the Museum of Modern Art very closely and only wish that we had a similar institution in London. Quite recently I have handed over to a friend who is collecting them for you a lot of Catalogues of one-man shows in London which I hope will be of use, but I am afraid I cannot do as much to help your work as I would like. If, however, at any time you can make use of me I hope you will not hesitate to do so.

Please remember me to Mr. Sweeney and with kind regards to yourself,

Yours sincerely,

R. L. Bedford

James Barr, Esq., Jr.,
The Museum of Modern Art,
11, West 53 Street,
NEW YORK, N.Y., U.S.A.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	39.2

Bedford

March 27, 1935.

Richard Bedford, Esq.
24 Eastside Road
Golders Green
London N. W.2, England

Dear Mr. Bedford:

Permit me to thank you on behalf of the President and Trustees of the Museum of Modern Art and Mr. Barr, its Director, as well as myself, for your generosity in lending us your objects for the current exhibition of African Negro Art at the Museum.

The reception accorded this Exhibition has already assumed exceptional proportions. And we are particularly happy as the basis of this general interest is evidently the quality of the Exhibition, to which your loans have been such an important contributing factor.

So allow me to thank you again personally for your kindness and at the same time to enclose a receipt for your objects on loan.

I am

Very sincerely yours

James Johnson Sweeney
Director of the Exhibition
of African Negro Art

Enc.

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	MoMA Exhs.	39.2

Bedford

DEPARTMENT OF ARCHITECTURE AND SCULPTURE

VICTORIA & ALBERT MUSEUM,

SOUTH KENSINGTON, LONDON, S.W.7.

Telegraphic Address: VICALEUM, LONDON.

Telephone No.: KENSINGTON 6371.

21st January, 1935.

Dear Mr. Sweeney,

Thank you very much for your letter of 7th January. I am glad to hear that the photographs were sufficiently good enough for your purpose.

The six works will be in readiness for Messrs. Gander and White in the middle of February. I have asked Burney about the valuation and I am attaching the result of our conversation at the end of this letter. The prices seemed to me, at first, to be rather on the high side, but I have just come from an Exhibition held in connection with the publication of Sir Michael Sadler's book "The Arts of West Africa" (Oxford University Press), which has just come out, and I think that they are about right.

The measurements of the wood bowl (No. 5) are H. 4½in. Diam. 14in. and the bone cup (No. 6) (bought in Lisbon) possibly Portuguese Congo (?) H. 2¾in. I feel that the large figure (No. 4) may be Gabun, but that is a question which I am content for you to solve.

As I told you I like to drop the Museum attitude when

Jas. Johnson Sweeney, Esq.,
The Museum of Modern Art,
11 West 53 Street, New York,
N.Y., U.S.A.

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	MoMA Exhs.	39.2

Bedford

when considering my few pieces of African Art. I have, however, found out that the curious earthenware group of a Chief with his two wives I shewed you comes from the Gold Coast (possibly Fanti Tribe), and that there are only four other pieces of the kind recorded.

May I say once more how happy I am to feel that these carvings will be exhibited at the Museum of Modern Art - an institution in which I have, as you know, always taken the keenest interest.

With kindest regards to Mrs. Sweeney and to yourself in which my wife joins,

Yours sincerely,

R.C. Bedford.

Nos. 1 and 2	Man and Woman	£35 each.	
No. 3	Man holding gun	£30	
No. 4	Large figure, wood (Gabon?)	£75	
No. 5	Bowl (Wood)	£20	4½"h., 14" diam.
No. 6	Bone cup (Bought in Lisbon) ..... (Portugese Congo?)	£20	2 3/4"h.

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	MoMA Exhs.	39.2

Bedford

RICHARD BEDFORD
24 EASTSIDE ROAD
GOLDERS GREEN
LONDON NW 11

promised 15-XII-34

Standing figure - (ivory coast ?) reproduced in Wilenski (4ft high)

Baoule figure "Gold coast" according to Bedford

Angola Vatjiwokoé figure with gun

Bone cup (Portuguese west Africa ? - bought at Lisbon - looks like Congo)

Bowl - Belgian Congo

A. H. Barr - receives bulletin. Send him catalogue of current show

Photos of Gaudier Brzeskas in V.A.

For this reason, I would appreciate receiving, at your earliest convenience, the figures at which you would like the objects you mentioned in your letter of December 20th insured. I think we discussed the matter of your home and at that time I suggested that Burney might be able to offer some suggestions.

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	MoMA Exhs.	39.2

Bedford

VICTORIA & ALBERT MUSEUM,

S. KENSINGTON, LONDON, S.W.7.

Telephone No.: WESTERN 6371.

21
12
34

Dear Mr. Sweeney

I am sending the photographs herewith. You will find the measurements of the figures on the backs.

I do hope that it will be of use to you.

Yours sincerely

R. J. Bedford.

1935

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[illegible] something in those regards. However, the Museum, of course, will arrange insurance against all risks, wall to wall, during the period of the loans with Lloyds of London, based on the specific valuations submitted by the lenders. For this reason, I would appreciate receiving, at your earliest convenience, the figures at which you would like the objects you mentioned in your letter of December 20th insured. I think we discussed the matter of your home and at that time I suggested that Burney might be able to offer some suggestions.

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	MoMA Exhs.	39.2

Bedford

January 7, 1935

On His Majesty's Service

James Johnson Sweeney, Esq.,
120, East End Avenue,
NEW YORK,
N.Y., U.S.A.

Victoria & Albert Museum,
South Kensington,
London, S.W.7.

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description will satisfy in this case.

Mr. Barr was delighted that I had met you. He was unaware that you possessed Negro pieces, or he would have given me your address. He sends you his warmest regards.

And I am personally very grateful for your generosity toward the Museum and wish to take this opportunity to thank you in advance for your kindness toward the exhibition. I do not know whether or not I went into any details regarding insurance or shipping. I have a vague recollection of having mentioned something in these regards. However, the Museum, of course, will arrange insurance against all risks, wall to wall, during the period of the loans with Lloyds of London, based on the specific valuations submitted by the lenders. For this reason, I would appreciate receiving, at your earliest convenience, the figures at which you would like the objects you mentioned in your letter of December 20th insured. I think we discussed the matter of your home and at that time I suggested that Burney might be able to offer some suggestions.

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	MoMA Exhs.	39.2

Bedford

January 7, 1935

Mr. Richard Bedford,
Department of Architecture and Sculpture,
Victoria and Albert Museum
South Kensington,
London S. W. 7, England.

Dear Mr. Bedford,

I was delighted to receive your two letters of December 20th and 21st and the photographs you kindly sent with the former.

The picture of your large figure came out extremely well. I was delighted with the effect. Also I was very pleased to see the pair together - the small female figure with your male statuette from Kumasi.

I feel also that the figure holding the flintlock comes from Angola - probably Vatjivokoe. With African pieces, it is pretty difficult, of course, to state the provenance with any accuracy, but I am certain that such description will satisfy in this case.

Mr. Barr was delighted that I had met you. He was unaware that you possessed Negro pieces, or he would have given me your address. He sends you his warmest regards.

And I am personally very grateful for your generosity toward the Museum and wish to take this opportunity to thank you in advance for your kindness toward the exhibition. I do not know whether or not I went into any details regarding insurance or shipping. I have a vague recollection of having mentioned something in these regards. However, the Museum, of course, will arrange insurance against all risks, wall to wall, during the period of the loans with Lloyds of London, based on the specific valuations submitted by the lenders. For this reason, I would appreciate receiving, at your earliest convenience, the figures at which you would like the objects you mentioned in your letter of December 20th insured. I think we discussed the matter of your home and at that time I suggested that Burney might be able to offer some suggestions.

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In any case, do not hesitate to be generous in your valuations, as these valuations should not be based on what you once paid for the pieces, but on the cost of replacing them - at least approximately.

In order to have the objects in New York with ample time for installation, we are asking the shippers, Messrs. Gander and White, Norway House, #21/24 Cockspur Street, London S. W. 1, (England) to call for London loans about the middle of February. In any case, they will give you generous notice beforehand.

If there is any further information you would be interested in having, I will be only too glad to write you. And I wonder if you could write me the dimensions of your Bowl #5 of list below, also those of the bone cup with figure, #6 of the appended list.

I hope I am not giving you too much trouble in this matter. I deeply appreciate that to which you have gone already in having the photographs taken.

And I look back on my tea with you and our talk in your office as two of the most pleasant incidents of my European trip. I sincerely regret, as Mrs. Sweeney does, that she was unable to accompany me, and do extend my kindest regards to Mrs. Bedford, and thanking you again, with best wishes, I am

Yours sincerely,

JJS/z

James Johnson Sweeney

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DEPARTMENT OF ARCHITECTURE AND SCULPTURE,

VICTORIA & ALBERT MUSEUM,
SOUTH KENSINGTON, LONDON, S.W.7.

Telegraphic Address: VICALEUM, LONDON.
Telephone No.: KENSINGTON 6371.

20 December, 1934.

Dear Mr. Sweeney,

You may remember that when you came to see my African figures (I may add that my wife and I very much enjoyed your hurried visit) I told you that I thought I could get hold of the little female figure which went with the figure from Kumasi (Gold Coast) already in my collection. I am glad to say that I have succeeded and I feel very strongly that she should be included with the five other carvings which you selected for your Exhibition. I have accordingly had the two figures photographed together as husband and wife and I will post prints of them and the two other works as soon as they arrive from the photographer - probably by the next mail. The other small figure of a man holding a flintlock I suggest may come from Angola, but I am afraid I can offer no suggestion as to the provenance of the others.

James Johnson Sweeney, Esq.,
120, East End Avenue,
NEW YORK CITY,
N.Y., U.S.A.

/The

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The six works for your Exhibition will therefore be:-

(1, 2) Man and Woman; wood. From Kumasi (Gold Coast), or possibly Guinea work. 12 inches 10 3/8 inches

(3) Man holding Gun; wood. From Angola. Vatjiwokoé - 13 inches

(4) Large Figure; wood. — 3 ft 6 in Reproduced P.4 Illustrated The Meaning of Modern Sculpture (London Faber+Faber) Peate — 13

(5) Bowl; wood.

(6) Bone Cup with figure.

With kind regards,

Yours sincerely,

R.J. Radford.

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Painter

#39

ETIENNE BIGNOU

ROLLS-ROYCE BUILDING
32 EAST 57TH STREET
NEW YORK

DIRECTOR
GEORGES F. KELLER

PARIS
8, RUE LA BOËTIE

CABLE ADDRESS "ETIBIGNOU"
TELEPHONE-PLAZA 3-2568

Mr Van Dusen, Pan American Airways (Va 3 6440) has a friend called Berlin who owns a collection of Bush negro art from Dutch Guiana. 200 - 300 pieces from a canoe to combs, spoons etc. + a few figures incl. a white man + woman carved in wood.

He offers to lend these to the Museum. They have never been shown.

Please speak to Mr Van Dusen about this (Va 3 6440)

The offer came via Stefansson

h draws which t y of 20

years of uty; however tions for

Galerie Bignou
c/o Messieurs A.Lénars & Cie
22bis rue de Paradis
PARIS.

Thanking you in anticipation, I remain,

Very sincerely yours,

E. Bignou.—

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 39.2

ETIENNE BIGNOU

ROLLS-ROYCE BUILDING
32 EAST 57TH STREET
NEW YORK

DIRECTOR
GEORGES F. KELLER

PARIS
8, RUE LA BOËTIE

CABLE ADDRESS "ETIBIGNOU"
TELEPHONE PLAZA 3-2568

#39

TELEPHONE. CAMBRIDGE 1337.

FROM LOUIS C.G.CLARKE.
UNIVERSITY MUSEUM OF ARCHAEOLOGY AND OF ETHNOLOGY,
DOWNING STREET.
CAMBRIDGE.

Jan: 18. 1935.

Dear Mr Sweeney,

Thank you for your letter, I am afraid I cannot lend you the Longo mask as it is going to the Exhibition of Primitive Art at the Burlington Fine Arts

Registrar

...inst. which draws
(Cameroon) which
...tion, is not
bond, a duty of 20

...d over loo years of
...ct to any duty; however
under the present circumstances, will you please give instructions for the Seat to be sent to Paris at the following address:

Galerie Bignou
c/o Messieurs A.Lénars & Cie
22bis rue de Paradis
PARIS.

Thanking you in anticipation, I remain,

Very sincerely yours,

E. Bignou.—

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 39.2

39

ETIENNE BIGNOU

ROLLS-ROYCE BUILDING
32 EAST 57TH STREET
NEW YORK

DIRECTOR
GEORGES F. KELLER

PARIS
8, RUE LA BOËTIE

CABLE ADDRESS "ETIBIGNOU"
TELEPHONE PLAZA 3-2568

Arts in London This summer.
I hope you will be able to
come over to it as we
should like a number of fine
things for Africa, Polynesia
and Melanesia as which
have never been shown here

Yours truly.
Yours Ety. Bignou.

egistrar

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the Seat to be sent to Paris at the following address:

Galerie Bignou
c/o Messieurs A.Lénars & Cie
22bis rue de Paradis
PARIS.

Thanking you in anticipation, I remain,

Very sincerely yours,

E. Bignou.—

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	39.2

Painter

39

ETIENNE BIGNOU

ROLLS-ROYCE BUILDING
32 EAST 57TH STREET
NEW YORK

DIRECTOR
GEORGES F. KELLER

PARIS
8, RUE LA BOÉTIE

CABLE ADDRESS "ETIBIGNOU"
TELEPHONE-PLAZA 3-2568

April 13th.1936

The Museum of Modern Art
11 West 53rd Street
NEW YORK CITY

Attention of the Registrar

Dear Sirs,

I am in receipt of your letter of the 10th.inst. which draws my attention to the fact that if the African Seat (Cameroon) which belongs to me and which I lent you for your exhibition, is not returned by you to Paris, because it is under your bond, a duty of 20 per cent will have to be paid by me.

I thought that works of art of any kind and over 100 years of age, as it is the case for my Seat, were not subject to any duty; however under the present circumstances, will you please give instructions for the Seat to be sent to Paris at the following address:

Galerie Bignou
c/o Messieurs A.Lénars & Cie
22bis rue de Paradis
PARIS.

Thanking you in anticipation, I remain,

Very sincerely yours,

E. Bignou.-

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 39.2

Biren

Artist B

March 13, 1935 #39

Dear Mr. Biren:

Thank you for the photograph of your Head of Pithecanthropus. I am afraid that we could not include it in our African exhibition which is limited exclusively to Negro objects.

Sincerely yours,

3 ftos ret.

Mr. Charles M. Biren
2239 Creston Avenue
Bronx
New York City

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 39.2

B
Ethn
Cx

R. Blds

#39

2239 Creston Ave
Bronx N.Y.
March. 3, 1935

Dear Mr. Barr;

The enclosed pictures are photographs of an original piece of sculpture by myself. I am desirous of exhibiting this work in your museum. I have heard that your museum will present an exhibition of African types and I am sure my sculpture will fit into the spirit of this exhibit.

In the event that you do not consider my statue for exhibition may I request that you mail back the photographs.

Yours truly
Charles M. Biren

Georgetown
Washington, D.C.

AHBjr
m

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B

R. Bliss

#39

December 27, 1934

Dear Mr. Bliss:

Many thanks for your letter of December 24 enclosing a copy of Monsieur Rivière's letter. It is certainly very kind of you to trouble to write Monsieur Rivière. I am delighted to see that he has responded favorably. Mr. James Johnson Sweeney, director of the exhibition has just returned and tells me that he has been able to borrow almost everything he wanted from the Trocadero as a result of persuasion brought to bear on Monsieur Rivière through yourself and others.

Gratefully yours

Mr. Robert Woods Bliss
Dumbarton Oaks
Georgetown
Washington, D.C.

AHBjr
m

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WEST 3101
CABLE ADDRESS
MILROB, WASHINGTON

DUMBARTON OAKS
GEORGETOWN
WASHINGTON D.C.

December 24, 1934

Alfred H. Barr, Jr., Director
The Museum of Modern Art
11 W. 53rd Street
New York, N. Y.

Dear Mr. Barr:

Referring to the letter I wrote you on November 21, it now gives me much pleasure to send you herewith enclosed a copy of a letter from Monsieur Georges Henri Rivière, from which you will see that the French National Museum of Natural History has authorized the Ethnographic Museum at Paris to participate in the exposition of African art to be held at the Museum of Modern Art next spring.

No doubt you have heard from Monsieur Rivière direct, but I am none the less happy to send you this announcement.

With kind regards,

Sincerely yours,

Robert Woods Bliss

Enclosure

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Palais du Trocadéro Paris 16

C O P Y

Museum National D'Histoire Naturelle
MUSÉE E'ETHNOGRAPHIE

12 Decembre 1934

Cher Monsieur,

En réponse à votre lettre du 30 novembre, je m'empresse de vous aviser que le Muséum National d'Histoire Naturelle, sur avis très favorable du Professeur Rivet, a decidé d'autoriser la participation du Musée d'Ethnographie à l'exposition d'art africain du Musée d'Art Moderne de New-York.

Je suis heureux d'avoir pu très modestement contribuer à préparer cette décision favorable.

Lersque vous passerez par Paris, je serais très honoré de vous montrer le Trocadéro rénové.

Veuillez présenter à Mrs. Bliss mes respectueux hommages et croire, cher Monsieur, à mes sentiments de haute et dévouée considération.

Georges Henri Rivière

Monsieur Robert Woods Bliss
Dumbarton Oaks
Georgetown
Washington, D. C.

C.H.R.
G.D.

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November 23, 1954

Alfred H. Barr, Jr., Director,
The Museum of Modern Art,
11, West 53rd Street,
New York.

Dear Mr. Bliss:

You are certainly very kind to take the trouble to write to M. Rivière. I feel confident that M. Rivière really wants to lend us objects so that he will, I feel, use your letter to best advantage.

I am going to mention your effort in our behalf to our Trustees and am sure they will appreciate it as do I.

With best wishes to Mrs. Bliss, I am

Very sincerely yours,

Robert Woods Bliss, Esq.
Dumbarton Oaks
Georgetown
Washington, D. C.

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WEST 3101
CABLE ADDRESS
MILROB, WASHINGTON

DUMBARTON OAKS
GEORGETOWN
WASHINGTON D.C.

November 21st, 1934.

Alfred H. Barr, Jr., Director,
The Museum of Modern Art,
11, West 53rd Street,
New York.

Dear Mr. Barr,

I was sorry to learn from your letter of November 16th that the Museum has encountered difficulties in obtaining loans for your forthcoming exhibition of objects of African art belonging to the Trocadéro Museum.

My acquaintance with Professor Rivet is so slight that I think it would be more helpful perhaps if I wrote to M. Rivière, with whom I have had more close relations, in the hope that he might show my letter to the person who is putting obstacles in the way of Mr. Sweeney's mission. I fear that action on my part in that sense, if made by cable, might be more detrimental than helpful, so I shall write a letter to M. Rivière, and beg you to believe that I shall try to be as persuasive as possible.

Anything I can do to help your Museum in this respect will give me the greatest pleasure.

With kind regards,

Sincerely yours,

Robert Woods Bliss

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Ellen

R Bliss

November 16, 1934

Dear Mr. Bliss:

As you may have heard we are organizing an important exhibition of African art to be held in the Museum next spring. James Johnson Sweeney, the director of the exhibition, is now in Paris assembling material. We had informal promises of loans from Georges-Henri Rivière of the Trocadéro but find now that M. Rivière has run up against difficulties in his parent organization, the Musée National d'Histoire Naturelle of which apparently Prof. Rivet is director or a controlling principal.

I remember several years ago your great interest in the pre-Columbian exhibition in the Museum of Decorative Arts. As I recall you knew Prof. Rivet personally.

Would it be too much to ask you to write, or even cable at our expense, to Prof. Rivet urging him to consent to lend half a dozen of the objects needed by Mr. Sweeney for our exhibition. You were so helpful in our original campaign to borrow Corots and Daumiers from the Louvre that I dare venture to ask you to help us again. Although you are not now in an official position in Paris everyone knows your influence among the officials of the French museums.

We have now three times borrowed from the Louvre, also from the Luxembourg. We are securing loans from the Museum of the Belgian Congo in Brussels and from the Frobenius collections in Frankfurt, and probably from the Berlin Völkerkunde. We feel that the Trocadéro especially in the light of its new ethnographical activities ought to be well represented.

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With kindest regards to you and Mrs. Bliss, I am

Very sincerely yours,

Robert Woods Bliss, Esq.
Dumbarton Oaks
Georgetown
District of Columbia

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 39.2

November 16, 1934

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With kindest regards to you and Mrs. Bliss, I am

Very sincerely yours,

Robert Woods Bliss, Esq.
Dumbarton Oaks
Georgetown
District of Columbia

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Blondiau

#39

Sir Alfred H. BAAT
Director of the Museum Modern Art
II, West 53 Street,
NEW YORK

December 18, 1935

Dear Mr. Sweeney:

We have just had a letter from Blondiau in Brussels asking for the return of a package of photographs of his African things.

Have you got those photographs? I find no trace of them here at the Museum. We have a folder full of photographs of objects not exhibited, but his are not among them.

If you find them, would you send them back to him? He suggests writing "retour à l'expéditeur" on the original wrapper, if we have it, to make it easier with the customs. I hope they will turn up. I remember when they came, but I don't remember seeing them at all when I went over all the photographs after the opening of the exhibition.

Sincerely,

P. Blondiau

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

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P. Blondiau

ROND-POINT DE LA LOI
Avenue d'Auderghem 15
Tél. 33.35.28
Bruxelles

Miller?

Sir Alfred H. BAAT
Director of the Museum Modern Art

II, West 53 Street,

NEW YORK

Dear Sir,

For your "art nègre" exhibition fron may I935 I sent you en IO th December I934 à sery photos of objects of my collection for your documentation.

This exhibition is finished, please will you return me these photos by writing on the adress "retour à l'expéditeur" this way will be more easy for the customs.

I remain in the meanwhile.

Yours Faithfully.

P. Blondiau

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 39.2

January 8, 1935.

Dear Monsieur Blondiau:

Mr. James Johnson Sweeney, the Director of our Exhibition of African Negro Art, has shown me your letter of December 10th.

Mr. Sweeney, on his return from Europe a few days ago, had told me of his visit to your collection and had shown me the photographs of two objects which he had particularly esteemed. These two photographs were likewise included in the eighty-seven photographs you posted us under separate cover on December 10th.

Mr. Sweeney had emphasized in particular the quality of these pieces and his regret at your unwillingness to lend them for the exhibition. In your letter you state that, should the Committee of Acquisition of the Museum desire to purchase any of these pieces, we need only return the photographs of the pieces which interested us to you and you will advise us of the prices.

As you know, it is extremely difficult to judge the quality of a piece of sculpture from a photograph. And despite the quality of these photographs and Mr. Sweeney's opinion, I do not think that any of the Trustees would be interested in making a purchase without seeing the actual pieces.

However, should you care to forward these two pieces to us for our exhibition, our Trustees will then have an opportunity to examine them in actuality. Their quality could then speak for itself to potential purchasers. I feel certain this would be the much more satisfactory procedure from all viewpoints. Perhaps you may see your way to doing this.

In case you decide to do so we will appreciate having full details, dimensions, region of provenance, and the like, with specific valuations for insurance as early as possible.

Thanking you, I am

Very truly yours

M. R. Blondiau
21 rue des Augustins
Brussels, Belgium

P.S. We are enclosing herewith photographs of the two objects. Of course in case of loans all expenses of packing, shipping and insurance during period of loans would be borne by the Museum of Modern Art.

Our shippers in Brussels are Messrs Louis Ghemar, rue des Communcants 65-70.

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 39.2

January 8, 1935

Monsieur R. Blondiau

Dear Sir:

Mr. James Johnson Sweeney, the Director of our Exhibition of African Negro Art, has shown me your letter of December 10th.

Mr. Sweeney, on his return from Europe a few days ago, had told me of his visit to your collection and had shown me the photographs of two objects which he had particularly esteemed. These two photographs were likewise included in the eighty-seven photographs you posted us under separate cover on December 10th.

Mr. Sweeney had emphasized in particular the quality of these pieces and his regret at your ~~not agreeing to sell them individually or~~ lending them for the exhibition. In your letter you state that, should the Committee of Acquisition of the Museum desire to purchase any of these pieces, we need only return the photographs of the pieces which interested us to you and you will advise us of the prices.

As you know yourself, it is extremely difficult to judge the quality of a piece of sculpture from a photograph. And despite the quality of these photographs and Mr. Sweeney's opinion, I do not ~~feel justified to recommend to any of my Trustees that they should purchase objects without having seen the objects themselves.~~ Particularly insomuch as our Museum is supported by the generosity of friends and does not purchase out of an established fund at the discretion of the Museum's Trustees Directorate.

However, should you care to forward these two pieces to us for our exhibition, our Trustees will then have an opportunity to examine them in actuality. Their quality could then speak for itself to potential purchasers. I feel certain this would be the much more satisfactory proceedure from all viewpoints. Perhaps you may see your way to doing this.

In case you decide to do so, we will appreciate having full details, dimensions, region of provenance, and the like, with specific valuations for insurance as early as possible.

Thanking you, I am

Very truly yours,

think that any of the Trustees would be interested in making a purchase without ~~other~~ seeing the actual pieces.

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STUDIO RAOUL

PORTRAITS D'ART

SPÉCIALITÉ DE PHOTOS DE
MARIAGES — GROUPES — SOCIÉTÉS
À DOMICILE
PEINTURES — PASTELS
AGRANDISSEMENTS

PHOTOS INDUSTRIELLES
DANS TOUTES SES APPLICATIONS
BÂTIMENTS — AMEUBLEMENTS
OUTILLAGES
REPRODUCTIONS DE MANUSCRITS

TÉLÉPHONE 11,18,12
REG. DU COMMERCE 58,033 FOL. 3841

RUE DES AUGUSTINS. 21

BRUXELLES, LE 10 décembre 1934

Monsieur James Johnson Sweeney
Director
Exhibition of African Art
The Museum of Modern Art
New York.

Monsieur

Suite à votre bonnée visite, je me fais un plaisir, de vous envoyer, par même courrier, une série de 81 photos, représentant une partie des 400 pièces environ, de ma Collection d'Objets anciens de bois et sculptures du Congo Belge. Comme je vous l'ai dit - partie de ma collection a été exposé en différentes expositions et reconnue comme la plus belle et la plus complète de Belgique

Ces photos pourront vous servir de documentation sous le cas où le comité de l'exposition, que vous organisez, serait amateur, soit de toute la collection ou d'une partie voir même de certains pièces, il me suffirait de me retourner les photos des objets choisis - je vous donnerai alors la pièce.

Je pense conserver les 81 photos pendant 8 ou 10 mois et vous les renvoyer ensuite

A vous bien veuillez agréer, Monsieur, mes salutations distinguées

R. Blondiau

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	39.2

Boas

Ethn

November 14, 1934

Dear Prof. Boas:

As you may have heard, our Museum is assembling an important exhibition of African art to be held next spring. James Johnson Sweeney, the Director of the Exhibition, is now in Paris assembling material. We are attempting to borrow a number of important objects from the Trocadéro and have met with some difficulty in spite of the fact that we have previously three times borrowed works of art from the Louvre.

Although the Director of the Ethnographical section of the Trocadéro, M. Georges-Henri Rivière, is quite willing to lend he has not yet been able to persuade the authorities who control the Musée National d'Histoire Naturelle. Among them is Prof. Rivet.

Mr. Sweeney suggests that a letter from you to Prof. Rivet would be influential in helping us to secure loans. Do you think that you could write such a letter saying that you know of the important work of the Trocadéro Ethnographical section especially its activity during recent years, and that you think it would be most important for the exhibition (and possibly for the fame of the Trocadéro in America) to have the Trocadéro collections well represented.

We have already arranged to borrow from the Tervueren Museum in Brussels and from the Frobenius collection in Frankfurt. We expect also to borrow from the Völkerkunde Museums in Berlin and Hamburg and from the Pitt Rivers Collection in Oxford as well as from many private collections.

I assure you that our Trustees as well as Mr. Sweeney and I would appreciate any effort you may be able to make with Prof. Rivet on our behalf.

Very sincerely yours,

A. H. Barr, Jr.

Prof. Franz Boas
Department of Anthropology
Columbia University
New York City

cc Sweeney 11-14-

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Ethn

Boas

Columbia University
in the City of New York
DEPARTMENT OF ANTHROPOLOGY

November 22, 1934

Mr. Alfred H. Barr, Jr.
Museum of Modern Art
11 West 53rd Street
New York City

Dear Sir:

According to your wish I have written to Prof. Dr. Rivet recommending your request.

Yours very truly,

Franz Boas.

FB:B

Franz Boas

11

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Catalogue of the exposition Gelbat
Théâtre Pigalle 1932

" 192 Masque figure humaine. Bois
coloré de blanc. Confins =
du Cameroun. Haut. 0 m 32

My dear Prof. Boas:

I have received the letter which Dr. Paul Rivet wrote you in answer to your recommendation that the Trocadéro co-operate with us in our African show.

I want to thank you again for your trouble in writing Dr. Rivet. I am sure that your letter had great weight with him.

Very sincerely yours,

AHB

Prof. Franz Boas
Department of Anthropology
Columbia University
New York City

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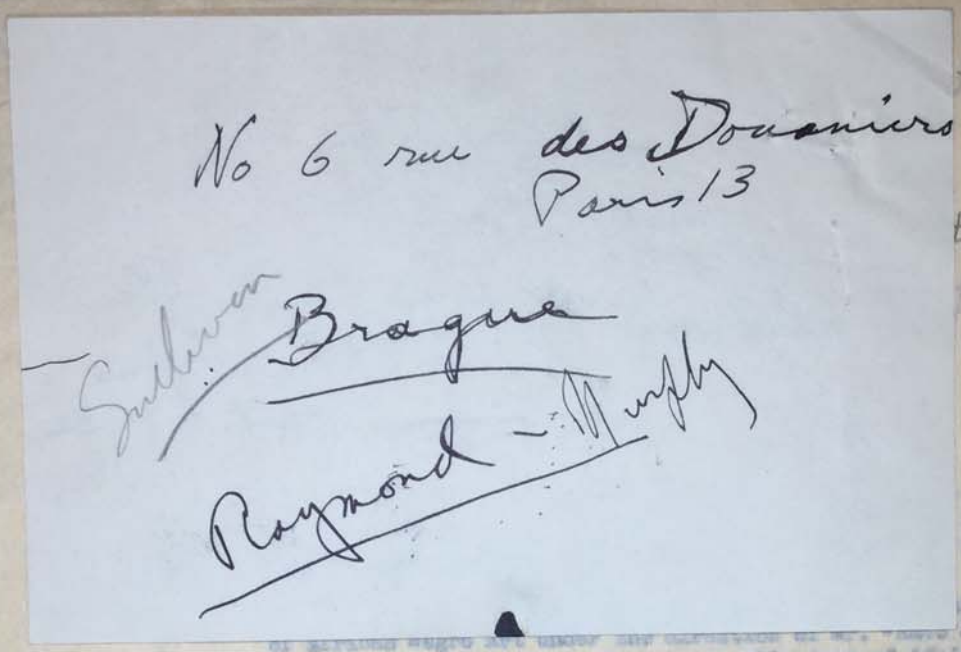

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I have received the letter which Dr. Paul Rivet wrote you in answer to your recommendation that the Trocadéro co-operate with us in our African show.

I want to thank you again for your trouble in writing Dr. Rivet. I am sure that your letter had great weight with him.

Very sincerely yours,

Prof. Franz Boas
Department of Anthropology
Columbia University
New York City

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B

Boas

#39

December 17, 1934

My dear Prof. Boas:

I have received the letter which Dr. Paul Rivet wrote you in answer to your recommendation that the Trocadéro co-operate with us in our African show.

I want to thank you again for your trouble in writing Dr. Rivet. I am sure that your letter had great weight with him.

Very sincerely yours,

Prof. Franz Boas
Department of Anthropology
Columbia University
New York City

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B

B Braque

Le 3 Décembre 1934

January 12, 1935

H 39

Monsieur Georges Braque
6, rue des Douaniers
Paris, 14ème

Cher Monsieur Braque,

Dear Monsieur Braque:

Our Museum is arranging an exhibition of African Negro Art under the direction of Mr. James Johnson Sweeney. Most of the important collectors of African objects in Europe are lending to the exhibition. Many ethnographical museums are also coöperating.

We should like very much to borrow the mask catsloged in the exhibition at the Théatre Pigalle 1932 no.192 Masque figure humaine, Bois coloré de blanc. Confins du Caméroun. Haut. o m 32.

Our Museum will pay all expenses of packing and shipping, and will insure at your valuation. Rancheraye & Company will be the emballeur.

Should you be able to lend this fine mask please let me know its insurance valuation as soon as possible.

The exhibition opens at the Museum on March 20th so that the objects should leave Paris about the 15th of February.

We will appreciate a prompt answer.

Very sincerely yours,

P.S. It may interest you to know that three of your paintings are included in the Fifth Anniversary Exhibition at our Museum.

M. Georges Braque
6 rue des Douaniers
Paris 13, France

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Braque

Hôt[illegible] de Crillon
Pl[illegible]e de la Concorde
Paris

Le 3 Décembre 1934

Monsieur Georges Braque
6, rue des Douaniers
Paris, 13ème

Cher Monsieur Braque,

Il est possible que vous sachiez déja que le Musée d'Art Moderne est en train d'organiser une Exposition d'Art Nègre Africain, pour le début du Printemps prochain.

J'ai été envoyé en Europe dans le but d'obtenir des prêts destinéa à cette Exposition.

Les Etats-Unis, d'autant plus qu'ils n'ont jamais eu d'importante exposition d'Art Africain, sont très désireux que celle-ci se signale tant par son importance que par la haute qualité artistique des objets qu'elle présentera, tandis que leur intérêt ethnographique passera plutôt au second plan.

Le Musée étant un Musée d'art moderne, une telle exposition offre par l'un de ses côtés un intérêt concernant la relation qui peut exister entre les principaux genres de peinture du 20ème Siècle et l'art primitif.

Concernant ce point de vue particulier, je serais très désireux de compter sur l'assistance, au moins pour une petite part, des peintres dont les noms représentent la plus grande contribution de la peinture de notre temps.

Je sais l'ennui qu'une telle requête peut procurer aux personnes qui la reçoive, et j'ai hésité à m'adresser à vous. Mais votre collaboration, même si elle devait se borner à nous confier un simple masque, aurait beaucoup de poids.

Je connais la qualité de quelques pièces que vous possédez. Si vous pouviez, par exemple, nous prêter votre " "Masque du Gabon en bois sculpté coloré de blanc", reproduit dans les "Masques Africaines" de Reiton, cela représenterait beaucoup pour le Musée et pour moi.

Bien entendu, tous les frais et l'assurance, à quelque somme elle serait évaluée, serait à la charge du Musée.

L'Exposition doit avoir lieu du 20 Mars au 12 Mai 1935.

...

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	MoMA Exhs.	39.2

Pottier est l'expéditeur qui se chargera de l'expédition de tous les objets qui nous seront envoyés de Paris.

Dans l'espoir qu'il vous sera possible de nous aider, veuillez, je vous prie, présenter mes hommages à Madame Braque et agréer l'expression de mes sentiments distingués.

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Bruce

#1 39

June 12, 1935

April 26th, 1935/

My dear Mr. Sweeney:

Mr Bruce wrote me that he had asked you to deliver the two negro sculptures that he has in the exhibition at the Modern Art Museum, to me after the exhibition is over. I am going abroad tonight, and so can not come to see you about them myself. He asked you to please return them to Mr Bruce in Paris instead of giving them to me. All the negro things I have here have been [illegible] and I do not want the responsibility [illegible]. Then I have no sale [illegible] a far better price in Paris [illegible] you return the other things [illegible] show.

Dear Mr. Bruce:

In Mr. Barr's absence abroad I am writing to tell you that in about a week we will ship your two objects of African art to (Messrs. de La Rancheraye & Company in Paris) with instructions to forward them to you.

I want to take this opportunity to thank you again for your generous loan to our Exhibition of African Negro Art.

Patrick Bruce.

Enclosed is a receipt. We shall appreciate your signing and returning it to the Museum when your loans have reached you safely.

Very sincerely yours,

Executive Director

Mr. Patrick Henry Bruce
18 rue de la Bonne Avenue
Versailles
France

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TELEPHONE:
REGENT 4-3868

MRS. BRUCE
ANTIQUES

725 MADISON AVENUE
NEW YORK CITY

April 26th, 1935/

My dear Mr. Sweeney;

Mr Bruce wrote me that he had asked you to deliver the two negro sculptures that he has in the exhibition at the Modern Art Museum, to me after the exhibition is over. I am going abroad tonight, and so can not come to see you about them myself, but I want you to please return them to Mr Bruce in Paris instead of giving them to me. All the negro things I have here have been ruined by the central heating and I do not want the responsibility of having them in my shop . Then I have no sale for them and think Mr Bruce would get a far better price in France. So kindly send them to him when you return the other things you have borowed for the show.

Sincerely

Mrs Bruce

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	MoMA Exhs.	39.2

Bruce

March 28, 1935

Patrick Henry Bruce, Esq.
18 rue de la Bonne Avenue
Versailles, France

Dear Mr. Bruce:

Permit me to thank you on behalf of the President and Trustees of the Museum of Modern Art and Mr. Barr, its Director, as well as myself, for your generosity in lending us your objects for the current exhibition of African Negro Art at the Museum.

The reception accorded this Exhibition has already assumed exceptional proportions. And we are particularly happy as the basis of this general interest is evidently the quality of the Exhibition, to which your loans have been such an interesting contributing factor.

So allow me to thank you again personally for your kindness and at the same time to enclose a receipt for your objects on loan.

I am

Very sincerely yours

James Johnson Sweeney
Director of the Exhibition
of African Negro Art

Enc.

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 39.2

Bruce

January 9, 1934.

Mr. Patrick Henry Bruce
18 rue de la Bonne Avenue
Versailles, France

Dear Mr. Bruce:

The Museum of Modern Art in New York is planning an exhibition of African Negro Art for the Spring of 1935. I have recently been in touch with many of the more important museums in Europe, and I am happy to say that the Museum has succeeded in eliciting the cooperation of such institutions as the Musee de Congo Belge, Tervueren, the Museum fur Volkerkunde of Berlin- that of Munich, Hamburg, Lubeck, Frankfurt, Dammstadt and the Trocadero in Paris. Also we have been promised loans from practically all the more important private collections in Belgium, France and England.

Some years ago, 1932 to be exact, I recall having seen some fine pieces from your collection in the Exhibition held at the Theatre Pigalle. In looking over my catalog I find two pieces in particular which I would be greatly pleased to be able to exhibit in the exhibition at the Museum of Modern Art this Spring. I refer specifically to the items in the catalog of the Pigalle Exhibition described as follows:

6 - Figure feminine debout ornee de tatouages, Bois patine brune. Haut om 53

176 - Figure D'Ancetre representatant un homme debout dos ventre tatoues, bois patine noire Pahouin Haut. 0 m.52

accroupi. Bois teinte de n'gula. Pahouin Haut. 0 m.42.

The Museum is planning to spare no pains toward making this exhibition one of the most comprehensive on a high level of quality that has been yet held in this field. With the cooperation of such important museums as we have already secured and the colaboration of the private collectors I feel extremely optimistic about the results and I sincerely hope that we may have the privilege of including your two excellent pieces with the others in our exhibition in New York.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 39.2

January 9, 1934.

Mr. Patrick Henry Bruce: - 2 -

The Museum of Modern Art naturally will support all expenses of packin and shipping and insurance during the period of the loans. Insurance coverage will be cojplete against all risks, wall to wall, with Lloyds of London, based on the valuations specified by the lenders. In order to expedite the arrangement of insurance coverage we are asking the lenders to furnish us with valuations as early as possible. To assist in the identification as well as to contribute to the documentation of the catalog we would appreciate having full descriptions with the valuations - dimensions and the like.

Also in as much as the objects will reach New York considerably after our illustrated catalog should have gone to press we cannot hope to photograph the pieces ourselves for reproduction. For this reason we are asking lenders when photographs are available to help us with them, toward the reproduction of the more important pieces in the catalog.

Our shipper in Paris is Pottier, 14 rue Gaillon. He has instructions to communicate with lenders early in February and to call for the objects about the middle of that month in order that the exhibits will reach us here in New York on or before the first of March.

I sincerely hope that you may see your way toward assisting us with your two fine objects. The Trustees of the Museum of Modern Art and Mr. Barr, its Director, will be deeply appreciative of your kindness. Thanking you in anticipation for your consideration, I am

Very truly yours

James Johnson Sweeney
Director of the Exhibition
of African Negro Art

JJS-m

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	39.2

Burney

June 12, 1935

Dear Mr. Burney:

In Mr. Barr's absence abroad I am writing to tell you that in about a week we will ship your two objects of African Art to Messrs. Gander & White with instructions to deliver to you.

I want to take this opportunity to thank you again for your generous loan to our Exhibition of African Negro Art.

Enclosed is a receipt. We shall appreciate your signing and returning it to the Museum when your loans have reached you safely.

Very sincerely yours,

Executive Director

Sydney Burney, Esq.
37 Great Cumberland Place
London, England

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 39.2

RECEIVED AT
11 EAST 55th STREET
PHONE: PLAZA 3-0507
STANDARD TIME INDICATED ON THIS MESSAGE

Postal Telegraph
THE INTERNATIONAL SYSTEM

Commercial Cables · Mackay Radio · All America Cables

TELEGRAMS CABLEGRAMS RADIOGRAMS

This is a full rate Telegram, Cablegram or Radiogram unless otherwise indicated by signal in the check or in the address.

DL	DAY LETTER
NL	NIGHT LETTER
NM	NIGHT MESSAGE
LCO	DEFERRED CABLE
NLT	NIGHT CABLE LETTER
WLT	WEEK END CABLE LETTER
	RADIOGRAM

Form 16DM

NA102 10 CABLE

LONDON 533PM APR 30 1935

LC BARR MODERNART

NEWYORK (BARR THE MUSEUM OF MODERN ART 11 W 53)

REGRET UNABLE LEAVE CONGO MASK

BURNEY.

1217P..

Telephone Your Telegrams to **Postal Telegraph**

representative loan from your collection. May I ask you to assure me as soon as you can that we may count on your generosity? We hope to have your answer before May first.

With kindest regards,

Very sincerely yours,

James Johnson Sweeney
Director of the Exhibition
of African Negro Art

Sidney Burney, Esq.
37 Great Cumberland Place
London, England

P.S. We wonder if you wouldn't be willing to put in a word for us with the Courtauld Institute supporting our request for the Roger Fry mask. Hundreds of Americans were first introduced to African Art by Mr. Fry's essay. For this reason, inclusion of his mask is of particular interest.

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Courtesy Art Barr

Burney

37, GREAT CUMBERLAND PLACE, W. 1.
PADDINGTON 2583.
TELEGRAMS ANTEAKAN, LONDON.

April 30.1935.

Mr.Alfred H.Barr,Jr.,
The Museum of Modern Art,
New York. U.S.A.

Dear Mr.Barr,

I hope you did not think me unamiable when you received my cable saying that I could not leave the Congo Mask for the further exhibitions that you are arranging.

I am so glad that the one you have held in New York has been such a great success,and hope that the interest it has aroused will continue,and that the future exhibitions will be equally successful.

I spoke to Mr.Watson,at the Courtauld Institute,about leaving his Mask,and I understand that he communicated with you direct.

With kind regards,

Yours sincerely,

Sydney Burney

Sydney Burney.

reason, inclusion of his mask is of particular interest.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	39.2

April sixth
19 35

Dear Mr. Burney:

The Exhibition of African Negro Sculpture has been a great success. Within two weeks, over 15,000 people have visited the exhibition. There has been great enthusiasm among collectors and critics and the general public. Our Trustees feel that Mr. James Johnson Sweeney has accomplished a magnificent task.

So great has been the interest in the exhibition that we have had requests from no less than six museums in other American cities for a selection from the exhibition. Cleveland, Chicago, Milwaukee, San Francisco, Manchester and St. Louis are among the most active in their interest in art. In order to make propaganda for the appreciation of African Negro Art, we propose to send a group of fine objects from the exhibition to these museums in 1935-1936.

We wish to borrow for this tour the Belgian Congo polychrome mask (catalog number 452) from your collection. We will insure this item at the valuation listed on our receipt of March 29th. The tour will close in May 1936.

I cannot say how much the museums and the publics of these cities, as well as our Trustees, will appreciate this representative loan from your collection. May I ask you to assure me as soon as you can that we may count on your generosity? We hope to have your answer before May first.

With kindest regards,

Very sincerely yours,

Sidney Burney, Esq.
37 Great Cumberland Place
London, England

P.S. We wonder if you wouldn't be willing to put in a word for us with the Courtauld Institute supporting our request for the Roger Fry mask. Hundreds of Americans were first introduced to African Art by Mr. Fry's essay. For this reason, inclusion of his mask is of particular interest.

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Burney

March 28, 1935

January 4, 1935

Sydney Burney, Esq.
37 Great Cumberland Place
London, England

Dear Mr. Burney:

Permit me to thank you on behalf of the President and Trustees of the Museum of Modern Art and Mr. Barr, its Director, as well as myself, for your generosity in lending us your objects for the current exhibition of African Negro Art at the Museum.

The reception accorded this Exhibition has already assumed exceptional proportions. And we are particularly happy as the basis of this general interest is evidently the quality of the Exhibition, to which your loans have been such an interesting contributing factor.

So allow me to thank you again personally for your kindness and at the same time to enclose a receipt for your objects on loan.

I am

Very sincerely yours

James Johnson Sweeney
Director of the Exhibition
of African Negro Art

Enc.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	39.2

Burney

January 4, 1935

Sydney Burney, Esq.,
37 Great Cumberland Place,
London, England.

My dear Mr. Burney,

I had hoped to be able to phone you before my departure from London, but my last Saturday there was hopelessly crowded and I imagine you were out of town for the week end.

In Oxford, I had a very pleasant time with Sir Michael Saddler. He was not quite installed as yet in his new home, nevertheless he very kindly went out of his way to give us tea and show us what could be unearthed from his stores. He promised to let me have several interesting things, most of which, I imagine passed through your hands to him.

Also, Professor Seligmann and the keeper of the Pitt-Rivers were extremely kind. In all, I look back with a genuine pleasure at my few days in England.

In looking over my notes, I find that in speaking with you about the large Belgian Congo Bassonge Mask on your wall, I had neglected to request your fine small ivory piece which you mentioned earlier during my visit. I refer to that, from Benin, reproduced in Nancy Cunard's "Negro". I wonder if you could possibly allow us to have that for our exhibition also.

And I do not recall where you said the fine Gabon head that you once owned and that is reproduced in Wilenski is at the present time. I have a vague recollection that you said you might be able to ask the present owner to lend it to us. Anything you can do in this direction, we will greatly appreciate.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	39.2

Also the mask which belonged to Roger Fry - have you heard if the estate will consider lending it to us?

In regard to your pieces, the Belgian Congo Mask and the Benin Ivory, I would greatly appreciate having valuations for insurance at your earliest convenience. Also, any descriptive data such as region of origin, exhibitions in which they may have been shown, books or periodicals in which they are reproduced will be extremely valuable to me for our catalogue. And this brings up another point - the matter of photographs. Due to the fact that the objects to be exhibited will not reach us until considerably after the date at which the catalogue must go to press, we will not be able to photograph the objects for reproduction ourselves here in New York. We are forced to depend on what available photographs exist and, if you can forward me pictures of your two pieces, of the Gabon head reproduced in Wilenski (provided the present owner is willing to lend it) and that of Roger Fry's mask, I will be very grateful to you.

In any case, permit me to thank you again for your several courtesies and looking forward to the receipt of your valuations for insurance and if possible the photographs of your objects for inclusion in our catalogue, I am, with kindest regards,

Very truly yours,

James Johnson Sweeney
Director of Exhibition
African Negro Art

JJS/z

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	39.2

January 4, 1935

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37 Great Cumberland Place,
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James Johnson Sweeney
Director of Exhibition
African Negro Art

JJS/z

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	39.2

Carré

#A 39

May 4, 1956.

Dear Monsieur Carré:

In Mr. Barr's absence abroad I am writing to tell you that in about a week we will ship your two objects of African Art to Messrs. de la Rancheraye and Company in Paris with instructions to forward them to you.

I want to take this opportunity to thank you again for your generous loan to our Exhibition of African Negro Art.

Enclosed is a receipt. We shall appreciate your signing and returning it to the Museum when your loans have reached you safely.

Very truly yours,

Executive Director

M. Louis Carré,
24 rue Nungesser et Coli,
Paris, XVI, France.

Enc.
lf

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 39.2

Chadourne

#39

June 12, 1935

Dear Monsieur Chadourne:

In Mr. Barr's absence I am writing to tell you that in about a week we will ship your 11 objects of African art to Messrs. de la Rancheraye & Company with instructions to deliver to you.

I want to take this opportunity to thank you again for your generous loan to our Exhibition of African Negro Art.

Enclosed is a receipt. We shall appreciate your signing and returning it to the Museum when your loans have reached you safely.

Very sincerely yours,

Executive Director

M. Paul Chadourne
28 rue de Lisbonne
Paris, France

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 39.2

Chadourne

Dr Paul CHADOURNE
28, Rue de Lisbonne
Paris.

Paris, le

March 29, 1935

Mr. James Johnson SWEENEY
Director of the Exhibition of
African Negro Art,
The Museum of Modern Art
11 West 53 rd Street, New York, N.Y.

Dear Dr. Chadourne:

Permit me to thank you on behalf of the President and Trustees of the Museum of Modern Art and Mr. Barr, its Director, as well as myself, for your generosity in lending us your objects for the current exhibition of African Negro Art at the Museum.

The reception accorded this Exhibition has already assumed exceptional proportions. And we are particularly happy as the basis of this general interest is evidently the quality of the Exhibition, to which your loans have been such an interesting contributing factor.

So allow me to thank you again personally for your generosity and at the same time to enclose a receipt for your objects on loan.

With kindest regards, I am
Very sincerely yours,

James Johnson Sweeney,
Director of the Exhibition
of African Negro Art

Dr. Paul Chadourne
28 rue de Lisbonne
Paris, France

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 39.2

Answered

Chadourne

Dr Paul CHADOURNE

28, Rue de Lisbonne

Paris.

Paris, le

Mr. James Johnson SWEENEY

Director of the Exhibition of
African Negro Art,

The Museum of Modern Art

11 West 53 rd Street, New York, N.Y.

Cher Monsieur Sweeney,

Je viens de recevoir votre aimable lettre. Je regrette de ne pas avoir pu plus longuement m'entretenir de l'art africain avec vous ; il est rare d'avoir l'occasion de rencontrer en même temps une telle compétence et une grande sensibilité s'appliquant à un domaine dans lequel malheureusement jusqu'ici trop d'erreurs de discernement ont été commises. Je suis certain que votre exposition sera une très grande réussite et je souhaite (mais sans grand espoir), de la visiter.

Je joins à ce mot la notice descriptive des pièces qui seront remises suivant vos instructions à Pottier. J'ai établi une liste aussi des valeurs d'assurance. Enfin, je vous joins une épreuve de la statuette funéraire pahouine qui me paraît digne d'être reproduite. Si je peux les avoir à temps, je vous enverrais aussi deux épreuves de la statue royale et du tambour du Cameroun.

J'espère beaucoup avoir le plaisir de vous voir lorsque vous reviendrez en Europe et je vous prie de croire à ma considération la plus distinguée et à mes sentiments très dévoués.

Dr Paul Chadourne

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	39.2

January 4, 1935

M. Paul Chadourne,
28, rue de Lisbonne,
Paris, France.

My dear M. Chadourne,

Forgive me my tardiness in writing you to thank you for the pleasant hour I spent in your apartment before leaving Paris. Also for my lateness in confirming the details of our conversation in regard to the loan you so kindly offered the Museum of Modern Art for their forthcoming exhibition of Negro Art, and in thanking you personally and on behalf of the Museum for your generosity in this.

The Museum, of course, is arranging complete insurance coverage against all risks, wall to wall, during the period of the exhibition, through Lloyds of London. In order that this insurance may be arranged as early as possible to avoid any difficulties, I would greatly appreciate having specific valuation for the pieces which we discussed the morning of my visit and which I am listing below. Also, for the sake of identification with the insurance company, and, more important, for the documentation in our catalogue, I would appreciate your letting me have at the same time whatever data you may have to hand regarding the origin or history of your pieces, (and especially in the case of reproduction where - in what book or periodical - they appeared). Again, as I explained to you on my visit, as a result of the fact that our catalogue must go to press before the objects will reach New York, it will be of great assistance to me if you can let me have photographs from which reproductions could be made in our illustrated catalogue.

The pieces, which we discussed on my visit to your apartment, and of which I would appreciate having specification for insurance as early as possible, follow:

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	MoMA Exhs.	39.2

Pahouin Statuette

Fumer: Statue Royale de Cameroun

Congo Casque - Animal

Mask Congo Belge Avec Nez Retrousse

Head of Baton Congo Belge - Singe

Dan Mask Cote d' Ivory

Point d' Ivory (de Mire Catalogue #88)

2 bracelets

Tambour de Cameroun

Bakota fetiche

I hope you will be able to recognize these pieces from the above description.

I have not yet had a chance to call on M. de Hauke regarding the Bakota fetiche No. 52 of the de Mire Catalogue of which you spoke to me. However, I shall certainly do so at my earliest opportunity.

The packer for the Museum of Modern Art in Paris is Pottier, rue Gaillon. He will communicate with you early in February and in order that the exhibits may reach us on or before the first of March, will probably pick up the objects about, or before, the fifteenth of February.

I trust I have given you herewith all the details you may wish; in case there are any further, I will be only too glad to supply them.

Again permit me to thank you and looking forward to seeing you in New York, with my sincerest regards to Mme Chadourne and to you, I remain,

Yours very truly,

James Johnson Sweeney
Director of the Exhibition of
African Negro Art

JJS/s

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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January 4, 1935

M. Paul Chadourne,
28, rue de Lisbonne,
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Pahouin Statuette

Fumer: Statue Royale de Cameroun

Congo Casque - Animal

Mask Congo Belge Avec Nez Retrousse

Head of Baton Congo Belge - Singe

Dan Mask Cote d' Ivory

Point d' Ivory (De Mire Catalogue #88)

2 bracelets

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Again permit me to thank you and looking forward to seeing you in New York, with my sinerest regards to Mme Chadourne and to you, I remain,

Yours very truly,

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Director of the Exhibition of
African Negro Art

JJS/z

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	39.2

Paris, le 4 Décembre 1934

Monsieur Paul Chadourne
26, rue de Lisbonne
PARIS

Monsieur,

Le Musée d'Art Moderne de la ville de New York est en train d'organiser une Exposition d'Art Africain, pour le Printemps 1935 (soit du 20 Mars au 5 Mai), dont on m'a demandé de prendre la direction.

Connaissant de réputation la haute qualité artistique de votre collection d'Art Africain, je considérerais comme une grande faveur de votre part l'autorisation de pouvoir la visiter, à titre de documentation pour notre propre entreprise. Si vous pouviez consentir à m'accorder une telle autorisation, à condition que cela ne vous cause aucun dérangement, je vous en serais très reconnaissant.

Un message à cet effet par téléphone à l'Hôtel Crillon ne manquera pas de m'être transmis.

Avec mes remerciements à l'avance pour ce que vous voudrez bien faire à cet égard, je vous prie d'agréer, Monsieur, l'expression de mes sentiments très distingués.

James Johnson Sweeney

Hôtel de Crillon
Place de la Concorde
Appartement N° 519

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 39.2

André Level

Gale

4 /

(15 pieces)

10000 Sud

Fetic

Bel

meters 15 cm.

level

figure

3

7

18000 1

15000 1

1 ivory coast/mask with feather beard

? 1 ivory coast masque de cynocéphale height 45 cm.

(also monkey?) reprod. H Clouzot et A Level "L'Art Nègre et L'Art Océanien" — plate XXI

HÔTEL DE CRILLON
PARIS

Paul Cleadourne
26 rue de Lisbon
PLACE DE LA CONCORDE

My dear Monsieur Cleadourne,

The Museum of Modern Art in New York City is planning an exhibition of African Art for the Spring of 1935 (March 20th to May 5). I and I have been requested to direct it

As I know the quality of your collection of African Art by reputation I would consider it a great favour if you

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 39.2

(15 pieces)

might find a way to permit me to see it in connection with the Museums undertaking.

If you could arrange this without any undue inconvenience to yourself I will greatly appreciate it. A telephone message left with the operator at the Hotel Crillon ~~in case~~ will always reach me.

Thanking you I am

Very sincerely yours

James Johnson Sweeney

Type name out →

Hotel Crillon
Place de la Concorde apartment #519

I ivory coast mask with feather beard (Dan)

? I ivory coast masque de cynocéphale height 45 cm.

(also monkey?) reprod. A Level "L'Art Nègre et L'Art Océanien" — plate XXI

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 39.2

André Level
Galerie Percier
4 Avenue Percier Paris VIII

(15 pieces)

promised 1 - XII - 34:

10000 Sudan - fetiche :
~~Fetiche du Soudan~~ - height 50 cm.

reproduced { H. Clouzot et A Level "L'Art Nègre et L'Art Océanien" Paris 1919

plate XL

Belgian Congo - Coupe à main - exterior diameter 15 cm.

reprod. H. Clouzot et A Level
L'Art du Congo Belge
Paris 1921 figure 1

1 ivory Coast - Baoule)
3 (marteaux à musique
1 ivory Coast Baoule)
7 (Bobbins

1 ivory coast statuette with divided beard

18000

1 ivory coast statuette

15000 Belgian congo (Dan)

1 ivory coast mask with feather beard

? 1 ivory coast masque de cynocéphale height 45 cm.

(also monkey?)

reprod. H Clouzot et A Level "L'Art Nègre et L'Art Océanien" — plate XXI

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Octobre Novembre MRE

Palavrin statuette KB Chodourne

Fumeur : Statue royale de Cameroon.

Casque Congo (?) animal reproduit avant de bois

Congo Belge avec roz retrouss

Head of Baton Congo Belge Singe chez prince

Dan Cote d'Ivoire (photo)

Point d' Ivoire de Mine Calatoz #88 Congo Belge (?)

Mme lends deux Bracelets

Tambour de Cameroun

Bakota feticle

52 Blvd de Haube de Lion

congrèvement un autre objet l'avant crevé. Cet accident a du survenir pendant le parcours, au retour.

- 6 Déplus, elle est petite, malgré qu'elle est à Paris sans une retenue depuis 20 ans, et malgré qu'elle est en

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 39.2

Dr STÉPHEN-CHAUVET O.✻

ANCIEN INTERNE LAURÉAT (MÉDAILLE D'OR) DES HÔPITAUX DE PARIS
LAURÉAT DE L'INSTITUT
LAURÉAT DE LA FACULTÉ DE MÉDECINE
LAURÉAT DE L'ACADÉMIE DE MÉDECINE
LAURÉAT DE LA Sté D'ANTHROPOLOGIE
LAURÉAT DE LA Sté DE GÉOGRAPHIE

MEMBRE DE LA Sté PRÉHISTORIQUE FRANÇAISE,
DE LA Sté DE GÉOGRAPHIE,
DE LA NATIONAL GEOGRAPHIC Sty,
DE L'INSTITUT INTERNATIONAL POUR L'ÉTUDE DES LANGUES ET CIVILISATION AFRICAINES, ETC.
MEMBRE C. DE LA COMMISSION DES MONUMENTS HISTORIQUES (MINISTÈRE DES BEAUX-ARTS)

35, RUE DE GRENELLE - PARIS

12 mai 1936

Monsieur,

- En rentrant de voyage, je trouve votre lettre du 31 mars.
- Comme vous l'avez pensé, il est bien exact que la deuxième lettre que je vous ai écrite pour vous signaler le deuxième dommage, a dû être égarée par la poste.
- 1°) La première statue (Bateké) avant subi deux sortes de dommages:
  - a) la grosse poche à reliques située sur le ventre avant été complètement démolie parceque un autre objet l'avait crevé. Cet objet a dû survenir pendant le parcours, au retour.
  - b) De plus, cette statuette, malgré qu'elle est à Paris sans une rentrée, depuis 20 ans, et malgré qu'elle est en

Paris, dans les 3 à 4 mois, depuis à obtenu un succès considérable.

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bois très sec et très lourd, complètement sec, et qui ne présentait, au départ de Paris, aucune fente dans le bois, est revenue complètement fendue, de haut en bas (très large fente). Il est donc certain qu'elle a été soumise à une température très élevée et très sèche. Était-elle, à votre exposition, près d'un calorifère? ou bien était-ce sur le bateau de retour qu'il y a eu cette chaleur?

2) La deuxième statuette (Babembe) a subi, elle, le même dommage que la première statuette, au point de vue de la chaleur: elle est revenue, en effet, avec une très grosse fente, irréparable, au tout la tête et le torse.

Or, le 6 mars, l'expert, Mr Portier, m'a écrit qu'après discussion avec Mr Toplis [représentant l'assurance] auquel il avait montré les 2 statuettes, "le Lloyd avait accepté une dévaluation de 50% sur la valeur des 2 objets (1.000f + 800f) soit une indemnité de 900 francs, en tout, pour les deux objets"

- Je vous informe donc, que j'accepte, pour en finir, cette décision.
- Je vous serais très obligé de bien vouloir informer la compagnie d'assurances de votre acquiescement.
- Et, recevez, Maurice, mes salutations les plus distinguées

J. Stephen-Chauvet

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May 18, 1956

Dear Dr. Chauvet:

I wonder if you did not receive my letter of March 31st. I enclose a copy of the letter and should appreciate an early reply from you.

Very sincerely yours,

Executive Director

Dr. Stephen Chauvet
35 rue de Grenelle
Paris, France

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Chauvet

#39

June 12, 1935

Dear Dr. Chauvet:

In Mr. Barr's absence abroad I am writing to tell you that in about a week we will ship your 12 objects of African art to Messrs. de la Rancheraye & Company with instructions to deliver to you.

I want to take this opportunity to thank you again for your generous loan to our Exhibition of African Negro Art.

Enclosed is a receipt. We shall appreciate your signing and returning it to the Museum when your loans have reached you safely.

Very sincerely yours,

Executive Director

Dr. Stephen Chauvet
35 rue de Grenelle
Paris, France

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Chauvet

DOCTEUR STEPHEN-CHAUVET

C

April 24, 1935

Dr. Stephen-Chauvet
35, Rue de Grenelle
Paris

Dear Dr. Chauvet:

I am taking the liberty of answering your letter to Mr. Sweeney which was received at the Museum.

The photographs of the African objects which you lent to the Exhibition are being mailed to you today under separate cover.

Our catalogueof the African Exhibition was sent to you on March 28th, and I trust that you have already received it. Because of the ambitious scale of the catalogue and of the large number of lenders to the Exhibition, it has unfortunately been impossible for us to allocate more than one catalogue to each lender. I am enclosing an order blank in case you wish one.

I trust that your photographs will reach you safely in a short time.

Very sincerely yours,

enc.

Assistant to the Director

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DOCTEUR STEPHEN-CHAUVET

12-4-39

Chers Messieurs

J'ai reçu, avant hier, votre amicale lettre et vous en remercie. Je me félicite d'avoir réussi à faire une si belle exposition, qui aura eu les grands succès. Le succès nous donnera, je l'espère, le goût de refaire la même exposition en Europe

Ceci dit, puis-je vous demander de bien vouloir me faire envoyer non pas un, mais deux catalogues illustrés de votre exposition [un pour moi; et un pour la Revue "Hyperion" - comme service de presse - afin que je puisse, le cas échéant, parler de votre exposition; vous savez que, seuls, sont signalés, ou analysés, les ouvrages envoyés en double exemplaire de presse]

Avez vous pu retrouver, pour votre catalogue, la belle photo du Tabouret Warna? J'ai reçu, il y a quelques jours, du Musée d'Anvers, la demande d'une grande photo encadrée pour qu'elle soit accrochée

P.S. Pour vous remercier de votre lettre de ce matin, je vous envoie ci-inclus un chèque de 1.000 francs, qui s'ajoutera à ceux qui vous ont déjà été envoyés. Veuillez vous en servir pour votre exposition. Merci d'avance.

I don't know to whom this refers. Stephen-Chauvet

35, RUE DE GRENELLE - PARIS

5 photos sent back
cat. #'s 44, 28, 406, 438, 479.

Large photo was broken up in transit when he sent it.

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– tout le temps, – dans ce musée, à côté de la vitrine contenant les plus beaux objets d'art nègre.

Croyez, chers Maurice, à mes sentiments les plus dévoués

D. Chauvet

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Chauvet

March 28, 1935

Dr. Stephen Chauvet
35 rue de Grenelle
Paris, France

Dear Doctor Chauvet:

Permit me to thank you on behalf of the President and Trustees of the Museum of Modern Art and Mr. Barr, its Director, as well as myself, for your generosity in lending us your objects for the current exhibition of African Negro Art at the Museum.

The reception accorded this Exhibition has already assumed exceptional proportions. And we are particularly happy as the basis of this general interest is evidently the quality of the Exhibition, to which your loans have been such an important contributing factor..

So allow me to thank you again personally for your kindness and at the same time to enclose a receipt for your objects on loan.

I am

Very sincerely yours

James Johnson Sweeney
Director of the Exhibition
of African Negro Art

Enc.

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Chauvet

Grosvenor House,
Park Lane,
W.1.

11th December, 1934.

Docteur Stephen Chauvet,
35, Rue de Grenelle,
PARIS,
France.

My dear Dr. Chauvet,

I am extremely sorry not to have had an opportunity to write you earlier to thank you for certainly one of the most interesting evenings I have spent on my trip. My last few days in Paris were hopelessly crowded with agenda. I now plan to sail for New York on Saturday December 15th.

As to proposing a selection of objects from your collection which the Museum of Modern Art in New York would like to exhibit, I scarcely know where to begin. Or better, I scarcely know where to stop. The quality of your pieces and the quantity of pieces of quality makes it an extremely difficult task.

Further, I am certain that in seeing so many fine pieces without taking actual notes on the spot, I will forget many that should be best remembered. I will ask you to suggest any you feel should be included which I fail to note.

However, I will do my best in the list I am appending to limit my desire to ask and at the same time I try to touch many of the high points.

I think I explained to you the details of what the Museum of Modern Art proposes. The Exhibition is scheduled to take place between March 20th and May 5th. In order that there will be a generous amount of time in which to propose the actual presentation of the exhibits, our Paris packers, Pottier of rue Gaillon, will call for loans about the middle of February. All expenses of packing, shipping and insurance coverage by Lloyds wall to wall against all risks will be supported by the Museum of Modern Art.

There is one other point which I forget whether or not I mentioned. As a result of the fact that the loans will not reach the United States until considerably after the illustrated catalogue of the exhibition will have gone to press, I am requesting lenders to send me as early as possible, photographs of their more important pieces in order that plates may be made for their reproduction when possible in the catalogue. I hope that you may be able also to help me in this matter in order to make the catalogue a genuine document and record.

Also I would appreciate having a descriptive list of the pieces to be loaned with individual valuations for insurance purposes as early as possible in order that I may put it in the hands of Lloyds. I am enclosing a carbon copy of this letter herewith in order that you may merely note values beside the objects if you care to. Though I would prefer, if possible, a fully descriptive list of objects loaned for the

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sake of the catalogue documentation.

In some cases I have hesitated to request objects due to their fragility as in the case of your rattle. And I do not know whether or not you would consider letting us show the gold objects you have in your case in the office. Though we would be extremely pleased to do so and assure you that they will receive the care that we have assured other collectors who have confided to us such objects of value.

Besides these gold objects the following are the pieces which I hope you may see your way to permitting the Musem of Modern Art to exhibit.

Maniema Siege without arms (office)
Small French Congo white mask (book closet)
Gabon soufflet de forge
Round "Kifwebe" mask
Marteau à musique with bell and muffler.
Belgian Congo standing figure with petticoat (to right, within office door on entering)
Vatjivokoé Statuette (further to right)
Vatjivokoé sceptre with two personages on top.
Belgian Congo Sceptre (or spear ?) with finely carved heads.
Sudan Masque surmounted by standing figure.
Second "Tomas" mask shown me with beard.
Appui-tete supported by standing figure with large feet.
5 Ivory coast "poids à sujet" (including leopard)
3 Carved whistles.
3 Carved bobbins.

I am sailing on the Europa, Saturday, and a letter addressed to me:

"aboard the S.S. Europa" sailing
Cherbourg December 16th
Cabin

should reach me if you do not have time to send it to London

c/o National City Bank,
11, Waterloo Place,
London, England.

I have not forgotten the list of collectors of African Art in the United States which I promised to send you. I will despatch it immediately on my return to New York.

I wish to thank you again for the many kindnesses shown me and with my sincerest respects both to Madame Chauvet and to you,

I remain,

Very truly yours,

(James Johnson Sweeney)

The Museum of Modern Art,
11 West 53rd Street,
NEW YORK CITY.

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PARIS : DR. STEPHEN CHAUVET

CONGO
BAMBALA

Weingroßhandlung
Zigarren- und
Delikatessen-Versand

FRANKFURTER HOF
FRANKFURT A.M.

Vertrieb der weltbekannten
Frankfurter Würstchen
Marke „Frankfurter Hof"

Kennen Sie den Frankhof Grill mit Bar

In case apparatus

Gold objects.
3 Bottles.
5 Ivory coast weights à sujet. (medaling leopard)
3 whistles. carved
(~~Small~~ found ~~Elephant~~ ivory in box closed)
Second "Tomas" mask with beard
~~Musical hammer ball + st complet~~
Head en terre-cuite.
Benin bronze ~~Head~~ mask.

Seit 1845 Qualitäts-Geschäftsbücher
J. C. KÖNIG & EBHARDT / HANNOVER

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PARIS : DR. STEPHEN CHAUVET

CONGO BAMBALA

Verlangen Sie die Engros-Preislisten über Weine, Liköre und Zigarren

FRANKFURTER HOF FRANKFURT A.M.

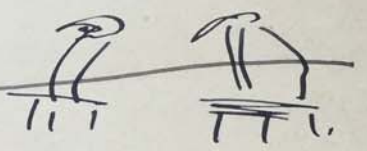
Besuchen Sie den Frankhof Grill mit Bar Platten von RM. 1.50 an.

~~Sudan mask with figure~~ ✓

~~Soufflet~~ ~~de Gabon~~ ✓

~~Kifwebe~~ ✓

~~2 Antelopes~~



Nail figure old

(Rattle dance
Nail figure with all accouterments)

~~2 Vatshokwe figures (preferably one to right)~~

~~1 Seat Mawena~~

~~1 Standing figure with petticoat~~

~~1 Sceptre Vatshokwe sceptre with 2 figures~~

~~Belgian Congo sceptre (or spear) with fine head~~

Feines Briefpapier mit Prägung
Lederwaren · Geschäftsbücher
Drucksachen · Schreibmaschinen

Büttel
Goethestraße 23

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PARIS : DR. STEPHEN CHAUVET

CONGO
BAMBALA

Head

Basle

Dr STEPHEN-CHAUVET

ANCIEN INTERNE LAURÉAT (MÉDAILLE D'OR)
DES HÔPITAUX DE PARIS
LAURÉAT DE L'INSTITUT
LAURÉAT DE LA FACULTÉ DE MÉDECINE
LAURÉAT DE L'ACADÉMIE DE MÉDECINE
LAURÉAT DE LA Stᵉ D'ANTHROPOLOGIE
LAURÉAT DE LA Stᵉ DE GÉOGRAPHIE

MEMBRE DE LA Stᵉ PRÉHISTORIQUE FRANÇAISE,
DE LA Stᵉ DE GÉOGRAPHIE,
DE LA NATIONAL GEOGRAPHIE Sty,
DE L'INSTITUT INTERNATIONAL
POUR L'ÉTUDE DES LANGUES
ET CIVILISATION AFRICAINES, ETC.

35, RUE DE GRENELLE - PARIS

Lundi 3

Monsieur,

— A mon retour on m'a remis votre carte, hier, et désire vous revoir —

— Pour ne pas vous astreindre une salle trop longtemps [étant sûr que je suis très pris tous les jours ci-vous serait-il agréable que je vous attende demain, mardi, à 9h du soir (21 heures.)

Veuillez me faire part par un mot de téléphone : Littré 04-24 —

et vous, Monsieur, à vos sentiments les plus distingués

H. Chauvet

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PARIS : DR. STEPHEN CHAUVET

CONGO
BAMBALA

Headrest

Basler L Art Archives
peuples primitifs
p 57

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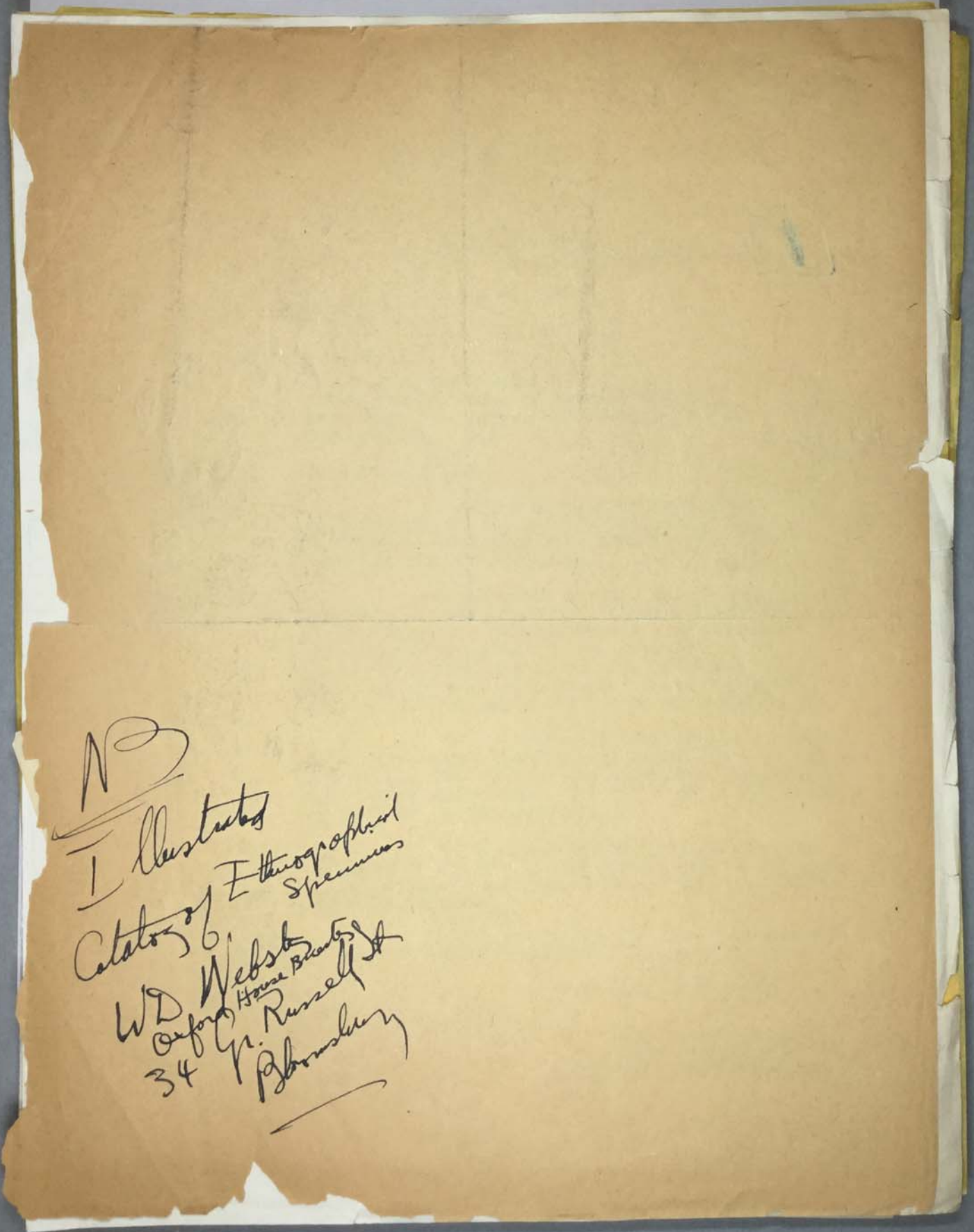

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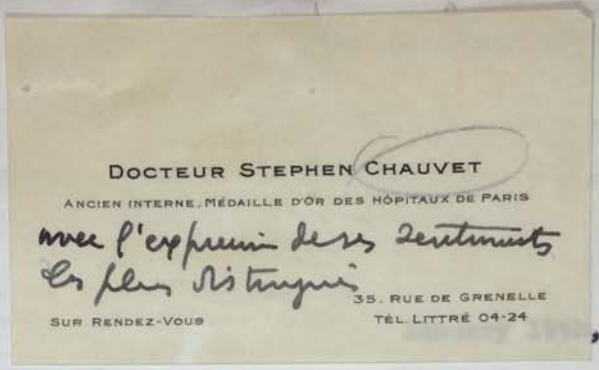
Munich - Bennett



, 1935.

Dr. Wendell C. Bennett,
The American Museum of Natural History,
77th Street & Central Park West,
New York City, N.Y.

Dear Dr. Bennett:

I feel extremely ashamed of myself for not having written you months ago to thank you for your kind note to Dr. Heinrich Doering of Munich.

While I was abroad, as you can possibly understand, I did not seem to have a moment. Borrowing Ethnographical objects from Ethnological museums for an Art Museum Show, is a rather complicated affair. However, I am happy to say that at present I am rather optimistic about the possibilities of our exhibition.

It was extremely kind of you to send me a note to Dr. Doering as I found him a delightful fellow, and also he was extremely generous, and I enjoyed my visit with him from an American as well as African viewpoint.

He sent his warmest regards to you and said that while he did not expect to get over to this country at once, he was hoping to, within the next year or so.

Thank you again for your kindness and forgive me for my tardiness in acknowledging it.

Yours very sincerely,

James Johnson Sweeney,
Director of the
Exhibition of African Art.

JJS/W

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Munich

American Museum - Bennett

January 19th, 1935.

Dr. Wendell C. Bennett,
The American Museum of Natural History,
77th Street & Central Park West,
New York City, N.Y.

Dear Dr. Bennett:

I feel extremely ashamed of myself for not having written you months ago to thank you for your kind note to Dr. Heinrich Doering of Munich.

While I was abroad, as you can possibly understand, I did not seem to have a moment. Borrowing Ethnographical objects from Ethnological museums for an Art Museum Show, is a rather complicated affair. However, I am happy to say that at present I am rather optimistic about the possibilities of our exhibition.

It was extremely kind of you to send me a note to Dr. Doering as I found him a delightful fellow, and also he was extremely generous, and I enjoyed my visit with him from an American as well as African viewpoint.

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Thank you again for your kindness and forgive me for my tardiness in acknowledging it.

Yours very sincerely,

JJS/W

James Johnson Sweeney,
Director of the
Exhibition of African Art.

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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, 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
W. W. HOWELLS, M.A., ASSOCIATE IN PHYSICAL ANTHROPOLOGY

October 22, 1934

Mr. John J. Sweeney
Museum of Modern Art
11 W. 54th St.
New York City

Dear Mr. Sweeney:

Inclosed is the letter of introduction to Dr. Heinrich Doering of Munich. I hope he is able to help you in your work. He was assistant to Dr. Robert Lehman of the Berlin Museum and co-publisher of the "Art of Old Peru".

I also wrote a letter to Doering explaining, among other things, that you were going to visit him. I hope your German is in good shape as he speaks no English. I have always talked and corresponded in Spanish which we both speak equally badly.

If you think the letter unsatisfactory in any way, or if there is anything I can do to help you, please don't hesitate to let me know.

Sincerely yours,

Wendell C. Bennett

Wendell C. Bennett

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Chicago University

May 25, 1936

Mr. James G. Hodgson
The University of Chicago Libraries
Acquisition Department, Harper W-21
Chicago, Illinois

Dear Mr. Hodgson:

We have your letter of May 23rd and are glad to know that the African Negro Art Corpus ordered by you arrived safely.

Enclosed you will find a bill in duplicate for this Corpus.

Very truly yours,

Elisabeth Knodler
for Mr. Mabry

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Chicago, University of

The University of Chicago

The University of Chicago Libraries
Acquisition Department, Harper W-21
Chicago Illinois

May 25, 1936

1 set of 477	mounted AFRICAN NEGRO ART PHOTOGRAPHS in accordance with order 3979	$85.00
	shipping charges	2.47
		$87.47

Paid 6/2/36
Ck # 9-994

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The University of Chicago

The University Libraries

May 23, 1936

Knedler

The Museum of Modern Art
Att: Miss Elisabeth Knedler
11 West 53d Street
New York City

Dear Madam:

We have received African Negro Art Corpus which you sent us on our order 3979.

Mr. John Shapley, of the Department of Art of the University of Chicago, has not as yet told us anything about "receipt of delivery," but we had been holding the material pending the receipt of a bill from you, covering the shipment.

We should be pleased to have a duplicate bill as per instructions on our order blank as quickly as possible, as we wish to have this payment made from the 1935/36 budget.

Very truly yours,

James G. Hodgson

James G. Hodgson, Head
The Acquisition Department

JGH/B

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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May 22, 1936

The University of Chicago Libraries
Acquisition Department, Harper W-21
Chicago, Illinois

Gentlemen:

On May 5th we expressed to you the African Negro Art Corpus of 477 photographs together with an index of the photographs and a catalog of our exhibition of African Negro Art. This was in accordance with your order no. 3979 of July 17, 1935.

Also on May 5th, Mr. Mabry, the Executive Director of this Museum, wrote to Mr. John Shapley of the University's Department of Art that the Corpus was being sent, and he enclosed a receipt of delivery which was to be signed and returned to us upon its arrival. To date we have not received this receipt.. Will you please investigate the matter for us? If the Corpus has been received, have the receipt mailed to us immediately. If it has not been received, please notify us at once so that we may consult the Express Company as to the reason for the delay.

Very truly yours,

Elisabeth Knedler
for Mr. Mabry

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

May 22, 1936

Dear Mr. Shapley:

On May 5th we expressed to the University of Chicago Libraries, Acquisition Department, Harper W-21 the African Negro Art Corpus of 477 photographs together with an index of the photographs and a catalog of our exhibition of African Negro Art. This was in accordance with order no. 3279 of July 17, 1935 sent to us by the University Libraries.

On the same day, May 5th, Mr. Mabry wrote to you that the Corpus was being sent, and he enclosed a receipt of delivery which was to be signed and returned to us upon its arrival. To date we have not received this receipt. Will you please investigate the matter for us? If the Corpus has been received, have the receipt mailed to us immediately. If it has not been received, please notify us at once so that we may consult the Express Company as to the reason for the delay.

Sincerely yours,

Elisabeth Knedler
for Mr. Mabry

Mr. John Shapley
University of Chicago
Department of Art
976 E. 60th Street
Chicago, Illinois

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

May 5, 1936.

Dear Mr. Shapley:

We are sending you today by express the completed Photographic Corpus of African Negro Art. As I wrote to you last spring the preparation of this Corpus was made possible through a grant to the Museum of Modern Art from the General Education Board. The University of Chicago is one of the five educational institutions to which we were able to offer this Corpus at the nominal price of $85.

I hope you will be pleased with the photographs. The photographer, Walker Evans, and our Museum staff have given great care to their preparation. Mr. Evans spent several months photographing the objects some of which were photographed many times. There are 477 photographs in four portfolios accompanied by an index. I believe they will be a valuable addition to your library.

Enclosed you will find our bill.

Very truly yours,

Mr. John Shapley,
University of Chicago,
Department of Art,
976 E. 60 Street,
Chicago, Ill.

Enc.
TDM:lf
P.S. Instead of being enclosed in the letter the bill will follow. Please sign and return the enclosed receipt. TDM

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XXXXXXXX

RECEIPT OF DELIVERY

XXXXXXXXXX Mr. John Shapley
University of Chicago, Dept. of Art
976 E. 60 St.,Chicago,Ill.

XXXXXXXXXX May 1936

We have received in good condition a set of the Photographic Corpus of African Negro Art in four portfolios with index.

Signed_____

Executive Director

TDM:lf

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	39.2

Chicago, Ill., 4-20-36

Please REPORT at your earliest convenience on the following orders:

3979 Corpus of African Negro Art. 1935

Please advise if you cannot supply.

Very Respectfully, THE UNIVERSITY OF CHICAGO LIBRARIES
Acquisition Department, Harper W-21
Per Hodgson

Chicago, Ill.

Gentlemen:

Owing to the extraordinary amount of work which has been involved in preparing the Photographic Corpus of African Negro Art and which we did not foresee at the time of announcement we have been delayed in the completion of the Corpus. However we hope to be able to supply you with the Corpus within the next thirty days.

Very truly yours,

Executive Director

TDM:lf

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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April 23, 1956.

The University of Chicago Libraries,
Acquisition Department, Harper W-21,
Chicago, Ill.

Gentlemen:

Owing to the extraordinary amount of work which has been involved in preparing the Photographic Corpus of African Negro Art and which we did not foresee at the time of announcement we have been delayed in the completion of the Corpus. However we hope to be able to supply you with the Corpus within the next thirty days.

Very truly yours,

Executive Director

TDM:lf

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The University of Chicago

The University Libraries

CHICAGO, ILLINOIS 7-17-35

The Museum of Modern Art November 20, 1935.

11 W. 53rd St.

New York City

GENTLEMEN:

PLEASE SUPPLY THE ITEMS LISTED ON THE ACCOMPANYING INVOICE MAILED IN DUPLICATE IF DOMESTIC, AND IN TRIPLICATE IF FOREIGN, AND BEARING THE NUMBER OF THIS ORDER. CORRESPONDENCE SHOULD MENTION THIS NUMBER.

3979

Corpus of

Dear Mr. Shapley:

I am writing to explain to you the delay in our delivery of the African Negro Art Photographic Corpus. We hope to have these sets finished so that we may send them to you early in January, perhaps sooner. Walker Evans, the well known photographer, has spent months on these photographs and the result, in my opinion, is unsurpassed in contemporary photography.

The number of photographs in each set will probably be between 495 and 500. Please be assured that we shall deliver the set to you at the earliest possibility.

Very truly yours,

Mr. John Shapley,
The University of Chicago,
Department of Art,
976 E. 60th St.,
Chicago, Ill.

TDM:lf

VERY TRULY

THE UNIVERSITY OF CHICAGO LIBRARIES

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The University Libraries

TELEPHONE MIDWAY 0800

CHICAGO, ILLINOIS 7-17-35

The Museum of Modern Art

11 W. 53rd St.

New York City

GENTLEMEN:

PLEASE SUPPLY THE FOLLOWING, ACCOMPANIED BY INVOICE MAILED IN DUPLICATE IF DOMESTIC, IN TRIPLICATE IF FOREIGN, AND BEARING THE NUMBER OF THIS ORDER (CORRESPONDENCE SHOULD MENTION THIS NUMBER):

ORDER No.

3979 Corpus of African Negro Art. Prepared by the Museum of Modern Art. 1935. $85.00

Mark bill in duplicate and label with ORDER NUMBER.

VERY TRULY,

THE UNIVERSITY OF CHICAGO LIBRARIES

f

PER

ADDRESS Order Division
W 21 Harper Memorial Library

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~~Fitz~~. Chic.

The University of Chicago

Department of Art

975 East 60th Street

May 18, 1935.

Dear Mr Maloy,

Referring to your correspondence with my secretary Mr. Talsigle I am writing to request you to record our Department among those subscribing for the corpus of African Negro Art. As we offer a course in Primitive Art (and even have the satisfaction of a negro student interested now and then) the photographs will be very valuable to us. We appreciate that the corpus at the subscription price set is a gift to those who take it, and we beg you to extend our thanks to the Museum, and to the General Education Board that has made the opportunity possible.

In due course a formal order will go through to you through our purchasing department. Meanwhile I believe you will wish to have word that we desire the material.

Faithfully yours, John Shapley

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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~~Fitz~~. Chic.
Brec ↑

July 12, 1935.

Dear Mr. Shapley:

In your letter of May 18th you stated that a formal order would come to us from your purchasing department for the Corpus of African Negro Art at the subscription price of $85 made possible by the General Education Board grant.

We hope to make delivery of these sets in September and I should appreciate having a confirmation from your purchasing department as soon as possible.

Very truly yours,

Executive Director

Mr. John Shapley,
The University of Chicago,
Department of Art,
976 E. 60th St.,
Chicago, Ill.

TDM:lf

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The University of Chicago
Department of Art
975 East 60th Street

African Corpus

May 16, 1935.

Dear Mr. Tschaegle:

In reply to your letter of May 9th, the African Negro Art corpus of photographs is planned to include from 450 to 475 photographs. The photographs will be 8x10", or larger, mounted on sheets 10x12", or larger. There will be an index and descriptive matter insofar as we are able to acquire it from experts now working on the material.

The Chicago Art Institute has written to inquire about this corpus also. Perhaps if the University of Chicago finds itself unable to take one of these sets the Institute might take it instead. The Museum of Modern Art is anxious only that Chicago secure one of the five sets available at the price made possible by the General Education Board grant.

I should appreciate receiving word from you as soon as possible.

Sincerely yours,

Executive Director

Mr. Robert Tschaegle,
The University of Chicago,
Department of Art,
Chicago, Ill.

TDM:lf

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The University of Chicago

Department of Art

975 East 60th Street

May 9, 1935

Mr Thomas Dabney Mabry,Jr.
Executive Secretary
The Museum of Modern Art
11 West 53rd Street
New York, N.Y.

Dear Mr Mabry:

I am sorry to have to ask still more questions before we can give you an answer about the possibility of our ability to order a set of the African Negro Corpus. We seem to have mislaid the original prospectus. What we would like to know is just how many sheets there are in the set?

If you will kindly forward this information I will try to have our decision conveyed to you at once so that you will not be inconvienced should we have to forfeit our opportunity.

Faithfully yours,

Robert Tschaegle

Robert Tschaegle

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The University of Chicago

Department of Art

[illegible] East 60th Street

May 7, 1935.

Dear Mr. Tschaegle:

Thank you for your letter of April 30th.

We will have five sets of the African Negro Art Corpus for distribution to American institutions. Our desire is to place them at a few strategic points throughout the country where they might be of the greatest service. Under the grant which made this work possible we have these sets, which are available at the following prices: unmounted $50.; mounted $85. The size will be 8x10" or larger, mounted on sheets 10x12"

We will be happy for the University of Chicago to have one of these sets. Insomuch as there are only a few sets available, we should like to have word from you at your earliest convenience so that we may offer them to other universities should you be unable to use one.

Very truly yours,

Executive Director

Mr. Robert Tschaegle,
The University of Chicago,
Department of Art,
Chicago, Ill.

TDM:lf

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The University of Chicago

Department of Art

975 East 60th Street

April 30, 1935

Curator
Museum of Modern Art
11 West 53rd Street
New York, New York

Dear Sir:

I am writing to you in regard to the Museum's announcement released on Saturday April 27. We note with considerable interest that you expect to have a few copies for distribution to universities of the Corpus of African Negro Art. Would you kindly imform us what the fee will be; should we be fortumate enough to get an addition to our library appropriation it might be possible that we could aquire a set for this department.

Sincerely yours,

Robert Tschaegle

Robert Tschaegle
Secretary

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Clarke

#39

January 10, 1935

Louis Clarke, Esq.,
Cambridge Ethnological Museum,
Cambridge University,
Cambridge, England.

Dear Mr. Clarke,

Recently when I was in England, on a mission for the Museum of Modern Art in New York City, arranging loans for an exhibition of African Negro Art, to be held this spring, at that Museum, Professor Seligman of Oxford mentioned a fine Negro mask in your collection. Also, Mr. Mansfield Forbes of Clare College spoke to me regarding your collection, with which I was only familiar in its pre-Colombian American character.

During my stay on the Continent, I was fortunate in enlisting the co-operation of most of the important Ethnographical Museums for our exhibition, including among them the Musee du Congo Belge at Tervueren, the Museum für Völkerkunde of Berlin, those of Leipzig, Munich, Frankfurt, Hamburg, Lubeck, Darmstadt and the Trocadero in Paris. Also, the collaboration of the leading private collectors of France and Belgium.

We are anxious to make the forthcoming exhibition one of the most important loan exhibitions in this field yet held. And the international support which we have already been assured promises well toward such a result.

The Museum of Modern Art would be extremely honored in the privilege of including your name among its collaborators, in this exhibition

The mask to which I refer is one which Professor Seligman described as having "heavily carved eyebrows".

The Museum of Modern Art naturally bears all expenses of packing, shipping and insurance during the period of the loans. Insurance coverage is complete against all risks, wall to wall, with

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Alfred H. Barr, Jr.

Executive Director:
Alan R. Blackburn, Jr.

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A Conger Goodyear

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Mrs. John D. Rockefeller, Jr.

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The Lord Duveen of Millbank
Philip Goodwin
Mrs. Charles S. Payson
Duncan Phillips
Nelson A. Rockefeller
Mrs. Rainey Rogers
Mrs. Charles C. Rumsey
Paul J. Sachs
Mrs. John S. Sheppard
Edward M. M. Warburg
John Hay Whitney

The Museum of Modern Art

11 West 53rd Street, New York, N. Y. *Telephone:* CIrcle 7-7470 *Cable Address:* Modernart

Department of Architecture: Philip Johnson, *Chairman*

Lloyds of London, based on the valuation specified by the lender. In order to expedite the insurance coverage, we are requesting that lenders submit, as early as possible, their valuations, with a detailed description of the objects loaned, dimensions, likewise region of provenance, etc., both for identification with the insurance company and for the documentation of the catalog.

Also, should a photograph be available, we would deeply appreciate having a copy of it with the written description, insomuch as many of the objects will not reach New York in time to have them photographed here for reproduction, in the catalog, which must go to press considerably in advance of the exhibition's opening.

Our shipper is Messrs. Gander and White, Norway House, #21/24 Cockspur Street, London S. W. 1, (England). We will gladly get in touch with them to arrange transportation from Cambridge to London. Or, if there are reliable packers and forwarders in Cambridge, whom you can recommend, we would be very pleased to work with them.

I trust you will pardon the length of this letter, but I am extremely anxious that the Museum may have the privilege of including your mask in our exhibition, and thanking you for your consideration, I am

Very truly yours,

James Johnson Sweeney
Director of the Exhibition
of African Negro Art

JJS/z

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	MoMA Exhs.	39.2

Courtauld Inst.

C

#1-39

June 12, 1935

UNIVERSITY OF LONDON
COURTAULD INSTITUTE OF ART
20 PORTMAN SQ., LONDON W.1

The Courtauld Institute of Fine Arts
Portman Square
London W. 1., England

Gentlemen:

In Mr. Barr's absence abroad I am writing to tell you that in about a week we will ship your African Mask to Messrs. Gander & White with instructions to deliver to you.

I want to take this opportunity to thank you again for your generous loan to our Exhibition of African Negro Art.

Enclosed is a receipt. We shall appreciate your signing and returning it to the Museum when your Mask has reached you safely.

Very sincerely yours,

Executive Director

Secretary.

Alfred H. Barr Esq.,
Museum of Modern Art.

Would you be so kind as to return the mask therefore at the end of the New York Exhibition?

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1280 WESTERN UNION
THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE
THE QUICKEST, SUREST AND SAFEST WAY TO SEND MONEY IS BY TELEGRAPH OR CABLE

C Courtauld Inst

UNIVERSITY OF LONDON
COURTAULD INSTITUTE OF ART
20 PORTMAN SQ., LONDON, W.1
WELBECK 1388-9
(2 LINES).

24th April 1935.

Dear Sir,

You will by now have received our cable sending our profound regrets that the Home House Trustees cannot see their way to lending the Negro Mask, as the risk of travelling about is considerable.

Professor Constable, the Director of this Institute and also a Trustee, is extremely sorry to cause you this inconvenience, and hopes you will understand that the utmost precaution has to be taken of the works of art bequeathed by the late Professor Roger Fry, as these are Trust property. Travel undoubtedly often causes harm to works of art.

Yours very sincerely,

A B V. Drew

Secretary.

Alfred H. Barr Esq.,
Museum of Modern Art.

Would you be so kind as to return the mask therefore at the end of the New York Exhibition?

London W.1, England

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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April sixth
35

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE 1280

CLASS OF SERVICE

This is a full-rate Cablegram unless its deferred character is indicated by a suitable sign preceding the address.

WESTERN UNION CABLEGRAM

R. B. WHITE, PRESIDENT · NEWCOMB CARLTON, CHAIRMAN OF THE BOARD · J. C. WILLEVER, FIRST VICE-PRESIDENT

SIGNS	
	Full-Rate Cablegram
LC	Deferred Cablegram
NLT	Cable Night Letter
	Ship Radiogram

Received at 40 Broad St. (Central Cable Office), New York, N. Y. 1935 APR 23 PM 11 13 ALWAYS OPEN

48D LONDON 41 23

NLT BARR MUSEUM OF MODERN ART
11 WEST 53 STREET NEWYORK.

DEEPLY REGRET HOME HOUSE TRUSTEES UNABLE TO SANCTION FURTHER LOAN AFRICAN MASK FOR TOUR OF U S A STOP KINDLY ARRANGE RETURN OF MASK AT END OF NEWYORK EXHIBITION.

COURTAULD.

THE QUICKEST, SUREST AND SAFEST WAY TO SEND MONEY IS BY TELEGRAPH OR CABLE

London W.1, England

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	MoMA Exhs.	39.2

sixth
35

UNIVERSITY OF LONDON
COURTAULD INSTITUTE OF ART
20 PORTMAN SQ., LONDON, W.1
WELBECK 1388-9
(2 LINES).

18th April 1935.

Dear Sir,

Your letter of the 6th asking for the further loan of the Mask from the Roger Fry Collection arrived today. Unfortunately the Director and all the Trustees are out of London for the Easter vaction. I have sent the letter on to the Director, and hope to have a reply in a few days. But I am not sure if we shall have time to give you an answer by May 1st, though I hope to do so.

Yours very truly,

A.B.V. Drew

Secretary.

Alfred H.Barr Esq.,
Museum of Modern Art,
11 West 53rd Street, N.Y.

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London W.1, England

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	39.2

April sixth
19 35

Dear Sirs:

The Exhibition of African Negro Sculpture has been a great success. Within two weeks, over 15,000 people have visited the exhibition. There has been great enthusiasm among collectors and critics and the general public. Our Trustees feel that Mr. James Johnson Sweeney has accomplished a magnificent task.

So great has been the interest in the exhibitionthat we have had requests from no less than six museums in other American cities for a selection from the exhibition. Cleveland, Chicago, Milwaukee, San Francisco, Manchester and St. Louis are among the most active in their interest in art. In order to make propaganda for the appreciation of African Negro Art we propose to send a group of fine objects from the exhibition to these museums in 1935-1936.

We wish to borrow for this tour the excellent British East African Mask from the Tanganyika Lake district, a bequest of Roger Fry's to your collection. We will insure this item at the valuation listed on our receipt of March 29th. The tour will close in May 1936.

I cannot say how much the museums and the publics of these cities, as well as our Trustees will appreciate this representative loan from your collection. May I ask you to assure me as soon as you can that we may count on your generosity? We hope to have your answer before May first.

Very sincerely yours,

The Directors
The Courtauld Institute of Fine Arts
Portman Square
London W.1, England

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UNIVERSITY OF LONDON
COURTAULD INSTITUTE OF ART
20 PORTMAN SQ. LONDON W.1

May 28, 1935

Mr. F. J. B. Watson
Registrar, Courtauld Institute of Art
20 Portman Square
London, W. 1

Dear Mr. Watson:

I am extremely sorry that your letter of April 25th to Mr. Sweeney was mislaid, and so failed to be answered until now.

Our measurements of the Negro mask which the Institute has lent to our African Exhibition are as follows:

Height 24 inches (tip of chin to top of head)
Width 15 inches
Depth 13 inches

I am sorry that you have been inconvenienced by not having these measurements for your Catalogue, and hope that they do not arrive too late to be of any service.

Very sincerely yours,

Assistant to the Director

F. J. B. Watson
Registrar.

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UNIVERSITY OF LONDON
COURTAULD INSTITUTE OF ART
20 PORTMAN SQ., LONDON, W.1
WELBECK 1388-9
(2 LINES).

25th April 1935.

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

Dear Sir,

Owing to the fact that I sent the Negro Mask to you immediately on receiving it from the executors of the late Roger Fry, I have no measurements to put in our Catalogue. I should therefore be most grateful if you could let me have these.

At the same time perhaps you would let me have a copy of the Catalogue of the Exhibition so that I can put it in the Library here.

Yours faithfully,

F. J. S. Watson

Registrar.

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Courtauld

May 4, 1935

Dear Mr. Courtauld:

I enclose a copy of our recent Bulletin with an illustration of the Roger Fry Tanganyika Mask lent to our exhibition of African Negro Art by the Courtauld Institute.

This mask has been given a wall to itself and dominates one floor of the exhibition. We appreciate more than we can say the generous action of the Institute in lending it.

With kindest regards, I am

Very sincerely yours,

Samuel Courtauld, Esq.
20 Portman Square
London, England

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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May 4, 1935

Courtauld Institute of Fine Arts
Portman Square
London, England

Gentlemen:

We were, of course, much disappointed that the Institute could not continue its loan of the Roger Fry Tanganyika Mask. We have just reproduced it in our Bulletin, a copy of which I enclose. If we had had a photograph in time it would, of course, have been included among the catalog reproductions.

I want to say again how much we appreciate the courtesy of the Institute.

Very sincerely yours,

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	39.2

Courtauld

The Museum of Modern Art

#39

March 28, 1935

The Courtauld Institute of Fine Arts
Portman Square
London W. 1, England

Dear Sirs:

Permit me to thank you on behalf of the President and Trustees of the Museum of Modern Art and Mr. Barr, its Director, as well as myself, for your generosity in lending us your Mask for the current exhibition of African Negro Art at the Museum.

The reception accorded this Exhibition has already assumed exceptional proportions. And we are particularly happy as the basis of this general interest is evidently the quality of the Exhibition. So allow me to thank you again personally for your kindness and at the same time to enclose a receipt for your Mask.

I am

Very sincerely yours

James Johnson Sweeney
Director of the Exhibition
of African Negro Art

Enc.

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Art

Modernart

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Alfred H.

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A. Conger

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Mrs. John

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The Lord
Philip Go
Mrs. Cha
Duncan P
Nelson A.
Paul J. Sa
Mrs. John
Edward M
John Hay

37, GREAT CUMBERLAND PLACE, W.1.

PADDINGTON 2588.

TELEGRAMS ANTEAKAN, LONDON.

February 2.1935.

Courtauld Institute of Fine Arts
40 Portman Sq.
London, W.1

Mr. James Johnson Sweeney,
11 West 53d Street,
New York, N.Y.

Dear Mr. Sweeney,

I am glad to be able to tell you that I have secured the large mask for your exhibition. The late Mr. Roger Fry left it to the Courtauld Institute, and the Director asks that it may appear in the catalogue as loaned by the Courtauld Institute of Fine Arts, from the Roger Fry bequest.

The mask, which is of cedar-wood, is 21 inches in height, and comes from the Tanganyka Lake district, and is a very old piece. I enclose a rather poor photograph - the only one that there is, but it may be of use.

With kind regards,

Yours sincerely,

Sydney Janis.

9035 171 Street
Jamaica, New York

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Crum

The Museum of Modern Art

11 West 53rd Street, New York, N. Y. *Telephone:* CIrcle 7-7470 *Cable Address:* Modernart

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Alfred H. Barr, Jr.

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Philip Goodwin
Mrs. Charles S. Payson
Duncan Phillips
Nelson A. Rockefeller
Paul J. Sachs
Mrs. John S. Sheppard
Edward M. M. Warburg
John Hay Whitney

C

#39

March 28, 1935

Dear Mr. Crum:

Gallery talks on the Exhibition of African Negro Art will be given by Miss Fantl on April 3rd at 4 p.m.; April 4th at 11 a.m., 7:30 p.m. and 8:45 p.m.; April 9th at 1 p.m.; May 1st at 4 p.m. Several of these talks are for teachers so you should present this letter to the man at our entrance desk so that you may be admitted to the talk without question.

I hope you will be able to come.

Sincerely yours,

Alfred H. Barr, Jr.

Mr. Henry H. Crum
9035 171 Street
Jamaica, New York

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March 28, 1935

Dear Mr. Crum:

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I hope you will be able to come.

Sincerely yours,

Mr. Henry H. Crum
9035 171 Street
Jamaica, New York

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	MoMA Exhs.	39.2

Dartmouth College

DARTMOUTH COLLEGE
HANOVER, N.H.
Baker Memorial Library

June 3, 1936

Librarian
Richard L. Goodrich

Assistant Librarians
Harold G. Rugg
Elsa P. Adams
William H. McCarter

Dear Mr. McCarter:

The catalog of our African Negro Art exhibition which was sent to the Baker Memorial Library together with the Photographic Corpus of African Negro Art is a copy to which the purchase of the Corpus automatically entitles the Library. It is a gift.

Sincerely yours,

Elisabeth Knedler
Assistant

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

Gentlemen:

We received with our shipment of Evans', "African Negro Art", a copy of Sweeney's, "African Negro art". We already have a copy of this book in the library which we received on our continuation order of December 17th, 1930 for "Museum of Modern Art Catalogs".

Kindly advise whether this book was sent as a gift or if we should charge your order for Evans', "Afr[illegible]

Very truly yours,

William H. McCarter

LCL Assistant Librarian.

Mr. William H. McCarter
Baker Memorial Library
Dartmouth College
Hanover, New Hampshire

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DARTMOUTH COLLEGE
HANOVER, N.H.
Baker Memorial Library

Librarian
Nathaniel L. Goodrich

Assistant Librarians
Harold G. Rugg
Ellen F. Adams
William H. McCarter

June 1, 1936.

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

Gentlemen:

We received with our shipment of Evans', "African Negro Art", a copy of Sweeney's, "African Negro Art". We already have a copy of this book in the library which we received on our continuation order of December 17th, 1930 for "Museum of Modern Art Catalogs".

Kindly advise if this copy was sent as a gift or if included with our order for Evans', "African Negro Art."

Very truly yours,

William H. McCarter
2 II

LOL Assistant Librarian.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	39.2

Library of Dartmouth College
Hanover
New Hampshire

May 28, 1936

In accordance with order of November 15,1936

1 set of 477	mounted AFRICAN NEGRO ART PHOTOGRAPHS	$160.00
	shipping charges	1.65
		$161.65

Paid 6/19/36
ch # 18629

The Museum of Modern Art

11 West 53rd Street, New York, N. Y.

Telephone: Circle 7-8470
Cable Address: Modernart

May 1936

BOOKED TO HERTZEL

Mr. Nathaniel L. Goodrich, Librarian
Dartmouth College
Baker Memorial Library
Hanover, N. H.

We have received in good condition a set of the Photographic Corpus of African Negro Art in four portfolios with index.

Signed _____

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	39.2

~~No.~~

The Museum of Modern Art

11 West 53rd Street, New York, N. Y.

Telephone: CIrcle 7-7471
Cable Address: Modernart

RECEIPT OF DELIVERY

~~Sold to~~

Mr. Nathaniel L. Goodrich, Librarian
Dartmouth College
Baker Memorial Library
Hanover, N. H.

~~Terms are net~~

May 1936

We have received in good condition a set of the Photographic Corpus of African Negro Art in four portfolios with index.

Signed _____

Mr. Nathaniel L. Goodrich, Librarian,
Dartmouth College,
Baker Memorial Library,
Hanover, N. H.

Enc.
TDM:lf

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	39.2

Dartmouth

May 15, 1936.

Dear Mr. Goodrich:

We are sending you today by express the completed Photographic Corpus of African Negro Art for Dartmouth College. As you know the preparation of this Corpus was made possible through a grant to the Museum of Modern Art from the General Education Board.

I hope you will be pleased with the photographs. The photographer, Walker Evans, and our Museum staff have given great care to their preparation. Mr. Evans spent several months photographing the objects some of which were photographed many times. There are 477 photographs in four portfolios accompanied by an index. I believe they will be a valuable addition to the library of Dartmouth College. Our bill for $160.00 is going to you under separate cover.

Please sign and return the enclosed receipt.

Very truly yours,

Mr. Nathaniel L. Goodrich, Librarian,
Dartmouth College,
Baker Memorial Library,
Hanover, N. H.

Enc.
TDM:lf

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	39.2

April 23, 1936.

Dear Mr. Goodrich:

Owing to the extraordinary amount of work which has been involved in preparing the Photographic Corpus of African Negro Art and which we did not foresee at the time of announcement we have been delayed in the completion of the Corpus. However we hope to be able to supply you with the Corpus within the next thirty days.

Very truly yours,

Executive Director

Mr. Nathaniel L. Goodrich, Librarian
Dartmouth College
Baker Memorial Library
Hanover, N. H.

TDM:lf

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	39.2

November20, 1935.

Dear Mr. Goodrich:

I am writing to explain to you the delay in our delivery of the African Negro Art Photographic Corpus. We hope to have these sets finished so that we may send them to you early in January, perhaps sooner. Walker Evans, the well known photographer, has spent months on these photographs and the result, in my opinion, is unsurpassed in contemporary photography.

The number of photographs in each set will probably be between 495 and 500. Please be assured that we shall deliver the set to you at the earliest possibility.

Very truly yours,

Mr. Nathaniel L. Goodrich, Librarian,
Dartmouth College,
Baker Memorial Library,
Hanover, N. H.

TDM:lf

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	MoMA Exhs.	39.2

Dartmouth
Hanover
Bee

DARTMOUTH COLLEGE
HANOVER, N. H.
Baker Memorial Library

November 15th, 1935

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

Gentlemen:

Please send the following to the LIBRARY of DARTMOUTH COLLEGE, with bill in duplicate, and according to the instructions on the back of this order:

Please send the following:

New York. Museum of Modern Art --Negro Sculpture. Photographed by Walker Evans. 1935.

NATHANIEL L. GOODRICH, *Librarian*

By Irene L. Crosby

EPB

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	39.2

too late except at an advanced price

Mr Mabry -

Mr Packard has ordered a set of the African Art photos for Dartmouth. Shall I let Walker know or is it too late?

A

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	39.2

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

1201-S

CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable symbol above or preceding the address.

WESTERN UNION (22)

R. B. WHITE, PRESIDENT — NEWCOMB CARLTON, CHAIRMAN OF THE BOARD — J. C. WILLEVER, FIRST VICE-PRESIDENT

SYMBOLS
DL = Day Letter
SER = Serial
NM = Night Message
NL = Night Letter
CDE = Code Cable
LC = Deferred Cable
NLT = Cable Night Letter
Ship Radiogram

The filing time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination.

Received at 36 East 52nd Street, New York, N. Y.

1935 OCT 30 PM 4 26

NAB270 10 XC=HANOVER NHAMP 30 355P

ARTEMAS PACKARD,CARE MUSEUM OF MODERN ART=

:11 WEST 53 ST=

MINUTES IN TRANSIT	
FULL-RATE	DAY LETTER

UPON RECONSIDERATION GOODRICH AND DEPARTMENT WANT EVANS NEGRO SCULPTURE PHOTOGRAPHS=

:JERRY.

XC No other Telegraph office where this message originated

ONLY WESTERN UNION can carry your answer back by TELEGRAPH. . Quickly, accurately

4162

THE QUICKEST, SUREST AND SAFEST WAY TO SEND MONEY IS BY TELEGRAPH OR CABLE

I cannot say how much the museums and the publics of these cities, as well as our Trustees, will appreciate these representative loans from your collection. May I ask you to assure me as soon as you can that we may count on your generosity? We hope to have your answer before May first.

With kindest regards,

Very sincerely yours,

M. Andre Derain
5 rue des Douaniers
Paris 12, France

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 39.2

Charge to the account of MUSEUM OF MODERN ART 11 WEST 53 STREET NEW YORK $

1228 A

CLASS OF SERVICE DESIRED			
DOMESTIC		CABLE	
TELEGRAM		FULL RATE	
DAY LETTER		DEFERRED	
NIGHT MESSAGE		NIGHT LETTER	
NIGHT LETTER		SHIP RADIOGRAM	

Patrons should check class of service desired; otherwise message will be transmitted as a full-rate communication.

WESTERN UNION

R. B. WHITE, PRESIDENT — NEWCOMB CARLTON, CHAIRMAN OF THE BOARD — J. C. WILLEVER, FIRST VICE-PRESIDENT

CHECK

ACCT'G INFMN.

TIME FILED

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

ANDRE DERAIN

5 RUE DES DOUANIERS

PARIS 12 FRANCE

MAY 16, 1935

#39

HAVE NO ANSWER LETTER APRIL SIXTH REQUESTING EXTENSION LOANS AFRICAN OBJECTS WE INSURE FULLY FOR PROPAGANDA TOUR CLEVELAND CHICAGO SANFRANCISCO SAINTLOUIS BALTIMORE UNTIL MAY 1936 STOP LEIPZIG TROCADERO LUBECK FRANKFORT MUSEUMS RATTON SELIGMAN VONDERHEYDT RUBENSTEIN ETCETERA ETC. LENDING STOP PLEASE CABLE CONSENT COLLECT STOP EXHIBITION GRAND SUCCESS NEW YORK REGARDS BARR MODERNART

WESTERN UNION GIFT ORDERS ARE APPROPRIATE GIFTS FOR ALL OCCASIONS.

I cannot say how much the museums and the publics of these cities, as well as our Trustees, will appreciate these representative loans from your collection. May I ask you to assure me as soon as you can that we may count on your generosity? We hope to have your answer before May first.

With kindest regards,

Very sincerely yours,

M. Andre Derain
5 rue des Douaniers
Paris 12, France

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	39.2

Derain

Charge to the account of ~~Museum, 11 West 53~~ $

1228 A.

CLASS OF SERVICE DESIRED			
DOMESTIC		CABLE	
TELEGRAM		FULL RATE	
DAY LETTER		DEFERRED	
NIGHT MESSAGE		NIGHT LETTER	
NIGHT LETTER		SHIP RADIOGRAM	

Patrons should check class of service desired; otherwise message will be transmitted as a full-rate communication.

WESTERN UNION

R. B. WHITE, PRESIDENT
NEWCOMB CARLTON, CHAIRMAN OF THE BOARD
J. C. WILLEVER, FIRST VICE-PRESIDENT

CHECK
ACCT'G INFMN.
TIME FILED

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

NLT ERNEST BRUMMER
126 Rue Faubourg St. Honoré
Paris

Feb. 7, 1935

HAVE RECEIVED NO INSURANCE VALUATIONS FROM DERAIN COULD YOU GET AND SEND NEXT BOAT.

SWEENEY. MODERNART

by Miller

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

close in May 1936.

I cannot say how much the museums and the publics of these cities, as well as our Trustees, will appreciate these representative loans from your collection. May I ask you to assure me as soon as you can that we may count on your generosity? We hope to have your answer before May first.

With kindest regards,

Very sincerely yours,

M. Andre Derain
5 rue des Douaniers
Paris 12, France

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	39.2

April sixth
19 35

Dear M. Derain:

The Exhibition of African Negro Sculpture has been a great success. Within two weeks, over 15,000 people have visited the exhibition. There has been great enthusiasm among collectors and critics and the general public. Our Trustees feel that Mr. James Johnson Sweeney has accomplished a magnificent task.

So great has been the interest in the exhibition that we have had requests from no less than six museums in other American cities for a selection from the exhibition. Cleveland, Chicago, Milwaukee, San Francisco, Manchester and St. Louis are among the most active in their interest in art. In order to make propaganda for the appreciation of African Negro Art, we propose to send a group of fine objects from the exhibition to these museums in 1935-1936.

We wish to borrow for this tour the following objects from your collection:

Cat.no.	Title
2	French Sudan figure, wood, 35" high
458	Belgian Congo polychrome mask, wood, 11½" high

We will insure each of these objects according to the valuation listed on our receipt of March 29th. The tour will close in May 1936.

I cannot say how much the museums and the publics of these cities, as well as our Trustees, will appreciate these representative loans from your collection. May I ask you to assure me as soon as you can that we may count on your generosity? We hope to have your answer before May first.

With kindest regards,

Very sincerely yours,

M. Andre Derain
5 rue des Douaniers
Paris 12, France

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	39.2

March 28, 1935

M. Andre Derain
5 rue des Douaniers
Paris XII, France

Dear Monsieur Derain:

Permit me to thank you on behalf of the President and Trustees of the Museum of Modern Art and Mr. Barr, its Director, as well as myself, for your generosity in lending us your objects for the current exhibition of African Negro Art at the Museum.

The reception accorded this Exhibition has already assumed exceptional proportions. And we are particularly happy as the basis of this general interest is evidently the quality of the Exhibition, to which your loans have been an interesting contributing factor.

So allow me to thank you again personally for your kindness and at the same time to enclose a receipt for your objects on loan.

I am

Very sincerely yours

James Johnson Sweeney
Director of the Exhibition
of African Negro Art

Enc.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	39.2

Derain

Hotel Frankfurter Hof Frankfurt am Main

Frankhof Grill mit Bar die beliebte Gaststätte

Offene und Flaschenweine • Biere vom Faß • Platten von RM. 1.50 an

André Derain

5 (7) rue des Douaniers

Paris

130

promised 4 - XII - 34

Sudan statuette (reproduced Basler)

French Congo polychrome mask (reprod Rotton)

Ogove river

1 ivory coast

Bronze with annamese top grease box

1 ivory coast

Bronze grease box.

Paris

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	39.2

October 22, 1934

Dear Monsieur Derain:

It is a pleasure to introduce to you Mr. James Johnson Sweeney, Director of the Exhibition of African Tribal Art which is to be shown at our Museum in the spring of 1935. Mr. Sweeney is now in Paris assembling the Exhibition.

As everyone knows the artistic value of primitive African art was discovered by painters (among whom you were the foremost).

We understand that you own some important African objects which Mr. Sweeney would like to examine.

May I say that the Trustees of our Museum and myself will appreciate any assistance you can give Mr. Sweeney.

Very sincerely yours,

M. Andre Derain
4 rue des Douaniers
Paris XIII, France

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	39.2

Derain

#39

Paris le 28 Mai 1936

Monsieur le Directeur

du Museum of Modern art

Je vous remercie beaucoup pour votre envoi du livre de dessins et de gravure je je vois de recevoir je trouve ce livre très beau et très complet

Recevez l'assurance de ma très haute considération

A Derain

Derain 5 rue de Douanier Paris 14e

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	39.2

Derain

May 11, 1936

Dear Monsieur Derain:

In Mr. Barr's absence I am writing to tell you that in about a week we will ship your five objects of African art to Messrs. de la Rancheraye and Company in Paris with instructions to deliver to you.

I want to take this opportunity to thank you again for your generous loan to our exhibition of African Negro Art.

Enclosed is a receipt. Will you kindly sign and return it to the Museum when your loans have reached you safely.

Very sincerely yours,

Executive Director

M. André Derain
5 rue des Douaniers
Paris XII, France

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	39.2

Dexter

January 26th #39

March 5, 1935

Mr. David Bar Jr.
Director, Modern Museum of Art
11 West 53rd Street,
New York City

Dear Mr. Bar:

Recently featured in Vanity Fair
an announcement
at the Modern
sculpture

Dear Mr. Dexter:

shot of
ey, the
try to
ongo.
hony
hotos
I picked up
Elsen pictured
figures sho
photo and I consider the head an
unusually good example of native work.

If you feel the loan of these
two figures would help to complete the
exhibition, I would be delighted to
accommodate you.

Very truly yours,

Richard S. Dexter

Mr. Richard S. Dexter
care Dollar S. S. Lines
604 Fifth Avenue
New York City

c/o Dollar S.S. Lines
604 Fifth Avenue

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	39.2

Dexter

February 26th #39

March 5, 1955

Mr. David Bar Jr.
Director, Modern Museum of Art
11 West 53rd Street
New York City

Dear Mr. Bar:

Read... [illegible] ...an announcem... ...pshot of ...at the Modern ...ney, the sculpture a... ...try to ...I picked up ...ongo. Elsen pointed ...many figures shown in the enclosed photographs and I consider the heads an unusually good example of native work.

If you feel the loan of these two figures would help to complete the exhibition, I would be delighted to accommodate you.

Mr. Richard S. Dexter
care Dollar S. S. Lines
604 Fifth Avenue
New York City

Yours,

Richard S. Dexter

Mr. Richard S. Dexter
c/o Dollar S.S. Lines
604 Fifth Avenue

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	39.2

Dexter

#39

March 5, 1935

Dear Mr. Dexter:

I have shown the snapshot of your two African things to Mr. Sweeney, the director of our Exhibition. He will try to see them.

Sincerely,

AB

Mr. Richard S. Dexter
care Dollar S. S. Lines
604 Fifth Avenue
New York City

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	39.2

February 26th

Mr. David Barr Jr.
Director, Modern Museum of Art
11 West 53rd Street,
New York City

Dear Mr. Barr:

Recently, I noticed in Vanity Fair an announcement of a coming exhibition at the Modern Museum of Art — African sculpture and masks.

I have a bit of africana which I picked up at Matadi, Belgian Congo. I am particularly fond of the two ebony figures shown in the enclosed photograph and I consider the head an unusually good example of native work.

If you feel the loan of these two figures would help to complete the exhibition, I would be delighted to accommodate you.

Sincerely yours,

Richard S. Dexter

c/o Dollar S.S. Line
604 Fifth Avenue,

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 39.2

Dillard University

Dillard University

No. XXXXXXXX

The Museum of Modern Art

11 West 53rd Street, New York, N. Y.

Telephone: CIrcle 7-7471
Cable Address: Modernart

RECEIPT OF DELIVERY

Sold to XXXXXX

Mr. Horace M. Bond, Dean
Dillard University
New Orleans, La.

XXXXXXXXXXXXXX

MAY 1936

We have received in good condition a set of the Photographic Corpus of African Negro Art in four portfolios with index and catalogue of the exhibition.

Signed Horace Mann Bond

Dillard University,
New Orleans, La.

TDM:lf
P.S. Please sign and return the enclosed receipt.
T.D.M.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	39.2

Dillard University

May 5, 1936.

Dear Mr. Bond:

We are sending you today by express the completed Photographic Corpus of African Negro Art. As I wrote to you last spring this gift to Dillard University was made possible through a grant to the Museum of Modern Art from the General Education Board. Dillard University is one of the six Negro colleges to receive the set of photographs.

I hope you will be pleased with the photographs. The photographer, Walker Evans, and our Museum staff have given great care to their preparation. Mr. Evans spent several months photographing the objects some of which were photographed many times. There are 477 photographs in four portfolios accompanied by an index as well as a catalogue of our original exhibition. I believe they will be a valuable addition to your library.

My kindest regards to you and Mrs. Bond. If you ever get to New York please come in to see me.

Sincerely,

Mr. Horace M. Bond, Dean,
Dillard University,
New Orleans, La.

TDM:lf
P.S. Please sign and return the enclosed receipt.

T.D.M.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	39.2

April 23, 1936.

Dear Mr. Bond:

Owing to the extraordinary amount of work which has been involved in preparing the Photographic Corpus of African Negro Art and which we did not foresee at the time of announcement we have been delayed in the completion of the Corpus. However we hope to be able to supply you with the Corpus within the next thirty days.

Very truly yours,

Executive Director

Mr. Horace M. Bond, Dean,
Dillard University
New Orleans, La.

TDM:lf

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	39.2

New Orleans

African Photos
✓
Free

DILLARD UNIVERSITY
NEW ORLEANS

October 21, 1935.

Dear Mr. Bond:

Thank you for your letter of October 17th.

I am sorry not to have written you that we have delayed in the preparation of the set of photographs of African Negro Art. We hope to have these sets finished so that we may make delivery during the month of December. Walker Evans, the well known photographer, has spent months on these photographs and the result, in my opinion, is unsurpassed in contemporary photography.

Dillard University has been scheduled to receive the exhibition of the large photographs of African Negro Art for the period of February 12th to 26th, 1936. You will receive detailed information concerning this exhibition about February 1st.

If you ever come to New York, will you please come to the Museum? I am most eager to see you again and to learn how all those complications with which we were so familiar at Fisk have been altogether avoided at Dillard.

With best regards to Mrs. Bond, I am

Sincerely yours,

Mr. Horace M. Bond, Dean,
Dillard University,
New Orleans, La.

TDM:lf

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	39.2

DILLARD UNIVERSITY
NEW ORLEANS

October 17, 1935

Mr. Thomas Debney Mabry, Jr.
The Museum of Modern Art
11 West 53rd Street
New York, New York

Dear Mr. Mabry:

Under date of June 7 you wrote Dr. W. W. Alexander concerning a gift of a set of photographs of African Negro Art, which had been given to Dillard University. You stated in your letter that the set would be ready for shipment in August. Under date of June 12 in the absence of Dr. Alexander I wrote to you accepting in his name this gift. To date it has not been received here, and I write to inquire of you just what disposition remains to be made of this matter. Dr. Alexander has been away from the institution for the last several months in connection with his new duties as Assistant in the Resettlement Administration of the Federal Government. Miss Bettie E. Parham, who is teaching Fine Arts with us this year, has expressed a great eagerness to have this gift in our possession. We should appreciate further information from you concerning it.

Under date of June 17 I wrote to you concerning a traveling exhibition of African Negro Art which your office had kindly scheduled for this institution for the period of February 15-26, 1936. Miss Parham has told me that she will be ready to provide adequately for this exhibition.

With best wishes, I am

Sincerely yours,

Horace M. Bond

Horace M. Bond,
Dean

HMB/d

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	39.2

DILLARD UNIVERSITY
NEW ORLEANS

June 12, 1935.

Mr. Thomas D. Mabry, Jr.,
The Museum of Modern Art,
11 West 53d St.,
New York, N. Y.

My dear Mr. Mabry:

In the absence of Doctor Alexander your letter to him announcing a gift of photographs has been received by me. The letter will be referred to Doctor Alexander for more formal acknowledgment of this gift.

Let me take this opportunity to say that this donation will be highly acceptable to Dillard University and that we count ourselves fortunate to be among those so favored.

Yours very truly,

Horace M. Bond

Horace M. Bond,
Dean.

HMB/b

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GENERAL EDUCATION BOARD

FOUNDED BY JOHN D. ROCKEFELLER 1902
(INCORPORATED 1903)
NEW YORK

JACKSON DAVIS, ASSOCIATE DIRECTOR OF EDUCATION
WALTER B. HILL, FIELD ASSISTANT
807 GRACE-AMERICAN BUILDING
FOURTH AND GRACE STREETS, RICHMOND, VA.

June 11, 1935

Dear Mr. Mabry:

Mr. Favrot has asked me to reply to your letter of June 7th, enclosing copy of your letter to Dr. Alexander regarding the set of photographs of the Negro Art Exhibition. He will be glad to forward the photographs to Dillard University.

Sincerely yours,

E. M. Williamson

Mr. Thomas Dabney Mabry, Jr.
The Museum of Modern Art
11 West 53rd Street
New York, New York

EMW:G

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 39.2

June 7, 1935.

Dear Mr. Favrot:

I am enclosing a copy of a letter to Dr. Alexander in regard to the set of photographs of the African Negro Art Exhibition.

When this set is ready in August I shall send it to you in Richmond, according to the directions I received from Mr. W. W. Brierley.

I am awfully glad the grant went through and I think the photographs will be very valuable. Thank you for your interest in the project.

Very truly yours,

Mr. Leo M. Favrot,
807 Grace-American Building,
Richmond, Va.

TDM:lf
Enc.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 39.2

GENERAL EDUCATION BOARD

49 WEST 49th STREET, NEW YORK

June 7, 1935.

Dear Doctor Alexander:

The Museum of Modern Art has the honor to inform you that Dillard University has been chosen to receive a set of photographs of the more important items in the exhibition of African Negro Art recently held at the Museum. The preparation of these photographs and their gift to you has been made possible through a grant received from the General Education Board.

The set will comprise approximately 475 mounted photographs 8"x10" in size, of sculptured masks and of weapons, utensils, ornaments, musical instruments and figures in wood, ivory, bronze, gold, iron, stone and terra cotta. A catalogue of the exhibition will accompany the set, which will be ready for shipment in August.

May I hear from you whether or not this gift is acceptable to Dillard University?

Very sincerely yours,

Executive Director

Dr. William Alexander,
Dillard University,
New Orleans, La.

lf

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 39.2

GENERAL EDUCATION BOARD

FOUNDED BY JOHN D. ROCKEFELLER 1902

(INCORPORATED 1903)

49 WEST 49th STREET, NEW YORK

TREVOR ARNETT, PRESIDENT
W. W. BRIERLEY, SECRETARY

April 25, 1935.

My dear Mr. Mabry:

When the sets of photographs and enlargements are ready, will you please have the set for Dillard University, New Orleans, Louisiana, forwarded to Mr. Leo M. Favrot, 807 Grace-American Building, Richmond, Virginia. He will hold them there until the University opens in the fall.

Very truly yours,

W. W. Brierley

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

WWB/GMC

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 39.2

Dobkin

1441 E 15 Street
Brooklyn N.Y.
Feb 16, 1930

Dobkin

Mr. Sweeny, curator
Museum of Modern Art
New York City
My dear Mr. Sweeny.

I am extremely interested in the forthcoming Negro Exhibition. Since you were not in town when I got in touch with you the first time, I am advising you again that I possess two very fine Negro statues which you may borrow.

The best way to get in touch with me is to drop me a line to the above address. If you are too busy to see me I can leave the sculptures at the Museum

Sincerely yours
Alexander Dobkin

P.S. By way of introduction, I am leaving you this booklet which will acquaint you with me & my activities in the field of art.

A. D.

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Robbins

39

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201 VARICK STREET
NEW YORK

THE CREATIVE ART GUILD

addition to whatever
intend to show.

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THE CREATIVE ART GUILD • ART SCHOOL • 724 FIFTH AVENUE • NEW YORK

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The Creative Art Guild invites you to join its art classes at the Delphic Studios, 724 Fifth Avenue, New York.

Those who protest saying, "I can't draw a straight line," are urged to learn how to make whatever line they draw count.

Those more confident in their gifts will discover in our classes in composition and design a stimulus for creative activity and inventiveness in any graphic medium of expression.

To teachers we offer a special course—a fresh approach and a new experience in answer to their professional problems and finally a certificate honored by the Board of Education of the City of New York for "alertness credit."

ALEXANDER DOBKIN
Founder and Instructor

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THE CREATIVE

ART GUILD

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Dobkin

#139

October 5, 1934

My dear Mr. Dobkin:

Thank you for your kind note of October first regarding the African objects purchased by you from the Zborowski studios in New York.

I am very interested in seeing them and I will telephone you some time in the near future to arrange an hour that would be most convenient for you.

Thanking you for your note, I am

Very truly yours,

Director of Exhibition of African Art

Mr. Alexander Dobkin
Delphic Studios
724 Fifth Avenue
New York City

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The Delphic Studios
724 Fifth Avenue
New York City
October 1, 1934

James Johnson Sweeney
The Museum of Modern Art
11 West 53 Street
New York City

My dear Mr. Sweeney:

Your name appeared in "The New York Times" as the supervisor of the forthcoming exhibition of African Negro Art. I have in my possession two excellent sculptures which were purchased from the Zborowski Studios in New York. If you are interested to know them for your exhibition, I shall be glad to show them to you. I believe they will be an addition to whatever collection you intend to show.

Sincerely yours,
Alexander Dobkin

H. S. Ede, Esq.
Tate Gallery
Millbank
London S.W.1, England

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Epstein E

Ede

#39

January 19, 1935

Dear Jim:

Today I sent you the following cable as a last desperate measure to try to get some word out of Epstein:

"Can you possibly approach Epstein recommending his lending three African pieces our exhibition opening March 15th Stop We want Gabon figure formerly Demire, narrow Ivory mask formerly Bela Hein, large Gabon head formerly Brummer Stop Burney Sadler Bedford Seligman probably Pitt Rivers and all important continental collectors and museums lending Stop Epstein has not answered Warburg Goodyear and Sweeney letters Many thanks

Barr "

He has three magnificent pieces which we need badly and one which Sweeney feels is really essential to the show, the big Gabon figure.

I hate to trouble you about this but know of no one else in London who might approach Epstein except Henry Moore whom I have just barely met. Maybe Bedford at the V. & A. could do something. Eddie Warburg does not know Epstein well but went to see him in the company of Muriel Draper. Warburg has bought two or three Epsteins one of which he has given our Museum. Mr. Goodyear, I think, knows Epstein better. I hope it won't seem an imposition to ask you to get in touch with him.

Have you heard any more news about Reber? I am beginning to have some hopes we can raise some money. Could you give me the name of the agent in Lucerne through whom we might work, or would it be better to work through you?

I hope I can repay you by doing some service for the Tate here in New York.

Sincerely,

AHB

H. S. Ede, Esq.
Tate Gallery
Millbank
London S.W.1, England

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Stein Ede

1228 A

Charge to the account of MUSEUM OF MODERN ART $

CLASS OF SERVICE DESIRED			
DOMESTIC		CABLE	
TELEGRAM		FULL RATE	
DAY LETTER		DEFERRED	
NIGHT MESSAGE		NIGHT LETTER	XX
NIGHT LETTER		SHIP RADIOGRAM	

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R. B. WHITE, PRESIDENT — NEWCOMB CARLTON, CHAIRMAN OF THE BOARD — J. C. WILLEVER, FIRST VICE-PRESIDENT

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TIME FILED

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

Jan 19-35

H S EDE
TATE GALLERY LONDON

Sadler Send directly or through your London office

CAN YOU POSSIBLY APPROACH EPSTEIN RECOMMENDING HIS LENDING THREE AFRICAN PIECES OUR EXHIBITION OPENING MARCH FIFTEENTH STOP WE WANT GABON FIGURE FORMERLY DEMIRE COMMA NARROW IVORY MASK FORMERLY BELA HEIN COMMA LARGE GABON HEAD FORMERLY BRUMMER STOP ~~BURNEY SADLER BEDFORD~~ SELIGMAN PROBABLY PITT RIVERS AND ALL IMPORTANT CONTINENTAL COLLECTORS AND MUSEUMS LENDING STOP EPSTEIN HAS NOT ANSWERED WARBURG GOODYEAR AND SWEENEY LETTERS ~~MANY THANKS~~

BARR

Stoclet Baltic Turquoise Peter

but reports through Tate that he will not take objects out of storage. ~~Very specific~~ for our exhibition that we have especially ~~the~~ first ~~two~~ as they are unique in quality. Whatever you can effect will be deeply appreciated

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This form, and if possible the envelope, should accompany any enquiry other than by telephone.

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To

THE INFORMATION OVERLEAF WILL INTEREST YOU.

#39

H S EDE 63 FITZJOHN AVE NW 3 =

= EPSTEIN HAS JUST GONE TO FRANCE TRAVELLING HE STORED AFRICAN QUITE IMPOSSIBLE TO GET ANY OUT =

MARGARET EPSTEIN +

63 3 +

Pair of Madasgar Figures

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NIGHT TELEGRAPH LETTERS

are a cheap and rapid means of sending
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YOU CAN DICTATE THEM BY TELEPHONE

36 words for 1s.

My letter to Epstein
brought this in reply, so
that that, & it is what
he told me on the phone, that
he was going away & that
all was stored & that he did not wish
to hear from

Pair of Madasgar Figures

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out

Epstein

Jacob Epstein
18, Hyde Park Gate
London SW 7

Gabon figure

Belgian Congo Ivory Mask

Pair of Madasgar Figures

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18, Hyde Park Gate,
S.W.7
13th. December 1934.

James Johnson Sweeney, Esq.,
Grosvenor House,
Park Lane. W.1.

Dear Mr. Sweeney,

I am answering your letter because Mr. and Mrs. Epstein are away in France travelling for some months and all their collections are stored until their return,

Sincerely yours,
pro. Jacob Epstein.
I.K. Secretary.

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C/o. The National City Bank,
11, Waterloo Place,
London, S.W.1.

15th December, 1934.

Jacob Epstein, Esq.,
18 Hyde Park Gate,
London, S.W.7.

Dear Mr. Epstein,

It was with deep regret that I learned yesterday from your Secretary that you and Mrs. Epstein were travelling abroad, I had hoped that I might call on you before my return to the United States.

As you possibly have heard, the Museum of Modern Art, New York City, is planning a large Exhibition of African Art for the Spring of 1935, and I had hoped that I might enjoy the privilege of visiting your collection in connection with this Exhibition, which I am directing for the Museum.

I have been in Europe now some eight weeks arranging loans with the principal Ethnographical Museums on the Continent, including the Berlin Volkerkunde Museum, those of Hamburg, Lubeck, Leipzig, Munich, Frankfort, Darnstadt, the Musee Congo Belge and the Trocadero in Paris. I have also been fortunate in eliciting the co-operation of most of the important collectors and dealers in Paris.

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and I had looked forward very eagerly with the hope of including some representative pieces from your collection, the quality of which I am familiar with through having seen at least a few of the pieces comprising it before their acquisition by you.

Unfortunately I must now return to the United States in order to be there brecfre the first of the New Year. Still, I wonder if I might not yet hope for your generous co-operation ~~at least in a small way~~? I know three fine pieces, you possess among so many others, which I have heard of indirectly. The pieces I have known are the large Gabon figure sold at the auction of the Demire collection in Paris a few winters ago. Also the excellent narrow ivory mask formerly in the possession of Bela Hein of Paris. And thirdly the large Gabon head which I believe came into your collection from Brummers (possibly indirectly).

If you could see your way to lending these three fine examples to the Museum of Modern Art for its Spring Exhibition, your generosity would be greatly appreciated by the Trustees of that Museum as well as myseDirector, Mr. Barr, and myself.

The Exhibition is to take place between March 20th and May 5th 1935. Objects loaned are to be picked up

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by our forwarders about the middle of February. Full insurance covered against all risks during the period of the loan by Lloyds of London will be arranged by the Museum. Of course all expenses of shipping and insurance will be borne by us.

There is only one further point. In so much as the objects loaned will not reach America until after the date on which the catalogue must go to Press, we are requesting lenders to submit us photographs of their more important objects in order that plates may be prepared for their reproduction in the illustrated catalogue of the Exhibition. In the case of your three objects above described, I of course would like to have a photograph of each because of their outstanding interest.

I sincerely hope, Mr. Epstein, you may see your way to helping us in this matter. We would consider it a serious gap in our showing if we should lack an adequate representation in quality of certainly one of the most important private collections of African Art to-day.

Begging the kindness of your consideration,

I am

Very sincerely yours,

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Other — Epstein

1228 A

Charge to the account of Museum of Modern Art $

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TELEGRAM		FULL RATE	
DAY LETTER		DEFERRED	
NIGHT MESSAGE		NIGHT LETTER	XX
NIGHT LETTER		SHIP RADIOGRAM	

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R. B. WHITE, PRESIDENT — NEWCOMB CARLTON, CHAIRMAN OF THE BOARD — J. C. WILLEVER, FIRST VICE-PRESIDENT

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TIME FILED

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

Nov 28 34

JACOB EPSTEIN
EIGHTEEN HYDE PARK GATE LONDON

MUSEUM MODERN ART ASSEMBLING AFRICAN EXHIBITION DIRECTOR JAMES SWEENEY WILL ASK FOR LOAN FROM YOUR COLLECTION WILL PERSONALLY APPRECIATE YOUR HELP

A Conger Goodyear President

Requested through Epstein

" " Duncan

" " Robinstein

WESTERN UNION GIFT ORDERS ARE APPROPRIATE GIFTS FOR ALL OCCASIONS.

M. A. Feder

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FARJEON, BALLIN & Co

November 1, 1954

Dear Monsieur Feder:

It is a pleasure to introduce to you Mr. James Johnson Sweeney, Director of the Exhibition of African Tribal Art which is to be shown at our Museum in the spring of 1935. Mr. Sweeney is now in Paris assembling the Exhibition.

We have heard of the importance of your collection. May I assure you that our Trustees and myself will appreciate any assistance you can give Mr. Sweeney in his difficult project.

Sincerely yours,

M. A. Feder

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PREMIER-SCOTT'S 10TH EDITION

116 John Street
New York, U.S.A.

Mallette

September 9, 1936

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

Dear Sirs:

We are in receipt of your favor of September 8 enclosing copy of letter from Hudson Forwarding Company, which matter we are taking up with your insurers.

Very truly yours,

FARJEON, BALLIN & CO.

S

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8 September 1936

Dear Mr. Mayer:

I enclose copy of letter just received from Hudson Forwarding Company about the AFRICAN ART exhibition. The item #91 to which they refer, owned by M. Fénéon, is, I believe, our #35.320.

I have no open file on the AFRICAN ART exhibition. Do you wish to communicate with Newhouse & Sayre?

Very truly yours,

Registrar

Mr. W. D. Mayer
Farjeon, Ballin
116 John Street
New York City

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Fénéon

39

Le 11 Décembre 1916

Chère Madame,

Je reçois votre lettre du 28 novembre dernier et le chèque de 186.10 qui l'accompagnait.

Avec mes meilleurs remerciements et compliments

Fanny Fénéon

10 Avenue de l'Opéra Paris (1er)

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Fénéon

F

#139

June 13, 1935

Dear Monsieur Fénéon:

In Mr. Barr's absence abroad I am writing to tell you that in about a week we will ship your 11 objects of African art to Messrs. de la Rancheraye & Company with instructions to deliver to you.

I want to take this opportunity to thank you again for your generous loan to our Exhibition of African Negro Art.

Enclosed is a receipt. We shall appreciate your signing and returning it to the Museum when your loans have reached you safely.

Very sincerely yours,

Executive Director

M. Felix Fénéon
10 Avenue de l'Opera
Paris, France

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Feneon

March 28, 1935.

M. Felix Feneon
10 Avenue de l'Opera
Paris, France

Dear Monsieur Féneon:

Permit me to thank you on behalf of the President and Trustees of the Museum of Modern Art and Mr. Barr, its Director, as well as myself, for your generosity in lending us your objects for the current exhibition of African Negro Art at the Museum.

The reception accorded this Exhibition has already assumed exceptional proportions. And we are particularly happy as the basis of this general interest is evidently the quality of the Exhibition, to which your loans have been such an important contributing factor.

So allow me to thank you again personally for your kindness and at the same time to enclose a receipt for your objects on loan.

I am

Very sincerely yours

James Johnson Sweeney
Director of the Exhibition
of African Negro Art

Enc.

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Félidor

26 avril 1935 F

Cher Monsieur James Johnson Sweeney,

Maintenant que nous voici à la fin de votre exposition d'"African Negro Art" au Musée moderne de New York, laissez-moi vous prier de me réexpédier les onze objets que je vous ai confiés.

En raison de certaines circonstances, il m'est indispensable de les avoir à Paris le plus tôt possible, et pour cela je compte sur votre complaisance.

Vous avez fait à plusieurs d'entre eux l'honneur d'une reproduction dans le catalogue. Je vous remercie de m'avoir envoyé un exemplaire de ce document. J'en ai admiré la belle présentation et surtout la préface, où vous avez concentré, en dix pages précieuses, tant de faits et tant d'idées.

Yours very truly.
Félix Fénéon

10, avenue de l'Opéra, Paris Ier.

En vue du catalogue, je vous enverrai ultérieurement des photographies que vous utiliserez à votre gré.

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Paris, 15/

(hormoni

Pour votre
d'art mod
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à partir
que je vou
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Ci-join
objets. Il
407
et 18.

Ce der
(Kneelin
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Qua
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mais av

5 février 1945

Chor monsieur Sweeney,

Comme suite à ma lettre du 1[5] janvier dernier, je vous communique ci-joint dix photographies dans lesquelles vous pourrez puiser pour le catalogue.

Very truly yours
Félix Féneon

Hier, l'emballeur-expéditeur Pottier a pris livraison des 11 objets requis destinés à l'exposition.

Féneon

En vue du catalogue, je vous enverrai ultérieurement des photographies que vous utiliserez à votre gré.

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Fénéon

Paris, 15 janvier 1935

(Ho monsieur James Johnson Sweeney,

Pour votre exposition d'art nègre africain au musée d'art moderne de New York, je tiendrai à la disposition de votre emballeur-expéditeur Pottier (14, rue Gaillon, Paris), à partir de la mi-février, les objets par vous choisis que je vous confie dans les conditions indiquées dans votre lettre du 4 janvier 1935.

x
x x

Ci-joint, avec indication de leur valeur, la liste de ces objets. Ils sont numérotés à la gouache :
407 247 201 98 91 239 99 166 143 219 et 18.

x
x x

Ce dernier numéro (18) concerne le sceptre yorouba (Kneeling woman, Dahomey) que vous m'avez demandé en supplément.

Quant au "double faced mask baluba, Belgian Congo, que vous m'avez aussi demandé en supplément, il figurait déjà, sous le n° 98, dans votre première liste, mais avec le titre inexact "statuette".

x
x x

En vue du catalogue, je vous enverrai ultérieurement des photographies que vous utiliserez à votre gré.

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2

x
x x

Comme je ne pourrai aller à New York pour cette exposition, ayez l'obligeance de me faire adresser un exemplaire du catalogue: vous me ferez grand plaisir.

x
x x

Merci, cher Monsieur, de votre visite, qui me fut très agréable, et de l'honneur que vous me faites en m'appelant à participer à une exposition qui, organisée par vos soins, sera ~~~~ du plus rare intérêt documentaire et artistique.

Very truly yours

Félix Fénéon

10, avenue de l'Opéra, Paris I^{er}

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28 oct. 1934 Ethyle Et Félix 5

Mon cher Directeur,

Sous vos auspices, comment la visite de Mr James Johnson Sweeney ne serait-elle pas la bienvenue ?

Je regretterai seulement votre absence.

En toute sympathie,

félix féneon

Grâce aux imprimés que vous avez l'obligeance de me faire tenir, je suis au courant de vos initiatives (conférences, expositions...). Tous mes compliments d'une activité si diverse et si ingénieuse.

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pieces below at your earliest convenience. Also, for the sake of identification with the insurers, but more important, in order that the catalogue may have the fullest possible documentation, I will appreciate any descriptive data relative to your pieces which you can supply - presumed region of origin, exhibitions in which they may have taken part, books or periodicals in which they have been reproduced.

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January 6, 1935

Monsieur Felix Fenéon,
10 Avenue de L'Opera,
Paris, France.

My dear M. Fenéon,

Permit me to confirm our conversation of December 6th, regarding the exhibition of African Negro Art which the Museum of Modern Art is planning for the forthcoming spring and at the same time to thank you personally and on behalf of the Trustees and the Director of the Museum of Modern Art for your kindness in offering us your valuable collaboration.

I do not recall whether or not I gave you all the details regarding shipping, insurance and the like. In case I may have neglected to do so, I will resume them briefly.

The Museum naturally intends to bear all packing, shipping and insurance expenses during the period of the loan. Our packers in Paris are Pottier, 14 rue Caillon. In order that the objects to be exhibited will reach New York at such a date which allow us a generous amount of time for the arrangement of the exhibition, we are asking Pottier to call for objects in Paris about the fifteenth of February. He is to communicate with all lenders shortly before his call and in the meanwhile, if there are any details regarding the shipping, concerning which lenders may be interested in having further information, I am certain Pottier will be only too glad to supply any details he can.

Complete insurance against all risks, wall to wall, will be arranged by the Museum of Modern Art, with Lloyds of London, based on the specific valuation supplied by the lenders. And for this reason, I am appending a list of the objects which I chose on my visit and which you kindly said the Museum might borrow. It will greatly facilitate arrangements if you could advise me the specific valuation of each of the pieces below at your earliest convenience. Also, for the sake of identification with the insurers, but more important, in order that the catalogue may have the fullest possible documentation, I will appreciate any descriptive data relative to your pieces which you can supply - presumed region of origin, exhibitions in which they may have taken part, books or periodicals in which they have been reproduced.

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Mask Cote d' Ivoire #219

I will deeply appreciate the valuations for insurance for these pieces at your earliest convenience.

And thanking you again for your kindness and for an extremely pleasant hour in your apartment, I am, with kindest personal regards,

Very truly yours,

James Johnson Sweeney
Director of Exhibition of
African Negro Art

JJS/z

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January 8, 1935.

Monsieur Felix Féneon
10 Avenue del'Opera
Paris, France

Dear M. Féneon:

In my letter of a few days ago I referred to one negro object of which I had not taken your inventory number on my visit to your apartment before leaving Paris. I dexcribed this figure in my letter as a "Dahomey kneeling female figure." To make this description somewhat more specific I may add that the piece to which I refer was exhibited in the Exposition du Theatre Pigalle 1932 and was listed as number 125 in the catalogue with the following description: "Haut de Sceptre, femme à genoux, tete ornee d'une haute coiffure. Bois teuité brun. Schango - Haut. Cm 43."

Very truly yours

James Johnson Sweeney
Director of the Exhibition
of African Negro Art

JJS.m

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January 6, 1935

Monsieur Felix Feneon,
10 Avenue de L'Opera,
Paris, France.

My dear M. Feneon,

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I do not recall whether or not I gave you all the details regarding shipping, insurance and the like. In case I may have neglected to do so, I will resume them briefly.

The Museum naturally intends to bear all packing, shipping and insurance expenses during the period of the loan. Our packers in Paris are Pottier, 14 rue Gaillon. In order that the objects to be exhibited will reach New York at such a date which allow us a generous amount of time for the arrangement of the exhibition, we are asking Pottier to call for objects in Paris about the fifteenth of February. He is to communicate with all lenders shortly before his call and in the meanwhile, if there are any details regarding the shipping, concerning which lenders may be interested in having further information, I am certain Pottier will be only too glad to supply any details he can.

Complete insurance against all risks, wall to wall, will be arranged by the Museum of Modern Art, with Lloyds of London, based on the specific valuation supplied by the lenders. And for this reason, I am appending a list of the objects which I chose on my visit and which you kindly said the Museum might borrow. It will greatly facilitate arrangements if you could advise me the specific valuation of each of the pieces below at your earliest convenience. Also, for the sake of identification with the insurers, but more important, in order that the catalogue may have the fullest possible documentation, I will appreciate any descriptive data relative to your pieces which you can supply - presumed region of origin, exhibitions in which they may have taken part, books or periodicals in which they have been reproduced.

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	MoMA Exhs.	39.2

Also, there is one further point in which you could greatly assist me. Due to the fact that the objects borrowed will not reach us until considerably after the date at which our illustrated catalogue must go to press, it will be impossible for us to have the pieces photographed here. For this reason, if you have any photographs of your objects which we are borrowing, I would greatly appreciate them in order that we might be able to reproduce the pieces in our catalogue. I hope this is not asking too much. Their reproduction would mean a great deal to us and to the value of the catalogue as a record. Besides the following list of pieces, I wrote down in your apartment, there are two others which I had noted previous to my visit, intending to mention them to you, but at the time of my call forgot to do so. I refer to your fine

Yorouba (?) Kneeling Woman and

Double Faced Mask Beluba Belgian Congo
reproduced, page 726, Cundné "Negro".

The pieces which I wrote down during my visit are as follows:

Pahouin Head #407

Cuillier Cote d' Ivoire #247

Statuette #201

Statuette #98

Boite #91

Guinee #237 239

Mask #99

Bobbin #166

Pahouin #143

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Mask Cote d' Ivoire #219

I will deeply appreciate the valuations for insurance for these pieces at your earliest convenience.

And thanking you again for your kindness and for an extremely pleasant hour in your apartment, I am, with kindest personal regards,

Very truly yours,

James Johnson Sweeney
Director of Exhibition of
African Negro Art

JJS/z

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HÔTEL DE CRILLON
PARIS

PLACE DE LA CONCORDE

Galerie d'art
2 30

10 75

300

1130

4:30

5 45

Galerie 31/23 Seurat
Bulletin 5 sept

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F. Felicien

Palaver tete #407

Cuillier tete d'homme #247

Boucle Statuette #201

Congo Belge Statuette #98

? Boute Congo Belge with head #71

Gouéré fetish 239

Cote d'Ivoire mask wood 99

Bobfino 166

Palaver Ogué axe 143

Ivory Coast with horns 219

Also ask for kneeling woman Yoruba (Dahomey?) Congo Belge

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28 oct. 1934 Etats-Unis Félix Fénéon

Mon cher Directeur,

Sous vos auspices, comment la visite de Mr James Johnson Sweeney ne serait-elle pas la bienvenue ?

Je regretterai seulement votre absence.

En toute sympathie,

félix fénéon

Grâce aux imprimés que vous avez l'obligeance de me faire tenir, je suis au courant de vos initiatives (conférences, expositions...). Tous mes compliments d'une activité si diverse et si ingénieuse.

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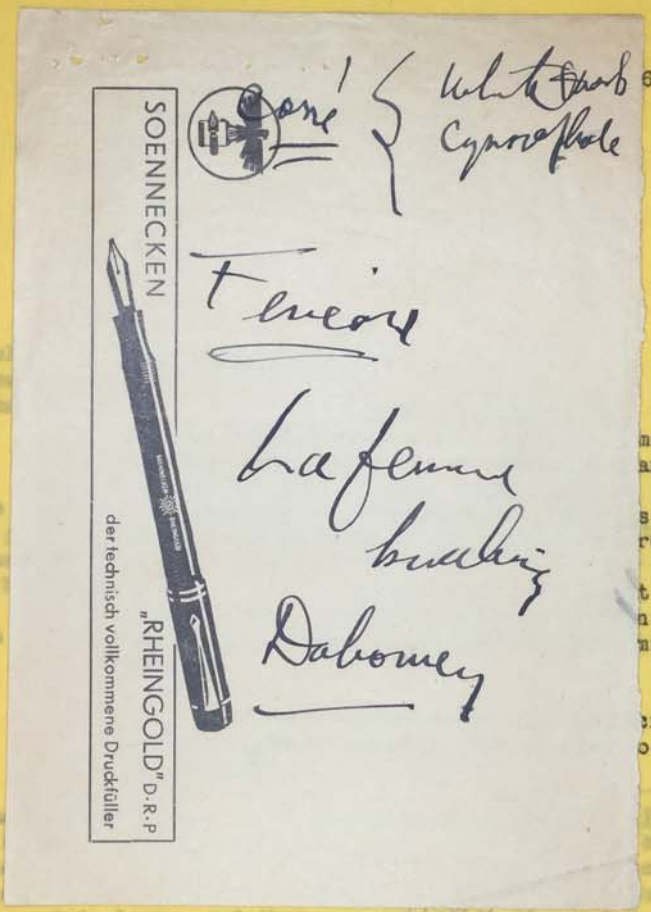
COPY

Feneon

#139



6, 194

M. Felix Feneon
10 Avenue de l'Opera
Paris, France

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

Feneon

#39

October 16, 194

Dear Monsieur Feneon:

May I introduce to you Mr. James Johnson Sweeney who has come to Paris to assemble for our Museum a grand exposition of Negro art. Mr. Sweeney is a great amateur of the works of Seurat as well as of the primitive African sculpture.

I look back with great pleasure to my visit to your apartment in the company of Mr. Harold Cash and Mr. Emile Compard.

Our Museum will appreciate any assistance you may be able to give to Mr. Sweeney.

Very sincerely yours,

M. Felix Feneon
10 Avenue de l'Opera
Paris, France

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F

COPY

Feltol

#139

HUDSON FORWARDING & SHIPPING CO., INC.
17 STATE STREET
NEW YORK, N. Y.

CABLE ADDRESS
"JACBERG"

TELEPHONES
BOWLING GREEN
9-4151 TO 4156

TAB Pending

January 25, 1935.

Messrs. Fentol & Sandtmann,
Nicholaistrasse 59,
Leipzig, Germany.

Gentlemen:

We refer you to our letter of October 24th, in which we advise you that we have given a letter of introduction to your goodselves to Mr. James Johnson Sweeney, representing our clients, the Museum of Modern Art, 11 West 53rd Street, New York.

As the result of Mr. Sweeney's visit, it is possible that

Dr. German,
Museum fur Volkerkunde,
Johannisplatz 8, 10,
Leipzig

will have some objects to loan for the Exhibition of African Tribal Art which will be held here this coming March, under the auspices of our clients, the Museum of Modern Art. We therefore suggest that you get in touch with Dr. German immediately, and advise him that you understand the Museum of Modern Art has asked for certain loans, and that you are at his disposal for the packing, if necessary, and shipment of same to the States, and also any additional information he may require. It is of the utmost importance that any objects so loaned should reach here before March 1st, 1935.

It is also of the utmost importance that each object be given an inventory number by the packer, and if necessary, be registered, in order to assure their re-entrance into your country without Customs difficulties or duties.

All expenses for packing and shipment will be paid by the Museum of Modern Art, who will also insure all objects intended for exhibition under their own policy with Lloyds of London, against all risks, wall to wall, at specified valuations. Therefore, for insurance purposes, a detailed list showing the value of each item, should be sent directly to the Museum of Modern Art at the above address at the earliest moment.

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The shipment should be consigned to us, charges collect, so that we can effect arrangements for Customs clearance, examination and delivery in conformity with the procedure and instructions of our clients. Also kindly use your best efforts to assure careful handling of the shipment by the carriers, throughout transportation.

It is extremely important, as stated above, that such shipment reach New York before March 1st, 1935.

Anticipating your early acknowledgment, and trusting that you will give this matter your kind attention, we remain

Very truly yours,

HUDSON FORWARDING & SHIPPING CO. Inc.

TAB:JM

T. A. Brady, Ass't Treas.

CC to Museum of Modern Art.

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	MoMA Exhs.	39.2

Fisk University

May 18, 1936

Dear Miss Webb:

We have received your receipt of delivery for the African Negro Art Corpus and note that one of the photographs was somewhat damaged when it reached you.

Will you please inform us of the nature of this damage? Is it on the mat or on the print? What is the number of the picture on which it occurs?

Sincerely yours,

Elisabeth Knedler
for Mr. Mabry

Miss Gladys E. Webb
Secretary to the President
Fisk University
Nashville, Tennessee

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file

FISK UNIVERSITY
DEPARTMENT OF SOCIAL SCIENCE
NASHVILLE, TENNESSEE

CHARLES S. JOHNSON
DIRECTOR

May 12, 1936

Mr. Thomas D. Mabry
Secretary and Executive Director
The Museum of Modern Art
11 West 53rd Street
New York, N. Y.

Dear Mr. Mabry:

Thank you for calling my attention to the set of the Photographic Corpus of African Negro Art presented to Fisk at your instance. It sounds like a really valuable collection, and the best possible substitute for an African art collection itself, which we of course would be unable to purchase.

With best wishes,

Sincerely yours,

Charles S. Johnson

csj-p

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	MoMA Exhs.	39.2

Fisk University

May 5, 1936.

Dear Doctor Jones:

We are sending you today by express the completed Photographic Corpus of African Negro Art. As I wrote you last spring this gift to Fisk University was made possible through a grant to the Museum of Modern Art from the General Education Board. Fisk University is one of the six Negro colleges to receive the set of photographs.

I hope you will be pleased with the photographs. The photographer, Walker Evans, and our Museum staff have given great care to their preparation. Mr. Evans spent several months photographing the objects some of which were photographed many times. There are 477 photographs in four portfolios accompanied by an index as well as a catalogue of our original exhibition. I believe they will be a valuable addition to your library.

My kindest regards to Mrs. Jones and Miss Bowles.

Very truly yours,

Dr. Thomas E. Jones, President,
Fisk University,
Nashville, Tenn.

TDM:lf

P.S. Please sign and return the enclosed receipt.

T.D.M.

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Fisk University

May 5, 1936.

Dear Mr. Johnson:

This is just a note to tell you that we are sending to Fisk a set of the Photographic Corpus of African Negro Art as a gift which was made possible through a grant from the General Education Board last year. The set numbers 477 photographs made by Walker Evans. I chose Mr. Evans to do the work because of my admiration for him as a photographer and I believe these photographs are in most cases better than any of their kind I have seen before. When you get a chance I hope you will glance over the lot and let me know what you think of them. They are being shipped to Dr. Jones by express today.

My best regards to Mrs. Johnson.

Sincerely,

Mr. Charles Johnson,
Department of Social Science,
Fisk University,
Nashville, Tenn.

TDM:lf

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FISK UNIVERSITY
NASHVILLE, TENNESSEE

April 23, 1936.

Dear President Jones:

Owing to the extraordinary amount of work which has been involved in preparing the Photographic Corpus of African Negro Art and which we did not foresee at the time of announcement we have been delayed in the completion of the Corpus. However we hope to be able to supply you with the Corpus within the next thirty days.

Very truly yours,

Executive Director

President Thomas E. Jones,
Fisk University,
Nashville, Tennessee.

TDM:lf

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FISK UNIVERSITY
NASHVILLE, TENNESSEE

OFFICE OF THE PRESIDENT

November 29, 1935

Mr Thomas Dabney Mabry, Jr
The Museum of Modern Art
11 West 53rd Street
New York City

Dear Mr Mabry:

Thank you very much for your letter of November 19th.

It is always a pleasure to hear from you and I hope to see you when I am in New York around the tenth of December. Our Trustee meeting will be in Mr Cravath's office, 15 Broad Street, on Monday, December 9th. I shall remain in the city for a few days following that and shall try to call on you.

We are looking forward to receiving the photographs, which you mentioned, whenever they are ready. We consider that we are very fortunate in being included in the schools which are to receive this award.

Sincerely yours,

Thomas E. Jones

Thomas E Jones
President

TEJ/U

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	MoMA Exhs.	39.2

FISK UNIVERSITY
NASHVILLE, TENNESSEE

November 19, 1935.

Dear Doctor Jones:

I am writing to explain to you the delay in our delivery of the African Negro Art Photographic Corpus. We hope to have these sets finished so that we may send them to you during the month of December. Walker Evans, the well known photographer, has spent months on these photographs and the result, in my opinion, is unsurpassed in contemporary photography.

The number of photographs in each set will be between 495 and 500. Be assured that we shall deliver the set to you at the earliest possibility.

Very truly yours,

Executive Director

President Thomas E. Jones,
Fisk University,
Nashville, Tenn.

TDM:lf

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FISK UNIVERSITY
NASHVILLE, TENNESSEE

OFFICE OF THE PRESIDENT

June 12, 1935

Mr Thomas Dabney Mabry
Executive Director
The Museum of Modern Art
11 West 53rd Street
New York City

Dear Mr Mabry:

I deeply appreciate the good news contained in your letter of June 7th stating that Fisk University has been given a set of 475 mounted photographs of sculptured masks and weapons, utensils, ornaments, etc. We are very glad to have these and will make a proper display of them. We consider ourselves fortunate to be included in the list of schools receiving this gift.

It is nice to see your handwriting again and to know that you are getting along so successfully.

Sincerely yours,

Thomas E Jones

Thomas E Jones
President

TEJ/U

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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June 7, 1935.

Dear President Jones:

The Museum of Modern Art has the honor to inform you that Fisk University has been chosen to receive a set of photographs of the more important items in the exhibition of African Negro Art recently held at the Museum. The preparation of these photographs and their gift to you has been made possible through a grant received from the General Education Board.

The set will comprise approximately 475 mounted photographs 8"x10" in size, of sculptured masks and of weapons, utensils, ornaments, musical instruments and figures in wood, ivory, bronze, gold, iron, stone and terra cotta. A catalogue of the exhibition will accompany the set, which will be ready for shipment in August.

May I hear from you whether or not this gift is acceptable to Fisk University?

Very sincerely yours,

Executive Director

President Thomas E. Jones,
Fisk University,
Nashville, Tenn.

lf

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Flechtheim

F

June 5th
1935

#39

November 1, 1934

Dear Mr. Flechtheim:

It is a pleasure to introduce to you Mr. James Johnson Sweeney, Director of the Exhibition of African Tribal Art which is to be shown at our Museum in the spring of 1935. Mr. Sweeney is now in Paris assembling the Exhibition.

May I say how much our Trustees and myself will appreciate any assistance or co-operation that you may be able to give Mr. Sweeney.

With kindest regards, I am

Very sincerely,

Herr Alfred Flechtheim

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African Negro & Art

Museum

Frankfort on Main

June 5th
1935

Dear Dr. Wieschhoff:

In Mr. Barr's absence I want to thank you very much for your letter of April 30th.

We are very grateful indeed for your generosity in lending the terra cotta sculptures for the tour of seven American museums.

We will maintain insurance on these objects at the valuations you have given us under our policy against each and every risk throughout the tour which will end in May, 1936.

Very sincerely yours,

Klodie Courter, Secretary
Department of Circulating Exhibitions

EC:R

Dr. Wieschhoff
Forschungsinstitut
Frankfort-on-Main
Germany

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	MoMA Exhs.	39.2

April 9th,
1935.

Dear Dr. Wieschhoff:

The Exhibition of African Negro Sculpture has been a great success. Within two weeks over 15,000 people have visited the exhibition. There has been great enthusiasm among collectors and critics and the general public. Our Trustees feel that Mr. James Johnson Sweeney has accomplished a magnificent task.

So great has been the interest in the exhibition that we have had requests from no less than six museums in other American cities for a selection from the exhibition. Cleveland, Chicago, Milwaukee, San Francisco, Manchester and St. Louis are among the most active in their interest in art. In order to make propaganda for the appreciation of African Negro Art, we propose to send a group of fine objects from the exhibition to these museums in 1935-1936. M. Charles Ratton, the French collector and expert, who is now in New York has already consented to lend eighty objects for circulation.

We wish to borrow for this tour the following objects from your collection:

Cat. No.	Receipt No.	Title
144	35.177	Figure of Woman, gold leaf over wood, Aitutu
146	35.183	Fly Whisk with Bird on Handle, gold leaf over wood, Aitutu
147	35.184	Fly Whisk, gold leaf over wood, Aitutu
151	35.171	Hair Comb, gold leaf over wood, Aitutu
153	35.173	Hair Pin, gold leaf over wood, Aitutu
160	35.181	Girdle with 5 gold plaques, Aitutu

We should like to borrow also from your collection; the following plaster casts of terra cotta heads, especially the four numbing numbers 292, 293, 294, and 295.

Cat. No.	Receipt No.	Title
292 to 298 incl.	35.164 to 35.170 incl.	7 Plaster casts of Terra Cotta Heads, Yoruba,
299 to 302 incl.	35.160 to 35.163 incl.	4 plaster casts of Terra Cotta Sculptures, Yoruba

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We will insure these objects at the valuations listed on our receipt of March 29th. The tour will close in May 1936.

I cannot say how much the museums and the publics of these cities, as well as our Trustees will appreciate these representative loans from your collection. May I ask you to assure me as soon as you can that we may count on your generosity? We hope to have your answer before May first.

Very sincerely yours,

Dr. Wieschhoff
Forschungsinstitut
Frankfurt on Main, Germany

P.S. Museums such as The Louvre, the Ashmolean Museum and many others have previously lent us material for circulation for periods of over a year.

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FORSCHUNGSINSTITUT
FUR KULTURMORPHOLOGIE E. V.
FRANKFURT AM MAIN, GROSSE ESCHENHEIMERSTRASSE NR. 26

BANKKONTO: STÄDT. SPARKASSE, GIROKONTO 3854, FRANKFURT AM MAIN, BÖRSENPLATZ
POSTSCHECKKONTO: FRANKFURT AM MAIN 51877. TELEGRAMM-ADRESSE: AFRIKAARCHIV
FRANKFURTMAIN / TELEPHON: 22427

Dr. Wieschhoff/Kl. Frankfurt a.M., den 30.4.35.

To
The Museum of Modern Art

New York
11, West 53rd Street

Sehr geehrte Herren!

Ich bestätige den Eingang Ihres Schreibens vom 9.d.M. Für die geplante Bilderausstellung stellen wir die unter Kat.Nr. 292-302 angegebenen Terrakottenköpfe gern zur Verfügung. Wegen der vergoldeten Gegenstände muß ich vorher mich noch mit dem Eigentümer, Herrn Dr. Himmelheber, in Verbindung setzen. Da dieser gerade von seiner Expedition nach Westafrika zurückgekehrt ist, werde ich dieses in den nächsten Tagen tun können und werde Ihnen dann ausführlichere Nachricht zukommen lassen.

Ich bitte darum, wenn es geht, mir persönlich ein Exemplar der "African Negro Art" zur Verfügung stellen zu wollen.

Mit ergebensten Grüßen auch an Herrn Sweeney

Wieschhoff

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Frankfurt

March 29, 1955

Wieschhoff

Dear Dr. Weisschoff:

Permit me to thank you on behalf of the President and Trustees of the Museum of Modern Art, and Mr. Barr, its Director, as well as myself, for your generosity in lending us the objects from the Institute's collection for the current exhibition of African Negro Art at our Museum.

The reception accorded this Exhibition has already assumed exceptional proportions. And we are particularly happy as the basis of this general interest is evidently the quality of the Exhibition to which your loans have been such an important contributing factor.

So allow me to thank you again personally for your kindness and at the same time to enclose a receipt. I also enclose receipt for Dr. Himmelheber's loans in his absence from Europe.

Very sincerely yours,

James Johnson Sweeney,
Dir ctor of the Exhibition
of African Negro Art

Wieschhoff

Dr. Weisschoff
Forschungsinstitut
Frankfurt on Main, Germany

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Frankfurt

1228 A

Charge to the account of Museum, 11 West 53 St. $

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NIGHT MESSAGE		NIGHT LETTER	x
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WESTERN UNION

R. B. WHITE, PRESIDENT — NEWCOMB CARLTON, CHAIRMAN OF THE BOARD — J. C. WILLEVER, FIRST VICE-PRESIDENT

CHECK

ACCT'G INFMN.

TIME FILED

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

Feb. 8, 1935

NLT WISCHOFF
FORSCHUNGINSTITUTE
FRANKFORT (GERMANY)

IF POSSIBLE WOULD APPRECIATE LARGER PHOTOGRAPHS OF GOLD OBJECTS

FOR CATALOG AS REQUESTED. REGARDS

SWEENEY. MODERNART

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

I am very truly yours

Wills Wischhoff

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FORSCHUNGSINSTITUT
FUR KULTURMORPHOLOGIE E. V.
FRANKFURT AM MAIN, GROSSE ESCHENHEIMERSTRASSE NR. 26

BANKKONTO: STÄDT. SPARKASSE, GIROKONTO 3854, FRANKFURT AM MAIN, BÖRSENPLATZ
POSTSCHECKKONTO: FRANKFURT AM MAIN 51877. TELEGRAMM-ADRESSE: AFRIKAARCHIV
FRANKFURTMAIN / TELEPHON: 22427

Dr.Wieschhoff/Kl. Frankfort on Main, 12th December 34.

Mr. James Johnson Sweeney

S.S."Europa"
B r e m e n
Cabin 347.

Dear Mr.Sweeney,

I thank you very much for your letter of the 11th inst. The list of the objects we give for your purposes of exhibiting them on New York will be sent to your New York address in the next days.

Please mention, that the Ifa-casts an d the Aitutu-gold-objects will be sent to you when ever you want them.

I am very truly yours

Wilh. Wieschhoff

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Grosvenor House,
Park Lane,
London W. 1.

11th December 1934.

Hochwohlgeboren,
Herrn Professor Dr. Wischoff,
Forschungsinstitut,
Volkermuseum,
FRANKFURT-AM-MAIN,
Germany.

My dear Dr. Wischoff,

I am planning to sail back to New York next Saturday, December 15th, on board the Europa. And I wonder if I might ask you for a descriptive list of the objects the Institute has so generously agreed to lend the Museum of Modern Art for its forthcoming exhibition of African Art, with valuations per individual piece, in order that I may settle the matter of coverage with our insurers, Lloyds of London, as early as possible.

If it would not too greatly inconvenience you, I feel a letter addressed to me -

"Aboard s.s. "Europa",
sailing Bremen, December 15th,
Cabin 347"

would reach me most directly.

Also I wish to take this opportunity to thank you for your kindness on our visit to Frankfurt.

The Trustees and Director of the Museum of Modern Art will be as grateful as I for the generous assistance of the Forschungsinstitut in the matter of both the Ifa casts and the Aitutu gold objects.

And in regard to these latter I recall a set of enlarged photographs shown alongside the cases in the Exhibition. I wonder if a similar set might not be made up for the Museum of Modern Art. I feel they might assist us to make more attractive reproductions for the catalogue which of course must go to press considerably before the objects will arrive in the United States.

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Of course the Museum would want to support the expense. If they could possibly be made up in time to reach me aboard the Europa in Bremen Saturday, it would greatly assist us.

Thanking you again for your many courtesies, and with sincerest personal regards,

I am,

Very truly yours,

James Johnson Sweeney.

Museum of Modern Art,
11 West 53rd Street,
New York City,
N.Y., U.S.A.

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X

Forschungsinstitute
Volkermuseum
Frankfurt-Am-Main

Dr. FROBENIUS
Dr. WISCHOFF promised 24-XI-34:)

4- clay reproductions of Ifa heads

17- Ivory Coast - AITUTU - gold overlay work (refer photos)
(Dr. Himmelheber coll.) (valuation 5000 M)

12 request enlarged photographs as shown in exhibition

Wischoff has promised to send on book by Himmelheber on AITUTU and GUROS
also promised to endeavour to arrang[ed]
loan of Himmelhebers AITUTU wood carving[s] art.
also matter of Himmelheber expedition [re]main
(from Iris Barry)

- - - - - - - - -

Son: Nicholas Fox, 449 Park Avenue, New York City.

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FRANKFURT

Dr. HIMMELHEBER (Karlsruhe)
ABIDJAN
CÔTE D'IVOIRE
Poste Restante

Valter formerly in charge of Frankfort

Fuhrman formerly in charge of Darmstadt
It was he who arranged exhibition at Hagen 1912.

For information on AITUTU and GURO
refer: Ethnologische Anzeiger 1933
– ? – Second Part.

HÔTEL DE CRILLON
PARIS
PLACE DE LA CONCORDE

Letter to:
FRAU Prof W.F. OTTO
HUHNERWEG 5
Frankfurt-a/M-Main

from
Iris Barry.

Son: NICHOLAS FOX
449 PARK Ave N.Y.C.

Son: Nicholas Fox, 449 Park Avenue, New York City.

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FRANKFURT

Forschungs Instituts
Volkermuseum
Frankfurt am Main

Dr Frobenius
Dr Wieschoff promised 24-xi-34

4 clay reproductions of Ifa heads

17 Ivory Coast - AITUTU - gold overlay work. (refer photos)

(Dr Himmelheber collection) (valuation 5000 M)

NB Request enlarged photographs as shown in exhibition.

Wischoff has promised to send on book by Himmelheber on AITUTU and GUROS.
Also promised to endeavour to arrange loan of Himmelheber AITUTU wood-carvings.
Also matter of Himmelheber expedition.

- - - - - - - - -

Dr Himmelheber (Karlsruhe)
Abidjan
Côte d'Ivoire
Poste Restante

- - - - - - - - -

Vatter formerly in charge of Frankfort/

Fuhrman formerly in charge of Darmstadt. It was he who arranged Exhibition Hagen 1912.

For information on Aitutu and Guro refer: Ethnologische Auzaiger 1933 -- ? Second part.

- - - - - - - - -

Letter to: Frau Prof. W. F. Otto, Huhnerweg S, Frankfurt a/m Main (from Iris Barry)

- - - - - - - - -

Son: Nicholas Fox, 449 Park Avenue, New York City.

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X Völkermuseum
Frankfurt-am-Main

objects noted in museum collection:

Small reddish Makonde mask
with twisted mouth.

—

Baglioni doll

—

South cameroon figure farthest
to right in case

—

Two simplest Congo cups

Congo carved drinking horn decorated with birds.

Manning figure

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VOLKERMUSEUM

Frankfurt am Main

Objects noted in museum collection:

Small reddish MAKONDE mask with twisted mouth.

Baghirmi doll.

South Cameroon figure -- furtherest to right in case.

Two simplest Congo cups.

Congo carved drinking horn decorated with birds.

Mameing figure:

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Courtesy

Tate Hill
Sydenham 4153.

50, KINGSMEAD ROAD,
London, S.W. 2.
1. May 1935

Dear Mr. Barr.

I have this morning received your letter of the 22nd April + note that the 19th inst: is now mentioned as being the date of the close of the exhibition. This date much surprises me, because Mr. Sweeney, in his letter to me of the 7th January last, stated "The exhibition is scheduled to take place between the 20th of March + the 5th of May 1935." It was on this under-standing that I consented to send the speci-mens, because I knew the Burlington Fine Arts Club exhibition in London was to take place about the 1st June + four of the objects were promised to them.

As a matter of fact, it has been decided to open the London exhibition on the 13th inst owing to the Jubilee celebrations of His Majesty King George this month + we are placed in a difficult position by not having the specimens for care arrangement, cataloguing, &c.

It is with regret, but I must ask you to send the objects back to me this

1.

London S. W. 2, England

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Courtesy

book & I cannot agree to an extention until the 19th inst. I accordingly cabled you this morning as follows:- "Modernart, New York. Much surprised delay, understood exhibition ends fourth, London exhibition opens May thirteenth, must press for immediate return. Fuller."

I feel sure you will appreciate the difficulty of my position & I can only express again my regret at not being able to agree to an extention of my loan over this week & rely on you to very kindly see that the specimens are returned without loss of a moment. Perhaps it will be more correct to say that I am relying on your kindness in seeing that the instructions in my cables are being carried out.

Yours sincerely
A.W.F. Fuller

Alfred H. Barr Esq
The Museum of Modern Art.
11. East 53rd Street.
New York.

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FAST DIRECT

RCA

RADIOGRAM

R.C.A. COMMUNICATIONS, INC.

A RADIO CORPORATION OF AMERICA SUBSIDIARY

TO ALL THE WORLD — BETWEEN IMPORTANT U. S. CITIES — TO SHIPS AT SEA

FORM 112-C.L.-835 RECEIVED AT TEL. CIRCLE 7-6210 102 W. 56TH ST. NEW YORK, AT 1935 MAY 1 AM 7 11 STANDARD TIME

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LC MODERNART

NEWYORK

Telephone Your Reply
Call Circle 7-6210

MUCH SURPRISED DELAY UNDERSTOOD EXHIBITION ENDS FOURTH LONDON EXHIBITION OPENS MAY 13TH MUST PRESS FOR IMMEDIATE RETURN

FULLER

TELEPHONE HAnover 2-1811 To secure prompt action on inquiries, this original RADIOGRAM should be presented at the office of R. C. A. COMMUNICATIONS, Inc. In telephone inquiries quote the number preceding the place of origin.

Very sincerely yours,

Captain A. W. F. Fuller
50 Kingsmead Road
London S. W. 2, England

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 39.2

(Sweeney

Mrs Solomon 5th near 83

Redon 20 x 18

Pissarro 1873 Landscape
pulaquin

Renoir c1879
landscape with figures
washing clothes

Derain flowerpiece
~~small~~
15 x 15
fairly early
c1914

Captain A. W. F. Fuller
50 Kingsmead Road
London S. W. 2, England

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	39.2

April 22, 1935

50, Kingsmead Road,
London, S.W.2.

Dear Captain Fuller:

We have your cablegram of April 22nd: "Return all specimens immediately." We suppose this is in answer to our letter asking whether you will extend your loans for tour among other American museums. We are, therefore, returning the specimens to you after the close of the exhibition here in New York on May 19th. If this is not satisfactory to you please let us know. Your letter of February 6th states that you wish to have your loans returned for an exhibition in London in June.

I want to thank you again for the loan of your precious objects especially the extraordinary Benin head which has been much admired.

Very sincerely yours,

Captain A. W. F. Fuller
50 Kingsmead Road
London S. W. 2, England

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Tate Hill
~~Centennial~~ 4153.

50, KINGSMEAD ROAD,
London, S.W. 2.
23. April 1935

Dear Mr. Barr

I received your letter of the 6th inst: + am very pleased to hear that the exhibition has been such a success + I am sure that much credit is due to Mr. Sweeney for his efforts towards that end.

When I first wrote to Mr. Sweeney informing him that I had decided to send my early bronze head + other objects, I explained that I desired all the specimens returned to me immediately on the close of the exhibition, because certain of them were promised to the Burlington Fine Arts Club exhibition which opens next month.

This being so, I very much regret that I could not consent to your request to be allowed to retain the bronze head for further exhibition in the States +, on receipt of your letter, I cabled you to this effect + asked for the return of all the objects as soon as possible.

I have already loaned some 20 specimens to the London exhibition and I

T.

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particularly wish to add to them four of those (including the head) which have been under your charge + hope that the same are already on their way back to me, as time is very pressing.

The official publication of your Museum – "African Negro Art" – has duly reached my hands + I send you my best thanks fo it. It is very acceptable + is an interesting addition to the similar publications which have been issued during the last 15 years.

Yours sincerely
Albert Eller

Alfred H. Barr Esqre
The Museum of Modern Art
New York.

2.

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RADIOGRAM

WORLD WIDE WIRELESS

Via RCA Via RCA

R.C.A. COMMUNICATIONS, INC.

A RADIO CORPORATION OF AMERICA SUBSIDIARY

CL

RECEIVED AT 64 BROAD STREET, NEW YORK, AT 1935 APR 22 AM 8 1/2 STANDARD TIME

GLH HS GBK 57

LONDON 9 22 1159

CL 9

LC MODERNART NEWYORK.

RETURN ALL SPECIMENS IMMEDIATELY

CAPTAIN FULLER

Telephone: HAnover 2-1811 To secure prompt action on inquiries, this original RADIOGRAM should be presented at the office of R.C.A. COMMUNICATIONS, Inc. In telephone inquiries quote the number preceding the place of origin.

Form 112 TA-830

I cannot say how much the museums and the publics of these cities, as well as our Trustees will appreciate this representative loan from your collection. May I ask you to assure me as soon as you can that we may count on your generosity? We hope to have your answer before May first.

Very sincerely yours,

James Johnson Sweeney,
Director of the Exhibition
of African Negro Art

Captain A.W.F.Fuller
50 Kingsmead Road
London S.W. 2, England

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	39.2

April sixth
19 35

Dear Captain Fuller:

The Exhibition of African Negro Sculpture has been a great success. Within two weeks, over 15,000 people have visited the exhibition. There has been great enthusiasm among collectors and critics and the general public. Our Trustees feel that Mr. James Johnson Sweeney has accomplished a magnificent task.

So great has been the interest in the exhibition that we have had requests from no less than six museums in other American cities for a selection from the exhibition. Cleveland, Chicago, Milwaukee, San Francisco, Manchester and St. Louis are among the most active in their interest in art. In order to make propaganda for the appreciation of African Negro Art we propose to send a group of fine objects from the exhibition to these museums in 1935-1936.

We wish to borrow for this tour the excellent Benin Man's Head (catalog number 259, receipt number 35.633) from your collection. We will insure this object at the valuation listed on our receipt of March 29th. The tour will close in May 1936.

I cannot say how much the museums and the publics of these cities, as well as our Trustees will appreciate this representative loan from your collection. May I ask you to assure me as soon as you can that we may count on your generosity? We hope to have your answer before May first.

Very sincerely yours,

James Johnson Sweeney,
Director of the Exhibition
of African Negro Art

Captain A.W.F. Fuller
50 Kingsmead Road
London S.W. 2, England

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	MoMA Exhs.	39.2

Fuller

March 29, 1935

Dear Capt. Fuller:

Permit me to thank you on behalf of the President and Trustees of the Museum of Modern Art and Mr. Barr, its Director, as well as myself, for your generosity in lending us your objects for the current exhibition of African Negro Art at the Museum.

The reception accorded this Exhibition has already assumed exceptional proportions. And we are particularly happy as the basis of this general interest is evidently the quality of the Exhibition, to which your loans have been such an important contributing factor.

I should like to call to your attention that on unpacking your objects we noticed a slight chip on the ear of one of the charm cases which occurred either in transit or in the process of packing.

Allow me to thank you again personally for your kindness and at the same time to enclose a receipt for your objects on loan.

Very sincerely yours,

James Johnson Sweeney,
Director of the Exhibition
of African Negro Art

Capt. A. W. F. Fuller
50 Kingsmead Road
London S. W. 2, England

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Fuller

Tudor Hill:-
~~Sheffield~~:- 4153.

Fuller

50, KINGSMEAD ROAD,
London, S.W.2.
6th Feby 1935

Dear Sir

I duly received your letter of the 7th January last, but when it arrived, I was away from home & accordingly, it did not actually reach my hands until a week or so later than it otherwise should have done.

It is with regret that I learn you were unable to call on me when in Europe, as I should have been pleased to make your acquaintance & to have learned rather more about the exhibition of African Negro Art, because it is difficult for me to know exactly the type of objects you are wanting.

As a general rule I am not at all in favour of loaning my specimens, especially so far from home, as I view the risk of loss or damage with the greatest apprehension. Although it is essential to have all such things insured, cash compensation would be no satisfaction to me, as nothing could repay me for the loss of my treasures which I could never replace.

1.

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Fuller

However, as your express such appreciation of the Benin bronze head which I exhibited in Paris, I have decided to loan it to your exhibition in the Museum of Modern Art of New York City, but I sincerely hope it will come to no harm & that it will be returned to me safe & sound as soon as possible after the close of the exhibition.

In addition I am sending you of five other fine specimens which may interest you & a set of six small but well carved charm-cases from East Africa. dly I included these & the mask from Nuasasi, as I thought you might like examples of African art from this locality. on

I attach a detailed list of all the objects sent together with their values in £ sterling & I understand from Messrs. Lander & White that they are already covered by policies which you hold & will remain so until they are delivered back to me at the above address in due course.

2

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Fuller

I trust the specimens will not be subjected to handling &, in fact, will be kept under glass for obvious reasons, & the reason why I mentioned above that I should like their early return is, because they, or some of them, are due for exhibition in June at the Burlington Fine Art Club in London.

As desired by you, I have had the objects photographed by Messrs Ballard Heaton Ltd. of New Bond Street, London & enclose the prints herewith for use in the exhibition catalogue. I do not know if you have funds to meet the expense of this, but if so the cost to me was £1.4.6. The large plate with the numerous objects scarcely does justice to the specimens, but the head & mask-pendant have come out quite well.

All the specimens together with a duplicate copy of the enclosed list were left by me with Messrs Lander & White at Lowndes House this afternoon & I hold their receipt. Kindly let me hear when they reach

3.

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Fuller

you + when they are likely to be received back by me + could I be supplied with a copy of the catalogue.

Trusting that the exhibition will be a great success + that my specimens may help towards that end

Yours very truly

A. W. J. Fuller

J. J. Sweeney Esqre
Director of Exhibition
of African Negro Art,
The Museum of Modern Art,
11. West 53. Street.
New York, N.Y.

4.

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Fuller

January 7, 1935

Captain A. W. F. Fuller,

Dear Sir:

The Museum of Modern Art of New York City is planning an exhibition of African Negro Art for the spring of 1935. I have recently been on the Continent arranging loans for this exhibition with many of the more important museums there, including the Musee du Congo Belge at Terrueren, the Museum für Volker Kunde of Berlin, of Hamburg, of Lubeck, of Leipsic, Munich, Frankfort, Darmstadt and the Trocadero of Paris. Likewise, we are happy in having the co-operation of most of the private collectors and dealers in France and Belgium.

I had hoped to have more time abroad but was unexpectedly called back to New York just before Christmas.

Naturally, I could not have hoped for the assistance of the British Museum, but I was looking toward the co-operation of the more important private collectors in England. And, having known of your collection from its representation in the Exposition de Bronzes et Ivoires du Royayme de Benin, held at the Trocadero in 1932, I was extremely disappointed in not being able to call on you.

I am still hopeful that you may consider collaborating with the Museum of Modern Art in this exhibition, which we hope to make one of the most comprehensive of displays of negro art yet held. And there is one piece in particular among your objects which I would greatly appreciate being able to borrow. I refer to the head reproduced in von Luschan "Altertümer von Benin" figure 529, Ancienne collection du Dr. Ansorge. I remember the quality of this piece distinctly and its importance would be a considerable contribution to our exposition.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	39.2

The exhibition is scheduled to take place between the twentieth of March and the fifth of May, 1935. The Museum of Modern Art naturally undertakes all expenses of packing, shipping and insurance during the period of the loans. Our objects will be insured at the specific valuation of the lender against all risks, wall to wall, by Lloyds of London. Our packers are Gander and White, Norway House, #21/24 Cockspur Street, London S. W. 1)England).

In order to permit the Museum ample time for installation, our shippers have instructions to call for pieces promised about the middle of February. Insomuch as the catalogue must go to press before objects will reach the Museum, there is one further poin in which I would like to ask the co-operation of the lenders of the more important pieces. As we cannot photograph the objects here in New York ourselves before the catalogue goes to press, I am requesting lenders, when it is possible, to assist us with photographs of the more important pieces. And if you can see your way to lending us the head in question, as I sincerely hope you will be able to, I would deeply appreciate a photograph of the same for reproduction in our illustrated catalogue. The dimensions of the head would be extremely valuable to us also.

Thanking you in anticipation for your courteous consideration of this request and hoping that you will be able to honor us with your collaboration, I remain

Yours very sincerely,

James Johnson Sweeney
Director of Exhibition of
African Negro Art

JJS/z

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James Johnson Sweeney
Director of Exhibition of
African Negro Art

JJS/z

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Gaffé

#39

January 9, 1934.

Mr. René Gaffê
116 rue Terre Neuve
Brussels, Belgium

My dear Mr. Gaffê:

I am extremely sorry to be so tardy in my reply to your kind note of November 14 which was forwarded to me in Berlin. During my stay abroad the duties of arranging loans with Museums and collectors on the Continent kept me hopelessly busy.

I also regretted missing you on my visit to your office in Brussels. I did not come at that time thinking of African Art, which, nevertheless was my errand in Europe. I had often heard of your collection of contemporary painting, particularly the works of Joan Miro and specifically several pictures of his oeuvre which I particularly admire.

Mrs. Sweeney and I had called in the hope we might have the pleasure of seeing your pictures, but your mention of the crâne incruste Pahouin interests me considerably. I would very much like to include it in our exhibition if you could consider lending it. The exhibition of African Negro Art at the Museum of Modern Art is scheduled to take place between March 20 and May 5, 1935. The Museum naturally will bear all expenses of packing, shipping and insurance during the period of the loans, the insurance will be against all risks, wall to wall, with Lloyds of London, on the specified valuation proposed by the lenders. Our shippers in Brussels are Messrs. Louis Ghemar, Rue des Commercants 65-70. They will call for the objects about the fifteenth of February in order that the loans may reach New York on or before the first of March.

In order to expedite insurance arrangements we are asking lenders to submit their valuation with descriptive data concerning the loans, dimensions, probable region of provenance, etc. as early as possible. Also in as much as the objects will reach New York considerably after our illustrated catalogue will have gone to press we will not be able to photograph the objects ourselves for reproduction. We are asking lenders, when photographs are available to be good enough to assist us to-

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BRUSSELS

René Gaffé
rue des Drapiers

- - -

Gabon "crâne".

January 9, 1934.

Mr. René Gaffé

ward their inclusion in the illustrated catalogue by forwarding us photographs at the same time as the valuations for insurance.

I am happy to say that during my stay on the Continent we had considerable success in finding cooperation among the museums and private collectors of France, Belgium, Germany and England. In Brussels Dr. Schouteden of the Musée de Congo Belge has promised his cooperation, also the Museum für Völkerkunde in Berlin, Hamburg, Lübeck Leipzig, Munich, Frankfort and Darmstadt, and the Trocadéro of Paris have promised us their assistance.

I sincerely hope that you may be able to allow us to include your Pahouin 'crâne," and thank you again for your kind note. With my sincerest regrets at having missed you on my visit in Brussels, I am

Very truly yours

James Johnson Sweeney
Director of the Exhibition
of African Negro Art

JJS-m

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Monsieur 14.11.24.

J'ai vivement regretté mon absence lorsque vous avez eu l'amabilité de vous rendre à mon bureau. Chez moi, peu d'objets africains pourraient vous intéresser, seul un crâne incrusté d'origine pahouine et dont je ne connais pas d'autre exemplaire. A votre retour, voulez-vous me fixer quelques jours d'avance afin que je puisse vous faire

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Les honneurs de mon "home" à la peinture moderne vous intéresse à défaut des merveilles de l'art nègre que je n'ai pas – hélas! – à offrir. Veuillez agréer, Monsieur, l'assurance de mes sentiments distingués

René Gaffé

Bureau 116 rue Terre Neuve
Phone 11.50.72

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BRUSSELS

René Gaffé
rue des Drapiers

\- - -

Gabon "crâne".

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BRUSSELS

René Gaffé
rue des Drapiers

- - -

Cabon "crâne".

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Walschot : Bofinds entirely work
Cups from Kasai - San Kuy
Exquisite double face
Kasai - Sankuru

Lavachery : Commemorative figurine
Congo
Bar top of the Mangebetu

Lambert : Baluba commemorative figurine
Baluba cup
Makere bar - Tiwi
Double face - cup - Baluba
Fang bar
Bafinds brought from Bloudian

P. Decamps
Pine
Baluba Chair

Van den Bogaert
Dhont
Walschot
René Gaffé

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The National City Bank
of New York France
SOCIETE ANONYME AU CAPITAL DE 40000000 DE FRANCS
R.C SEINE ANAL N° 215.151.8

60. AVENUE DES CHAMPS-ELYSÉES

ADRESSE TÉLÉGRAPHIQUE
CITIBANK - PARIS

Paris, November 8th.1934.

EN RÉPONDANT, VEUILLEZ RAPPELER LES INITIALES Auditing

Mr. James J. Sweeney,
c/o this office.

Dear Sir:

In accordance with the instructions you left recently with our Clients Mail Dept., we have duly noted to hold your mail at your disposal at this office.

Yours very truly,

THE NATIONAL CITY BANK OF NEW YORK(France)

Auditor.

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 39.2

9

Gander+White

AGENCIES IN ALL PARTS OF THE WORLD.

Telephone: WHITEHALL 1339.

Telegraphic Address: GANDITE, LONDON.

Gaffé

Château d'Ardenne
Belgique

12.2.35

Dear Sir,

I was very agreably surprised to receive your letter, but I dare not take the risk to following your invitation. First of all I would have had to send you a photo of my skull which has not the lower maxillar. This is why I was afraid to send you a piece which you might have refused. Is it an excess of con-
-ciousness of my part? Perhaps. However this piece, from the advice of everyone, very competent in the matter and who admired it, think it unequalled. The skull is black. On its side are fixed some copper-plate, which after time (for it is very old) became of a magnificent green colour. On the forhead there is a wreath of shells fixed against the side of it. The effect is splendid, there is no doubt about that. Of course it concerns a skull of a great chief, evidently authoron.

Just coming home after a travel have no time to get a photo of it. At the first opportunity I will have one taken to send you. Harriedly I have to start again to Austria. All this did not allowed me to answer to your kind invitation and I do hope you will not show severity. At your next passage I will have great pleasure to show you my thirty miro. From June next my private address will be 2a Avenue Louise Brussel (now: 2 rue Crespel) but my office is always 46 rue Veere. Neuve.

Yours very truly,

GANDER & WHITE.

WJG/KE

Modern Art, who will also insure all objects intended for exhibition under their

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9

AGENCIES IN ALL PARTS OF THE WORLD.

Gander+White

Telephone:
WHITEHALL 1339.

Telegraphic Address:
GANDITE, LONDON.

I shall be very glad to make your acquaintance.

Yours faithfully

René Gaffé

Yours very truly,

GANDER & WHITE.

WJG/KE

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Gander White

AGENCIES IN ALL PARTS OF THE WORLD.

Telephone:
WHITEHALL 1339.

Telegraphic Address:
GANDITE, LONDON.

#39

GANDER & WHITE

Packing & Storage Warehouses:
Ormond Yard,
Gt. Ormond Street,
London, W.C.1.

Expert Art and General Packers.
Shipping, Forwarding, Passenger
and Insurance Agents.
Household Removals.

Offices:
NORWAY HOUSE,
21-24, Cockspur Street,
LONDON, S.W.1.

S/S "Bremen"

28th February, 1935.

James J. Sweeney, Esq.,
11 West 53rd Street,
New York City.

Dear Sir,

We have just heard from Mr. Henry Balfour of the Pitt Rivers Museum, University of Oxford.

We understand this gentleman is writing to you to explain that owing to his illness in a nursing home he was unable to attend to business matters and could therefore not secure the necessary sanction of the Museum Deligacy which was necessary before he could lend the specimens which you required.

He also writes that he fears it is now too late to obtain the sanction to arrange transit, and, we presume that unless it could be done with the utmost dispatch to enable us to catch the "Olympic" next Wednesday it would be in any case too late for your purpose.

We have written Mr. Balfour accordingly.

Yours very truly,

GANDER & WHITE.

WJG/KE

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Household Removals.

Offices:
NORWAY HOUSE,
21-24, Cockspur Street,
LONDON, S.W.1.

SS "MAJESTIC"

19th February, 1935.

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

Dear Sir,

With further reference to our letter of the 13th inst., enclosing details of the items being loaned for your Exhibition -

We have pleasure in advising you that these have been packed in one case and despatched for shipment per ss "Majestic" sailing tomorrow - and we are enclosing herewith a copy of the consular invoice.

The case has been consigned to our Agents, The Hudson Forwarding & Shipping Co.Inc., and we trust everything will be found to your entire satisfaction

Yours very truly,

GANDER & WHITE,

ENCL.
GS.

Modern Art, who will also insure all objects intended for exhibition under their

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J. J. Sweeney, Esq. 13/2/35.

Jacob Epstein, Esq., we understand from his secretary is away travelling and his house is closed. Consequently nothing can be loaned.

We propose to ship on the "Majestic" sailing on the 20th whether we hear from Mr. Balfour and Captain Pitt-Rivers or not.

Should they subsequently loan anything we presume they can be shipped out provided they reach you early in March.

Another reason that we propose shipping on the "Majestic" is on account of the insurance as in every case these gentlemen were most particular in demanding that the goods should be covered by insurance before they left this country.

We informed them all that you had actually arranged for an insurance cover but that you required the specified values to complete the insurance which we promised to send over so that you had them before the shipment actually left this country, and, that should be the case.

Yours faithfully,

GANDER & WHITE.

WJG/KE

Modern Art, who will also insure all objects intended for exhibition under their

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London

COPY

HUDSON FORWARDING & SHIPPING CO., INC.
17 STATE STREET
NEW YORK, N. Y.

CABLE ADDRESS
"JACBERG"

TELEPHONES
BOWLING GREEN
9-4151 TO 4156

TAB Pending

January 25, 1935.

Messrs. Gander & White,
Norway House,
#21/24 Cockspur St.,
London, S.W.1, England.

Gentlemen:

We refer you to our recent letter to you on the subject of the visit of Mr. James Johnson Sweeney, to London, in connection with an exhibition of African Tribal Art, to be held here this coming March under the auspices of our clients, the Museum of Modern Art, 11 West 53rd Street, New York.

We are enclosing herewith the names and addresses of the parties with whom Mr. Sweeney contacted on his visit to London.

The names against which you will note the letter (A) has been placed, are the parties who definitely consented to loan various objects for the Exhibition. We would therefore ask you to get in touch with these parties immediately, and arrange for the packing, if necessary, and shipment of such objects to the States.

Where the letter (B) is designated alongside the name, there is some uncertainty as to whether they will loan any objects for the above exhibition, and therefore we suggest that you get in touch with them at once, and advise them that you understand the Museum of Modern Art has asked for certain loans, and that you are at their disposal for the packing, if necessary, and shipment of same to the States, and also any additional information they may require.

It is of the utmost importance that any objects so loaned should reach here before March 1st, 1935. It is also of the utmost importance that each object be given an inventory number by the packer, and if necessary, be registered, in order to assure their re-entrance into your country without Customs difficulties or duties.

All expenses for packing and shipment will be paid by the Museum of Modern Art, who will also insure all objects intended for exhibition under their

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Captain A. W. F. Fuller
50 Kingsmead Road
London, SW 2, England

own policy wit
valuation. Th
of each item,
address at the

all, as specified
showing the value
Art at the above

The
can effect arr
formity with t
your best effo
throughout tra

lect, so that we
deliveries in con-
lso kindly use
by the carriers,

It is extremely important, as stated above, that such shipments reach New York before March 1st, 1935.

Anticipating your early acknowledgment, and trusting that you will give this matter your kind attention, we remain

Very truly yours,

HUDSON FORWARDING & SHIPPING CO. Inc.

TAB:JM

T. A. Brady, Ass't Treas.

CC to Museum of Modern Art.

P.S. - Kindly note that Sir Sadler's objects are to be picked up by Charles Scott's Road Service, 337 Banbury, in Oxford, and brought by them to your goodselves for packing and shipping.

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own policy with Lloyds of London, against all risks, wall to wall, at specified valuations. Therefore, for insurance purposes, a detailed list showing the value of each item, should be sent directly to the Museum of Modern Art at the above address at the earliest moment.

The shipment should be consigned to us, charges collect, so that we can effect arrangements for Customs clearance, examination and deliveries in conformity with the procedure and instructions of our clients. Also kindly use your best efforts to assure careful handling of the shipments by the carriers, throughout transportation.

It is extremely important, as stated above, that such shipments reach New York before March 1st, 1935.

Anticipating your early acknowledgment, and trusting that you will give this matter your kind attention, we remain

Very truly yours,

HUDSON FORWARDING & SHIPPING CO. Inc.

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SHIPPER — LENDER

will communicate with.....

ENGLAND

LONDON

(Messrs. Gander & White
(Norway House,
(#21/24 Cockspur Street,
(London, S.W.1

A
(Sydney Burney **
(37 Great Cumberland Place
(London, England

A
(Richard Bedford **
(24 Eastside Road
(Golders Green
(London NW 2, England

A
(Sir Michael Sadler **
(The Rookery
(Old Headington
(Oxford, England
(Note: Sadler's objects to be picked up by Charles Scott's Road Service, 337 Banbury in Oxford and brought by them to Gander & White in London for packing and shipping.

A
(Professor C.G. Seligman
(Court Leys
(Toot Baldon
(Oxford, England

B
(Capt. A.W.F. Fuller
(50 Kingsmead Road
(London SW 2, England

B
(Louis Clarke
(Cabridge Ethnological Museum
(Cambridge University
(Cambridge, England

B
(Captain A.H.L.F. Pitt-Rivers
(Farnham, Dorset, England

B
(H.W. Balfour, Keeper
(of the Pitt-Rivers Museum
(Oxford, England

B
(Fry Estate
((Refer to Sydney Burney)
((37 Great Cumberland Place
(London, England)

B
(Jacob Epstein
(London
(18 Hyde Park Gate

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1228 A

Charge to the account of Museum, 11 West 53 $

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NIGHT MESSAGE		NIGHT LETTER	X
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ACCT'G INFMN.

TIME FILED

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

NLT GANDITE
LONDON

Feb. 7,1935

ACCEPT OBJECTS FOR SHIPPING FROM C. G. SELIGMANN, BERKELEY HOUSE HAY HILL LONDON AND CABLE US COLLECT HIS INSURANCE VALUATIONS.

MODERNART

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

very sincerely yours,

Miss Eva Gauthier
33 West 51 Street
New York City

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	MoMA Exhs.	39.2

Gauthier

9

#39

May 23, 1934

My dear Miss Gauthier:

I found after I wrote my last note to you that I already knew about Gregor Aharon's things most important of which are ethiopic manuscripts which do not come within the range of our African exhibition. He has at present on consignment a large number of metal weights from the Guinea coast. James Sweeney, the director of the African exhibition, has studied these.

With many thanks for your suggestion, I am

Very sincerely yours,

Miss Eva Gauthier
33 West 51 Street
New York City

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Eva Gauthier

33 West Fifty-first Street
New York
Telephone VOlunteer 5-2000

May 16th

My dear Mr. Barr.

The name of the gentleman is Gregor Aharon - 10 East 58th St - and might be wise to make an appointment so as to be sure of first time - If you will let me know when you want to go I can make an appointment for you.

It is a spiritual thing. I know you will enjoy looking at them.

By the way have you seen the afreen opera - with the afreen ritual dances. If you haven't don't miss it - this is the last

Mme. Eva Gauthier
Hotel 53 West 51 Street
New York City

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Eva Gauthier's

weeks. at the Heckscher Studio - 26 East 23rd Street. at 9 P.M.

Very sincerely
Eva Gauthier

Mme. Eva Gauthier
Hotel 55 West 51 Street
New York City

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Gauthier

African Art

May 15, 1934

Dear Madame Gauthier:

James Sweeney, who is directing the African show, and I will try to go in and see the sculpture of Mr. Gregar Kharoff.

Thank you very much for the suggestion.

Sincerely,

Mme. Eva Gauthier
Hotel 33 West 51 Street
New York City

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Geographical

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#39

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MODERNART

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Goldwater

Mr. Robert J. Goldwater
New York University, Graduate Center
29 East 83rd Street
New York, N.Y.

May 6, 1936

1 set of 477	unmounted AFRICAN NEGRO PHOTOGRAPHS	$100.00

P.J.

Paid 6/1/36 Check # 234 5/17/36

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May 14, 1934.

Mr. Barr:

Gregar Rharoff, 10 East 58 St.

Madame Gauthier says this man has good African stuff, and wants to go with you to see it. Do whatever you think fit. I told her you might call her. Her phone number is Vo 5-2000

P.J.

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The Museum of Modern Art

11 West 53rd Street, New York

May 6, 1936 19

RECEIPT OF DELIVERY

The Museum of Modern Art has ~~returned~~ delivered to you the
African Negro Art Corpus (3 packages)
One envelope containing catalog and 3 photos for
Mr. Goldwater
described below. We sincerely appreciate your courtesy in making this loan.

Will you please sign and return this statement which is our receipt of delivery.

Mr. Goldwater
Graduate Center
29 East 83 St.
New York

The above listed works of art have been received

Signed Frances Gray

Trustees

President: A. Conger Goodyear

1st Vice-President: Nelson A. Rockefeller

2nd Vice-President: Mrs. John S. Sheppard

Treasurer: Samuel A. Lewisohn

Cornelius N. Bliss
Mrs. Robert Woods Bliss
Stephen C. Clark
Mrs. W. Murray Crane
The Lord Duveen of Mill
Marshall Field
Edsel B. Ford
Raymond B. Fosdick
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Mrs. Charles S. Payson
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Beardsley Ruml
Paul J. Sachs
Edward M. M. Warburg
John Hay Whitney

Director: Alfred H. Barr, Jr.

Secretary and Executive Director: Thomas Dabney Mabry,

Director of Film Library John E. Abbott

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Thomas Dabney Mabry, Jr.

Director of Film Library:
John E. Abbott

The Museum of Modern Art

11 West 53rd Street, New York, N. Y. *Telephone:* CIrcle 7-7470 *Cable Address:* Modernart

March 11th, 1936

I hereby acknowledge receipt of one complete set of African Negro photographs, unmounted. The cost of this set is $100. for which check will be forwarded.

Robert J. Goldwater
Robert Goldwater

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

African Corpus

FF39

April 25, 1955

February 28, 1955

Dear Mr. Goldwater:

I enclose copy of a letter from Himmelheber. Our Exhibition closes the 19th of May.

Do you think that we might arrange a joint lecture, New York University and the Museum? Our fund for lectures is exhausted but he does not seem to ask for a fee. You doubtless know more about his work and might consult Rattom if you are not familiar with it.

Please telephone me tomorrow morning at 11.

Very sincerely yours,

P.S. I do not know definitely whether you want an extra set of photographs for yourself as well as the set for New York University. We are reserving the New York University set unmounted at a nominal charge of $50. The set for your private use would be made at cost at approximately $100.

Mr. Robert Goldwater
New York University
29 East 83 Street
New York City

Copy 2 for Barr's file

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Gershwin

Gershwin

#39

#39

LOUIS CARRÉ

65-68-70 Rue Des Commerçants

BRUXELLES

DIRECTION

February 26, 1935

4th february,1935

HUDSON FORWARDING & SHIPPING CO. INC.
17 State Street,
NEW YORK.

Dear Sirs:

We are in receipt of your favour of 25th January (ref. TAB Pending) and have communicated with the different people

Dr. Henri Schoutaden, Conservateur

This gentleman consented to loan any and that he does not

Mr. Alphonse Stoclet, Belgium, 1st absent from Belgium for can be done without

Mlle. Jeanne Walschot and will let us know her

Mr. Rene Gaffé, will in Hand Lloyds policy

Mr. R. Blondiau does never send He is a seller and has photographs of objects he is willing to sell.

We do not think that there will be any possibility of obtaining any objects for the Exhibition. Also there will be delays and even if we receive anything, packing and customhouse formalities (long and necessarily very accurate) will take some time. The collections would certainly not be in time in New York.

We also wish to have from Lloyds all guarantee, for all the desire us to give them of course, we cannot

We shall report to you about what will happen and meantime remain

Yours very truly,

LOUIS CARRÉ

Dear Mr. Gershwin:

Mr. Sweeney has asked me to write you to say that he would like to borrow the large Ivory Coast Animal Mask which he saw at your apartment for our exhibition of African art. He refers, I think, to the mask which stands in the hall.

Our exhibition opens on March 18th and closes May 14th. We would collect the Mask about the 6th of March unless you prefer to bring it in.

Will you be able to maintain your insurance on it as you have so generously done in the past?

Very sincerely yours,

George Gershwin, Esq.
132 East 72 Street
New York City

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COPY

9

Ghemar

LOUIS GHEMAR

65-68-70 Rue Des Commercants

BRUXELLES

#39

DIRECTION

4th february,1935

HUDSON FORWARDING & SHIPPING CO. INC.
17 State Street,
NEW YORK.

Dear Sirs:

We are in receipt of your favour of 25th January (ref. TAB Pending) and have communicated with the different people you have mentioned.

Dr. Henri Schoutaden, Conservateur du Musee de Tervueren. we called 2/13

This gentlemen declares that he has never definitely consented to loan any objects for an Exhibition in New York and that he does not wish to do so.

Mr. Alphonse Stoclet, one of the richest collectioners in Belgium, ist absent from Belgium for some time and nothing can be done without his special autorisation and presence. have collected

Mlle. Jeanne Walschot, is not at all decided to do something and will let us know her final decision in a few days.

Mr. Rene Gaffe, will not take any decision, before he has in hand Lloyds policy. He is writing today to London about this.

Mr. R. Blondian does never send anything to exhibitions. He is a seller and has sent the Museum of Modern Art photographs of objects he is willing to sell. Out

We do not think that there will be any possibility of obtaining any objects for the Exhibition. Also there will be delays and even if we receive anything, packing and customhouse formalities (long and necessarily very accurate) will take some time. The collections would certainly not be in time in New York.

We also wish to havefrom Lloyds all guarantee, for all the people with whom we have spoken will desire us to give them our personal guarantee of security and that of course, we cannot do.

We shall report to you about what will happen and meantime remain

Yours very truly,
(LOUIS GHEMAR)

(OVER)

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1) Enclosed copy of letter to Lloyds, London.
We shall send you copies of answers to letters we have sent to all persons mentioned in your letter of Jan. 25th (with the exception of Mr. Lavachery).

2) Copy of letter addressed to Brussels exhibitors.

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COPY

DIRECTION 4th February , 1935

To the Secretary of LLOYDS ROYAL EXCHANGE,

L O N D O N

Dear Sir:

I have received a letter from the Hudson Forwarding Shipping Co. 17, State Street, New York, stating that objects for the Exhibition of African Tribal Art, to be held this coming March (under the auspices of the Museum of Modern Art, 11 West 53rd Street, N.Y.) will be insured by the Lloyds of London against all risks, wall to wall, at specified valuation.

The personalities here, who may consent to loan their collections wish to have all their guaranties and this direct from the Lloyds. Kindly let me know how the matter stands, so that I can take necessary measures for the eventual forwarding of the exhibition objects.

Thanking you beforehand,
I remain, Dear Sirl
Yours very truly:

LGh./Si.,

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Same letter addressed to:

1) Rene Gaffe, 116-118 Terre Neuve,E/V
2) R.Blondiau, 21,St.Augustin,E/V
3) Musee du Congo Belge,Terre Neuve
4) Mr.Alp.Stocket
5) Mlle Jeanne Wlaschot

Dept.Export

4 Fevrier 1935

Dr. Henri Schouteden
Musee du Congo Belge,
Terre Neuve

Concerne: Exhibition of African Tribunal Art,New York

Messieurs,

Nous avons l'avantage de vous faire savoir que nous avons ete charges, par l'entremise de nos correspondants de New York, la Hudson Forwarding & Shipping Co. Inc. et d'ordre de Monsieur James Johnson Sweeney, representant du Musee d'Art Moderne, 11, West 53rd Street, New York, de l'emballage et du transport des objets destines a etre exposes a l'Exhibition of African Tribal Art de New York.

En consequence nous vous serions obliges de bien vouloir nous faire savoir par retour du courrier si vous vous chargez vous-memes de l'emballage des objets ou si nous devons nous en occuper. Dans ce dernier cas, nous vous prions de bien vouloir nous fixer le jour et l'heure, afin qu'un de nos delegues puisse vous rendre visite a ce sujet. Comme ces objets doivent arriver au plus tard a New York le 1er Mars, il est de la plus grande importance que les differents colis soient disponibles, si possible, pour le depart du 8 ct (emballes et prets pour l' exportation). L'assurance etant couverte par le Musee d'Art de New York, la nomenclature des objets, avec indication de valeur pour chaque objet est indispensable; ces listes devront etre etablies en trois exemplaires.

Nous nous tenons d'ailleurs a votre entiere disposi tion pour tous renseignements complementaires et dans l'attente du plaisir de vous lire au plus tot au sujet de ce qui precede, veuillez agreer,Messieurs,nos salutations les plus empressees.

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HUDSON FORWARDING & SHIPPING CO., INC.
17 STATE STREET
NEW YORK, N. Y.

CABLE ADDRESS
"JACBERG"

TELEPHONES
BOWLING GREEN
9-4151 TO 4156

TAB Pending

January 25, 1935.

Messrs. Louis Chemar,
Rue des Commercants, 65-70,
Brussels, Belgium.

Gentlemen:

We refer you to our letter of October 24th, in which we advise you that we have given a letter of introduction to your goodselves to Mr. James Johnson Sweeney, representing our clients, the Museum of Modern Art, 11 West 53rd Street, New York.

We are enclosing herewith the names and addresses of the parties with whom Mr. Sweeney contacted on his visit to your city.

The names against which you will note a (A) has been placed, are the parties who definitely consented to loan various objects for the Exhibition of African Tribal Art, to be held here this coming March, under the auspices of our clients, the Museum of Modern Art. We would therefore ask you to get in touch with these parties immediately, and arrange for the packing, if necessary, and shipment of such objects to the States.

Where the letter (B) is designated alongside the name, there is some uncertainty as to whether they will loan any objects for the above Exhibition, and therefore we suggest that you get in touch with them at once, and avise them that you understand the Museum of Modern Art has asked for certain loans, and that you are at their disposal for the packing, if necessary, and shipment of same to the States, and also any additional information they may require.

It is possible that you may also have to call on another party in your city, Mr. Henri Lavachery, against whose name we have placed the letter (C), but we suggest at this moment that you do nothing with respect to him until you hear from us further.

It is of the utmost importance that any objects so loaned should reach here before March 1st, 1935. It is also of the utmost importance that each object be given an inventory number by the packer, and if necessary, be registered, in order to assure their re-entrance into your country without Customs difficulties or duties.

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All expenses for packing and shipment will be paid by the Museum of Modern Art, who will also insure all objects intended for exhibition under their own policy with Lloyds of London, against all risks, wall to wall, at specified valuation. Therefore, for insurance purposes, a detailed list showing the value of each item, should be sent directly to the Museum of Modern Art at the above address at the earliest moment.

The shipments should be consigned to us, charges collect, so that we can effect arrangements for Customs clearance, examination and deliveries in conformity with the procedure and instructions of our clients. Also kindly use your best efforts to assure careful handling of the shipments by the carriers, throughout transportation.

It is extremely important, as stated above, that such shipments reach New York before March 1st, 1936.

Anticipating your early acknowledgment, and trusting that you will give this matter your kind attention, we remain

Very truly yours,

HUDSON FORWARDING & SHIPPING CO. Inc.

TAB:JM

T. A. Brady, Ass't Treas.

CC to Museum of Modern Art.

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SHIPPER — LENDER

will communicate with .....

BELGIUM

Brussels

Messrs. Louis Ghemar
rue des Commercants 65-70
Brussels

See letter

A — Musee du Congo Belge - Tervueran **
Brussels

Dr. Henri Schouteden **

A — Musee du Congo Belge - Tervueren**
Brussels

A — Alphonse Stoclet **
281 Avenue de Tervueren
Brussels

C — Henri Lavachery
16, Chaussee de Vleurgat
Brussels

B — Mlle. Jeanne Walschot
71, rue de la Madeleine
Brussels

Rene Gaffe
(rue des Drapiers)

B — 116-118, rue Terre Neuve
Brussels

B — R. Blondiau,
21 rue Saint Augustin
Brussels

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Goldsmith

#39

October 11, 1934

Dear Mr. Goldsmith:

The Museum of Modern Art is planning an exhibition of African tribal arts for March 1935. I understand that you have several objects of African Negro art in your collection. I was advised to communicate with you through Paul Cornell and Company, New York. However, I was unable to reach you there and take this liberty of writing you.

I would appreciate your advising us if you have any objects which you would be willing to lend to such an exhibition. Also, I would appreciate any details on the nature or character of these objects.

Thanking you in anticipation, I am

Very truly yours,

James Johnson Sweeney

Director of Exhibition of
African Tribal Arts

Mr. Morton Goldsmith
Scarsdale, New York

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Gowie

9

#39

January 24, 1935.

Miss Marjorie Gowie
c/o Mrs. Hartman
2413 First Avenue
New York

Dear Miss Gowie:

I have your note of the twenty third and appreciate your remembering your kind offer of last Autumn.

May I get in touch with you in a fortnight or so regarding your collection?

Thanking you, I am

Very truly yours

James Johnson Sweeney
Director of the Exhibition
of Negro African Art

JJS-m

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Gowie

Eltran

c/o Mrs Hartman
2413 1st Avenue
New York City

Jan. 23rd

Director of Exhibition of African art
11 W. 53rd St
N.Y.C.

Dear Sir.

Last September I had some correspondance with you in regard to African sculpture - (Barotse masks, ivories, red carvings and various other examples of African art) which I have at my studio in Provincetown. I wrote at the time that I had to be out of America for the winter but am now back in New York and will be glad to see you and discuss bringing from Provincetown anything in which you would be interested for the exhibition in March.

Having lived in Africa I have some very lovely pieces.

Yours sincerely
Marjorie Gowie

Miss Marjorie Gowie
South African Shop
Provincetown
Massachusetts

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Gowie

Ethnic

South African Shop
Provincetown . Mass.
Oct 4. 1934

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

Dear Sir

Thank you for your letter, I am writing to let you know that we will not be here after Oct 28th also that we do not have a shop in any other place.

If you are able to be in Provincetown before we leave we will be glad to show you what we have.

Yours sincerely.

Marjorie Gowie

Miss Marjorie Gowie
South African Shop
Provincetown
Massachusetts

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Gowie

Eltra

September 29, 1934

My dear Miss Gowie:

I have just returned to New York and find your letter here, so I trust you will forgive my delay in replying.

I am extremely interested in what you tell me regarding the Ivory carvings from West Africa and the Barotse masks which you have in your shop in Provincetown. I expect to visit certain points in New England before the end of the year and will be very pleased to take advantage of your invitation to see what you have.

The African exhibition is scheduled for March 20th until May.

Possibly you have also a shop in Boston or New York. If you have I would be pleased to drop in to either of these.

Thank you again for your kind note.

Very truly yours,

Director of Exhibition of AfricanAArt

Miss Marjorie Gowie
South African Shop
Provincetown
Massachusetts

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COPY

Gowie

Ethn

= H 39

July 2, 1934

My dear Miss Gowie:

Thank you for your letter of June 28th. Could you let us know more definitely what kind of African things you have? From your letter I judge that they are principally Kaffir. Have you any photographs?

In any case I am turning your letter over to the director of our exhibition, Mr. James Johnson Sweeney.

Very sincerely yours,

AHB

Mirr Marjorie Gowie
South African Studio
Provincetown, Massachusetts

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Gruijter & Co

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HUDSON FORWARDING & SHIPPING CO., INC.
17 STATE STREET
NEW YORK, N. Y.

CABLE ADDRESS "JACBERG" TELEPHONES BOWLING GREEN

#39

South African Studio
Provincetown · Mass.
June 28. 1934

Museum of modern art.
New York City.

Dear Sir

I have been told that you are to have an exhibition of african sculpture this winter.

I have a large collection of South African carvings & other craftwork — if you would be interested in showing any of these, I shall be glad to hear from you.

Yours sincerely.

(Miss) Marjorie Gowie

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All expenses for the packing and shipment will be paid by the Museum of Modern Art, who will also insure all objects intended for exhibition under their own policy with Lloyds of London, against all risks, wall to wall, at specified valuations. Therefore, for insurance purposes, a detailed list showing the value of each item, should be sent directly to the Museum of Modern Art at the above address at the earliest moment.

(continued)

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Gruijter+Co

#39

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17 STATE STREET
NEW YORK, N. Y.

CABLE ADDRESS
"JACBERG"

TELEPHONES
BOWLING GREEN
9-4151 TO 4156

TAB

February 4th, 1935.

Messrs. N. V. Koninklijke Meubel-
transport,- Mij de Gruijter & Company,
Frans Van Mierisstraat 90,
Amsterdam - HOLLAND.

Gentlemen:

We have been requested by our clients

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

to communicate with you at once relative to certain objects (which we understand are about nine (9) pieces) which Baron von der Heydt, of Zandvoort, Holland, has consented to loan for the Exhibition of African Tribal Art to be held early in March under the auspices of the Museum of Modern Art.

We would therefore ask you to kindly get in touch with Baron von der Heydt immediately and arrange for shipment of the articles he is loaning at the earliest moment, as it is of the utmost importance that same should reach here about March 1st, 1935- but not later than March 5th. If necessary you are also to attend to the packing, and see that same is very carefully done.

It is also important that each object be given an inventory number and, if necessary, be registered in order to assure re-entrance into your country without Customs difficulties or assessment of duties.

All expenses for the packing and shipment will be paid by the Museum of Modern Art, who will also insure all objects intended for exhibition under their own policy with Lloyds of London, against all risks, wall to wall, at specified valuations. Therefore, for insurance purposes, a detailed list showing the value of each item, should be sent directly to the Museum of Modern Art at the above address at the earliest moment.

(continued)

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(continued)

The shipment should be consigned to us, charges collect, so that we can effect arrangements for Customs clearance, examination and delivery in conformity with the procedure and instructions of our clients. Also kindly use your best efforts to assure careful handling of the shipment by the carriers, throughout transportation.

It is extremely important, as stated above, that the shipment reaches New York before the aforementioned dates.

Anticipating your early acknowledgment, and trusting that you will give this matter your kind attention, we remain

Very truly yours,

HUDSON FORWARDING & SHIPPING CO. INC.

T. A. Brady, Ass't. Treas.

TAB:EA

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Guerre

#39

March 31, 1936

Dear Monsieur Guerre:

Enclosed is a check for $75.00 in payment of reported loss of Loango Monkey (part of whistle), wood, #55.203.

I regret that this settlement has been so long postponed but I am sure you will understand the complications in view of the United States Customs' report that the item left here with the shipment.

Very sincerely yours,

Executive Director

M. Léonce Guerre
80 rue Edmond-Nostand
Marseille, France

CK received from Home Ins Co
#7300 4/3/36

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PIERRE GUERRE
AVOCAT AU BARREAU DE MARSEILLE

PG/EG

MARSEILLE, LE 28 Août 1935
9, RUE DE LA DARSE
TÉLÉPHONE DRAGON 63-14

Rec'd 9-9-

Aff.

Copy to Barjeau 9-9-

THE MUSEUM OF MODERN ART
11 West 53rd Street, New York, N.Y.
NEW-YOREK

Monsieur le Directeur,

Je réponds à votre lettre du 15 Août, en l'absence de mon père actuellement en vacances.

Nous avons fait déja à Marseille toutes investigations, à l'effet de retrouver l'objet N° 35.203 de l'Exposition d'Art Africain.

Nous avons notamment, en présence de MM. BARET & GENDRE, sssisté à l'ouverture de la caisse, qui ne portait aucune trace d'effraction, et qui ne renfermait que les autres objets que nous avions envoyés. C'est donc à mon avis que l'objet N° 35.203 n'a pas été placé au départ de NEW-YORK dans la caisse.

Je suis navré de la perte de cet objet, et je vous serais très obligé, dans le cas où vous pourriez le retrouver à NEW-YORK de bien vouloir hater le règlement de ce sinistre par la voie des assurances.

Je vous prie de bien vouloir me répondre rapidement à ce sujet.

. . . . . .

Our investigation at this end shows that this object was packed in the box with your other six items under the supervision of our superintendent and a United States Customs official.

We have requested through our agents that the agents in Marseille, Messrs. Léon Nouries and Baret Gendre, search the box for the missing object since the Collector of Customs here reports that the object left this port with the other objects.

I assure you that we will do all we can from this end. I hope that by the time this letter reaches you the object will have been found.

Very sincerely yours,

Executive Director

M. Léonce Guerre
80 rue Edmond-Nostand
Marseille, France

Copy to Barjeau 7-26-

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Dans l'attente de votre réponse, veuillez agréer, Monsieur le Directeur, l'assurance de ma considération distinguée.

Our investigation at this end shows that this object was packed in the box with your other six items under the supervision of our superintendent and a United States Customs official.

We have requested through our agents that the agents in Marseille, Messrs. Léon Mouries and Baret Gendre, search the box for the missing object since the Collector of Customs here reports that the object left this port with the other objects.

I assure you that we will do all we can from this end. I hope that by the time this letter reaches you the object will have been found.

Very sincerely yours,

Executive Director

M. Léonce Guerre
80 rue Edmond-Nostand
Marseille, France

Copy to Farjeon

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August 15, 1935

Dear Monsieur Guerre:

In Mr. Barr's absence I am replying to your letter of July 18th in which you report the loss of your Loango Monkey (part of whistle), wood, loaned to our African Art exhibition, #35.203.

Our investigation at this end shows that this object was packed in the box with your other six items under the supervision of our superintendent and a United States Customs official.

We have requested through our agents that the agents in Marseille, Messrs. Léon Mouries and Baret Gendre, search the box for the missing object since the Collector of Customs here reports that the object left this port with the other objects.

I assure you that we will do all we can from this end. I hope that by the time this letter reaches you the object will have been found.

Very sincerely yours,

Executive Director

M. Léonce Guerre
80 rue Edmond-Rostand
Marseille, France

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LÉONCE GUERRE
80, RUE EDMOND-ROSTAND
MARSEILLE

Marseille, le 18 JUILLET 1935.

Monsieur le Directeur
du " The Muséum Of Modern art "
II West 53 rd Street
NEW-YORK
(N.Y.)

Monsieur le Directeur,

Je viens de recevoir la caisse contenant les objets que je vous avais confiés pour l'Exposition.

Malheureusement l'un de ces objets manque à l'envoi. MM.Léon Mouries et Barret Gendre ont constaté le manquant à l'arrivée et ont fait immédiatement des réserves auprès des assureurs.

Il s'agit de l'objet n° 35.203 (Loango).

MM. Léon Mouries et Baret Gendre m'indiquant que la caisse est arrivée à Marseille plombée et intacte, il y a lieu de supposer que l'objet n'a pas été mis dans la caisse à New York. Je suis vraiment navré de ce contre-temps et je vous serais particulièrement obligé de faire des recherches très sérieuses dans le cas où cette pièce aurait été oubliée dans l'envoi ou adressée par erreur à un autre collectionneur.

Je vous prie de bien vouloir me répondre de toute urgence.

Veuillez agréer, Monsieur le Directeur, l'assurance de mes sentiments très distingués.

copy to Hudson 7-26-
" Farjeon 7-26-

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Guerre

#39

June 13, 1935

M. Léonce Guerre
80, rue Edmond-Rosta nd
Marseille, France

Dear Monsieur Guerre:

Mr. Sweeney has asked me to answer your letter of April 8 which came to the Museum.

I trust that you have by now received our catalogue of the African Exhibition. It was mailed to you on March 28.

Dear Monsieur Guerre:

In Mr. Barr's absence abroad I am writing to tell you that in about a week we will ship your seven objects of African art to Messrs. Leon Mouries & Barret Gendre with instructions to deliver to you.

I want to take this opportunity to thank you again for your generous loan to our Exhibition of African Negro Art.

Enclosed is a receipt. We shall appreciate your signing and returning it to the Museum when your loans have reached you safely.

Very sincerely yours,

Executive Director

M. Léonce Guerre
80 rue Edmond-Rostand
Marseilles, France

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Guerre

Léonce GUERRE
80, Rue Edmond-Rostand
MARSEILLE

Marseille, le 6 AVRIL 1935.

April 19, 1935

M. James Johnson SWEENEY
Directeur de l'Exposition
d'Art Nègre africain
11, West 53rd Street
NEW-YORK N.Y.

M. Léonce Guerre
80, rue Edmond-Rosta nd
Marseille, France

Dear Monsieur Guerre:

Mr. Sweeney has asked me to answer your letter of April 6 which came to the Museum.

I trust that you have by now received our catalogue of the African Exhibition. It was mailed to you on March 28.

In answer to your question about important articles published in America on the subject of the African Exhibition, the May issue of the American Magazine of Art, published by the American Federation of Arts in Washington, D. C., will contain an article by Professor Alain Locke. Also, the Sunday magazine section of the New York Times will bring out an article about the exhibition, but we do not yet know the exact date when this will appear.

I am enclosing two newspaper clippings about the opening of the exhibition which may interest you.

Professor Locke's address is

Howard University,
Howard Place,
Washington, D. C.

I will let you know the date of the New York Times article as soon as we know it.

Very sincerely yours,

Assistant to the Director

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LÉONCE GUERRE
80, RUE EDMOND-ROSTAND
MARSEILLE

Marseille, le 6 AVRIL 1935.

M. James Johnson SWEENEY

Directeur de l'Exposition
d'Art Nègre africain

II, West 53rd Street

NEW-YORK N.Y.

Cher Monsieur Sweeney,

Je reçois ce jour votre lettre du 29 Mars par laquelle vous me faîtes connaître que vous avez reçu les objets d'Art Nègre que j'ai prêtés pour l'exposition du "MUSEUM OF MODERN ART ".

Je suis très heureux que vous soyiez satisfe des objets communiqués et, en général, des conditions de réalisati... de l'oeuvre entreprise dont le succès ne peut faire aucun doute étant donné l'ampleur de l'exposition et les soins que vous avez apportés pour assurer sa réussite.

Je suis quelque peu impatient de recevoir le catalogue que vous avez bien voulu promettre de me faire parvenir.

Je me permets de vous demander, si ce n'est pas trop abuser de votre obligeance, de m'indiquer, le cas échéant, si une relation importante et illustrée de votre exposition, (livre ou article de revue, magazine) venait à être publiée en Amérique, avec titre, éditeur et prix de l'ouvrage que je m'empresserais de commander pour avoir la plus complète documentation.

Je vous prie d'agréer, Monsieur, avec mes remerciements, l'expression de mes sentiments très distingués.

Vous serait-il possible de m'indiquer l'adresse exacte à Washington du Professeur Alain Locke -?-

Howard Univ., Wash.

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Guerre

March 29, 1935

Dear Monsieur Guerre:

Permit me to thank you on behalf of the President and Trustees of the Museum of Modern Art and Mr. Barr, its Director, as well as myself, for your generosity in lending us your objects for the current exhibition of African Negro Art at the Museum.

The reception accorded this exhibition has already assumed exceptional proportions. And we are particularly happy as the basis of this general interest is evidently the quality of the exhibition, to which your loans have been such an important contributing factor.

So allow me to thank you again personally for your kindness and at the same time to enclose a receipt for your objects on loan.

Very sincerely yours,

James Johnson Sweeney,
Director of the Exhibition
of African Negro Art

M. Léonce Guerre
80 rue Edmond-Rostand
Marseilles, France

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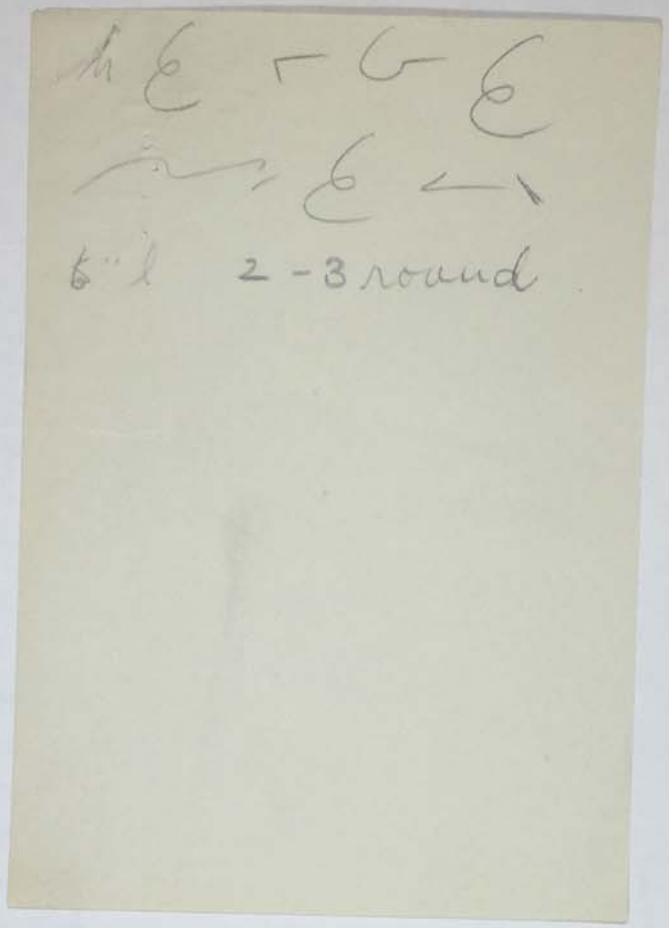

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Guerre

1228 A

Charge to the account of Museum, 11 West 53 $

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DOMESTIC		CABLE	
TELEGRAM		FULL RATE	
DAY LETTER		DEFERRED	
NIGHT MESSAGE		NIGHT LETTER	
NIGHT LETTER		SHIP RADIOGRAM	

Patrons should check class of service desired; otherwise message will be transmitted as a full-rate communication.

WESTERN UNION

R. B. WHITE, PRESIDENT — NEWCOMB CARLTON, CHAIRMAN OF THE BOARD — J. C. WILLEVER, FIRST VICE-PRESIDENT

CHECK

ACCT'G INFMN.

TIME FILED

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

Feb. 7, 1935

NLT LÉONCE GUERRE
80 RUE EMMOND-ROSTAND
MARSEILLES

KINDLY REPLACE HABRÉ NUMBER ONE WITH NUMBERS SEVEN AND EIGHT SUGGESTED YOUR LAST LETTER.

JAMES JOHNSON SWEENEY

sent by Keller

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

de l'assurance.

Nous vous prions de vouloir bien voir Mr. J.J. SWEENEY afin de nous faire passer toutes instructions utiles pour l'expédition, qui sera l'objet de toute diligence et nos meilleurs soins.

D'avance, nous vous en remercions, et

Vous présentons, Messieurs, nos salutations empressées.

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COPIE DE LA LETTRE ADRESSEE PAR MM. MOURIES & BARRET
à Marseille, en date du

..
..... 24 Janvier 5

à HUDSON FORWARDING SHIPPING Cy Ltd.
17, State Street
NEW YORK (U.S.A.)

Messieurs,

Nous avons bien reçu en son temps votre lettre du 24 Octobre 1934.

Mr. J.J. SWEENEY n'est pas venu à Marseille mais a correspondu avec Mr. GUNRRE, un collectionneur de notre Ville.

Mr. GUNRRE lui adresse ce jour les photographies des pièces qu'il serait susceptible de lui envoyer, en lui demandant sa confirmation ainsi que des apaisements au sujet de l'assurance.

Nous vous prions de vouloir bien voir Mr. J.J. SWEENEY afin de nous faire passer toutes instructions utiles pour l'expédition, qui sera l'objet de toute diligence et nos meilleurs soins.

D'avance, nous vous en remercions, et

Vous présentons, Messieurs, nos salutations empressées.

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	MoMA Exhs.	39.2

January 8, 1935.

Doctor Leonce Guerre
80 rue Edmond-Rostand
Marseilles Bouches du Rhône

Dear doctor Guerre:

Some days ago I forwarded, through Monsieur Raton a letter which I had intended mailing to you direct before my departure from Paris. I had mislaid your address in Marseilles. This morning I came across it among my notes and take this opportunity to forward you a copy of the letter I refer to above in case M. Raton may not have your current address in his files. Begging your attention to the enclosure, I am

Very truly yours

James Johnson Sweeney
Director of the Exhibition
of African Negro Art

JJS.m

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Paris, December 6th, 1934.

Dr. L. Guerre,
Marseilles,
France.

Dear Sir:

You have possibly heard that the Museum of Modern Art in New York City is planning an important exhibition of African Negro Art for the spring of 1935. It is the Museum's desire to make this exhibition one of the most comprehensive yet held. For this reason, it is essential to have the co-operation of all the richer Ethnigraphical Museums in Europe. To this end, I have been commissioned by the Trustees of the Museum to undertake the necessary arrangements. I have already visited Brussels, Berlin, Hamburg, Lubeck, Munich, Frankfort and Dannstadt, and am happy to be able to say that I have been assured of generous co-operation from all these institutions. Also, the Trocadero in Paris has favored me with their help, as well as most of the private collectors and dealers in this city. I look forward also to borrowing from the Pitt-River Museum in England and several private collectors there.

I had a hope to be able to call on you in Marseilles., before my return to the United States. However, as you see from the above paragraph, my eight weeks in Europe has been extremely full and now I find I must return to New York earlier than I had expected. Naturally, I had known your collection and its quality through reproductions. And I was particularly anxious to visit you and lay out the details of our plans with the hope that you, too, might favor us with your collaboration.

The exhibition is scheduled to take place between the twentieth of March and the fifth of May, 1935, at the Museum of Modern Art, New York City. All loans which I have arranged in Europe are to be covered by insurance through Lloyds of London against all risks, wall to wall, at the specified valuation of the lenders.

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Naturally, all packing, shipping and insurance expenses during the period of the loan will be borne by the Museum of Modern Art.

Among your many pieces there are some which I know, as I say, by reproduction, and which I would be very proud to include in our exhibition. Specifically those to which I refer are:

Ancestor figure of the Habbe people, French Soudan, reproduced, page 659, of Nancy Cunard's "Negro".

Gao Mask, upper Volta, French West Africa, page 658, Cunard, "Negro".

Senufo Mask in brass, page 681, #15, Cunard "Negro."

Dessus de sifflet, reproduced, plate 37, Maes and Lavachery, "L'Art Negre".

Dan Mask, plate 45, Maes and Lavachery, "L'Art Negre".

Figurine funeraire, en Pierre de Kissidougou, Guinee (Figure to the left at bottom of page), plate 47, Maes and Lavachery, "L'Art Negre".

If you could kindly see your way to permitting us to borrow these six objects for our exhibition, we would be extremely honored. Our agents, Messrs. Leon Mouries and Barret Gendre, 1 Quai de La Joliette, at Marseilles, will collect the material from you on our advice. In order that the objects should arrive in New York on or before March 1st, it would be necessary for our agents in Marseilles to call for them about the middle of February. Naturally, they would communicate with you in order to permit you full notice.

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Guillaume

1 AVENUE DU MARÉCHAL MAUNOURY #39

July 8, 1936

SECRETARIAT Paris, April 10th 1936

Dear Mr. Mabry,

I thank you [illegible] letter of March 13th.

I must say that I have not [illegible] insurance companies. I shall [illegible] to hasten that [illegible]

And thanking you in advance, I am

Very sincerely yours.

Dear Madame Leray:

In Mr. Mabry's absence I am writing to tell you that our insurance company is forwarding a check in settlement of damage to the ivory statuette belonging to Mme. Guillaume.

Very sincerely yours,

Registrar

F. N. Leray

Mme. F. N. Leray, Secretary to
Mme. Paul Guillaume
1 Avenue du Maréchal Maunoury
Paris, France

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1, AVENUE DU MARÉCHAL MAUNOURY

TROCADÉRO 54-28

SECRÉTARIAT

(SERVICE DE Mme RENÉ LERAY)

Paris, April 10th 1936

Dear Mr. Mabry,

I thank you for your kind letter of March 13th.

I must say that I have not heard yet from the Insurance companies. I shall be glad and grateful if you can do something to hasten that little settlement.

And thanking you in advance, I am

Very sincerely yours.

M. H. Leray

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1, AVENUE DU MARÉCHAL MAUNOURY

March 13th, 1936.

Dear Madame Leray:

In reply to your letter of February 21st, I hasten to say that I am most apologetic because of the fact that no settlement has yet been made by the insurance company. I immediately telephoned our agent who assures me that within the next few days he will forward to you a settlement covering the Dan mask No. 312, M'Galle des Bakotas No. 83 and the Ivory Trumpet No. 520. He tells me that he is having a little difficulty over the Ivory No. 361, but that he will also attend to this at his earliest opportunity.

I must apologize again for this long delay. It would seem that delay is inherent in any relationship one has with insurance companies. I beg you to let me know if you have had no word from our agent in ten days after receiving this letter. I assure you that I shall pursue the matter until settlement is made to your satisfaction. Thanking you for your past kindness, I am

Very sincerely yours,

Executive Director

Madame F.N. Leray, Secretary to
Madame Paul Guillaume
1 Avenue du Maréchal Maunoury
Paris, France

TDM:jb

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Paulette

1, AVENUE DU MARÉCHAL MAUNOURY

TROCADÉRO 54-28

SECRÉTARIAT

(SERVICE DE Mme RENÉ LERAY)

Paris, February 21st. 1936

Dear Mr. Mabry,

Referring to your letter of August 15th where you told us that the settlement of the damages to our African pieces would be made shortly, I beg to remind you that no settlement has been made as yet and that we have not even received the slightest notice from the Insurance companies.

Excuse me to bore you again, but we should be really grateful if you could do something in order to hasten things, so that I could consider the matter as finished.

With thanks again, will you believe me

very sincerely yours

R. H. Leray

secretary to Madame Paul Guillaume

MR. MABRY:
I HAVE ASKED FARJEON TO LET US KNOW WHAT ACTION THE INSURANCE COMPANY IS TAKING. I EXPLAINED THAT YOU WOULD LIKE TO REPLY FAVORABLY.
A.M.,3-8-36

Copy Farjeon 3-3-36

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August 15, 1935

May 17, 1935

~~Fabian mask~~ [illegible]

Dear Madame Guillaume:

In Mr. Barr's absence I am writing to tell you that the matter of damages listed in your letter of July 26th, to 4 of your African Art objects, is now in the hands of adjusters for our insurance company, and an agreement will come about shortly.

I assure you we will do all we can to expedite the matter.

Very sincerely yours,

Executive Director

Mme. Paul Guillaume
1 Avenue du Maréchal Maunoury
Paris, France

Copy Farlow

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~~Lobi~~ mask gold # none.

Figure, I will forward your letter to our insurance company so that they may make settlement.

Very sincerely yours,

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Ruenole 165

Double face 57

~~Boule~~ mask 172

Ivory Coast/Guli 209

Ivory Coast Guli 495

~~Ivory Cameroon 538~~

4 pieces

13 Lumas Ogowe Rivers mask see yellow sheet
Lobi mask etc in box
forgotten

Figure, I will forward your letter to our insurance company so that they may make settlement.

Very sincerely yours,

ok by Fay. Mailed 5-22.

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Dan Mask #80

Ivory Coast
Repro Portes + Pon 70

Ogové Bakota 66

Dan 338

Man Gouda 483

Gabon - Schwabe Sons tickets

Figure, I will forward your letter to our insurance company so that they may make settlement.

Very sincerely yours,

ok by Fry. Mailed 5-22

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May 17, 1935

Dear Mme. Guillaume:

In reply to your letter of April 5th, I have forwarded a copy to our insurance company. Their expert has examined your damaged ivory Figure, McHegga (catalog 310, Museum 55.257) and will make his report to the insurance company.

We shall return the Figure with your other objects as soon as possible after the close of our exhibition on May 19th. If you will write me your estimate of the amount of damage, after you have inspected the Figure, I will forward your letter to our insurance company so that they may make settlement.

Very sincerely yours,

ok by Fey. Mailed 5-22

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March 29, 1935

Dear Mme. Guillaume:

Permit me to thank you on behalf of the President and Trustees of the Museum of Modern Art and Mr. Barr, its Director, as well as myself, for your generosity in lending us your objects for the current exhibition of African Negro Art at the Museum.

The reception accordéd this Exhibition has already assumed exceptional proportions. And we are particularly happy as the basis of this general interest is evidently the quality of the Exhibition, to which your loans have been such an important contributing factor.

I should like to call to your attention that on unpacking your objects we noticed that a fragment of the face seemed to have flaked off. This was probably done in packing because on opening the box we found it loose in the cotton.

Allow me to thank you again personally for your kindness and at the same time to enclose a receipt for your objects on loan.

Very sincerely yours,

James Johnson Sweeney,
Director of the Exhibition
of African Negro Art

Mme. Paul Guillaume
1 Avenue du Marechal Maunoury
Paris, France

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Guillaume

#39

1, AVENUE DU MARÉCHAL MAUNOURY
(BOIS DE BOULOGNE)

Paris, ce 31 Mai 1935

Cher Monsieur,

Je vous remercie pour la réponse que vous me donnez au sujet de l'exposition de la collection privée que j'avais envisagée chez vous. Comme elle avait été faite à Paris pour un Musée, celui du Luxembourg et qu'elle avait eu un très gros succès, je pensais que cette idée pouvait vous intéresser. Mais je comprends très bien les raisons que vous me donnez et je vous remercie de me les donner.

Si vous avez une idée un jour pour cette exposition, je vous serai très obligée de vouloir bien me la communiquer.

Je suis très heureuse du succès de l'Exposition d'Art Africain. Nous envisageons en France une manifestation très importante aussi. Peut-être la ferons- nous dans les nouvelles salles du Musée du Trocadéro lorsqu'il aura été élevé.

J'espère vous voir à Paris ainsi que Mrs . Barr. Téléphonez-moi quand vous arriverez,

et croyez, cher Monsieur, à tous mes sentiments très distingués.

J Paul Guillaume

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Guillaume

#39

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J Paul Guillaume

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Guillaume

1, AVENUE DU MARÉCHAL MAUNOURY
(BOIS DE BOULOGNE)

SECRÉTARIAT
(SERVICE DE Mme RENÉ LERAY)

Paris, May 31st. 1935

Dear Mr. Barr,

I beg to thank you for you for your kind letter about the damaged ivory piece.

As soon as the piece will be back here Mrs. Paul Guillaume will let you know her estimation of the damage, as required.

With thanks again, believe us, dear Mr. Barr,

Sincerely yours.

L-h. Leray

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Guillaume

1 AVENUE DU MARÉCHAL MAUNOURY
(BOIS DE BOULOGNE)

June 13, 1935

Dear Mme. Guillaume:

In Mr. Barr's absence abroad I am writing to tell you that in about a week we will ship your 51 objects of African art to Messrs. de la Rancheraye & Company with instructions to deliver to you.

I want to take this opportunity to thank you again for your generous loan to our Exhibition of African Negro Art.

Enclosed is a receipt. We shall appreciate your signing and returning it to the Museum when your loans have reached you safely.

Very sincerely yours,

Executive Director

Mme. Paul Guillaume
1 Avenue du Maréchal Maunoury
Paris, France

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1, AVENUE DU MARÉCHAL MAUNOURY
(BOIS DE BOULOGNE)

Paris, ce 23 Avril 1935

Cher Monsieur Barr,

Je réponds à votre lettre du 5 Avril et vous remercie de ses termes aimables. Je vous renouvelle combien je suis heureuse pour vous du magnifique succès de votre exposition.

De toute façon j'aurai besoin pour la manifestation que prépare à Paris la Société des Amis de Paul Guillaume de la grosse tête " Biéri des Pahouins " (N° 1001) et je vous serais reconnaissante de me la retourner dès que votre exposition de New-York sera terminée.

Quant aux autres pièces que vous me demandez de garder pour l'exposition circulante, j'accepte avec plaisir de vous les laisser pour vous être agréable. Mais dans ce cas , en raison des risques que représentent malgré toutes les précautions prises, de tels voyages, j'aimerais qu'il soit fait un avenant spécial avec votre Compagnie d'Assurances concernant mes objets et prévoyant qu'en cas de dommage ou d'accident quel qu'il soit et de quelque importance qu'il soit, la Cie d'Assurance s'engage à me rembourser la valeur totale de l'objet (telle que je vous l'ai déjà indiquée) et non pas seulement un pourcentage représentant une indemnité de dépréciation. Vous avez certainement déjà observé comme moi qu'un objet endommagé devient pratiquement invendable et perd en fait ainsi toute sa valeur.

Je vous remercie à l'avance de bien vouloir faire le nécessaire auprès de l'assurance et je vous renouvelle, cher Monsieur Barr, l'expression de tous mes excellents sentimehts.

Jt Paul Gui Maume

P.S. - I just receive your beautiful catalogue. Thank you.

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Paris, le 24 Mai 1935

Dear Mme. Guillaume:

I wish to thank you for your letter requesting the possibility of exhibiting the Paul Guillaume Collection at our Museum. I shall take up the matter with our Trustees and hope to write you an answer asscon as possible.

The Exhibition of African Negro Sculpture has been a great success. Within two weeks , over 15,000 people have visited the exhibition. There has been great enthusiasm among collectors and critics and the general public. Our Trustees feel that Mr. James Johnson Sweeney has accomplished a magnificent task.

So great has been the interest in the exhibition that we have had requests from no less than six museums in other American cities for a selection from the exhibition. Cleveland, Chicago, Milwaukee, San Francisco, Manchester and St. Louis are among the most active in their interest in art. In order to make propaganda for the appreciation of African Negro Art, we propose to send a group of fine objects from the exhibition to these museum in 1935-36.

We wish to borrow for this tour the following objects from the Paul Guillaume Collection:

Cat.no.	
67	Senufo figure, wood, 22 7/8 inches high - Ivory Coast section
99	"Dan" mask, wood, 8 5/8 inches high - Ivory Coast section
100	Polychrome mask, wood, 12 1/4 inches high - Ivory Coast section
101	Mask surmounted by bird, Baoule, wood, 15 3/4 inches high
137	Carved bobbin, wood, 6 5/8 inches high - Ivory Coast section
170	Cong hammer, wood, 9 inches high - Ivory Coast section
177	Spoon with bird, wood, 8 1/4 inches long - Ivory Coast section
178	Spoon with Fan's head, wood, 6 1/4 inches long - Ivory Coast section
357	Pahouin figure, wood, 15 3/8 inches high - Gabun section
366	"Bieri" head, Pahouin, wood, 17 3/4 inches high - Gabun section
422	Fan, wood and leather, 18 1/8 inches high - French Cong section

We will insure each of these objects according to the valuation listed on our receipt of March 29th. The tour will close in May 1936.

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I cannot say how much the museums and the publics of these cities, as well as our Trustees will appreciate these representative loans from the Paul Guillaume Collection. May I ask you to assure me as soon as you can that we may count on your generosity.

With kindest regards,

Very sincerely yours,

Mme. Paul Guillaume
1 Avenue du Marechal Maunoury
Paris, France

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Guillaume

1, AVENUE DU MARÉCHAL MAUNOURY
(BOIS DE BOULOGNE)

SECRÉTARIAT
(SERVICE DE MME RENÉ LERAY)

Paris, ce 24 Mai 1935

Cher Monsieur Barr,

Je suis navrée que vos agents d'assurance n'aient pas pu accepter cette forme de garantie que je vous avais proposée et qui est d'un usage très courant en France.

J'espère que votre tournée d'exposition sera très intéressante et aura un grand succès.

Merci pour le catalogue si bien fait et qui constitue un précieux document.

J'espère vous voir lorsque vous viendrez à Paris etje vous demande de me prévenir de votre arrivée.

Croyez, cher Monsieur Barr, à tous mes excellents sentiments.

Paul Guillaume

Madame Paul Guillaume

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9

G. Stein
Weidenfeld

36 pages
Guillaume

Mme. Paul Guillaume
1, Bo
Par

39

HÔTEL DE CRILLON
PARIS

PLACE DE LA CONCORDE

LES AMIS DE PAUL GUILLAUME

Un certain nombre de personnalités des arts, des lettres et de la conservation des musées, se sont constituées en « Société des amis de Paul Guillaume ». Cette société s'attachera à perpétuer la mémoire de Paul Guillaume.

La première réunion a été consacrée à la constitution du comité.

Après avoir entendu les exposés de MM. Waldemar George et André Salmon et les interventions de MM. Rivet, directeur du musée d'ethnographie du Trocadéro; Roland Dorgelès; André Derain; Ambroise Vollard; André-Farcy, conservateur du musée de Grenoble; Louis Carré; Albert Sarraut; Raymond Cogniat; la société a constitué son bureau comme suit :

Président : M. André Salmon; vice-présidents : le professeur Rivet et M. André Derain; secrétaire général : M. Waldemar George (auquel peuvent être adressées communications et adhésions, 122, boulevard Murat).

MM. Arsène Alexandre, Georges Braque, Georges-Henri Rivière, Francis Carco et Edouard Goerg assistaient à cette réunion. M. Georges Wildenstein, empêché, s'était fait excuser.

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African ~~Bronze~~ exhibition I am preparing for the Museum of Modern Art in New York.

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I am delighted and deeply

I very coast mask with bird

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36 pages

Guillaume

Mme. Paul Guillaume

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(2)

I very coast mask with bird

HÔTEL DE CRILLON
PARIS

PLACE DE LA CONCORDE

My dear Madame Guillaume,

The evening of our departure for Germany your secretary very kindly telephoned Mrs Sweeney that you had ~~generously~~ suggested I might ~~look~~ look through ~~draw on~~ your collection of African art ~~for the forth-~~ in view of the ~~African~~ exhibition I am preparing for the Museum of Modern Art in New York.

I am delighted and deeply

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Gutleben
Weidert

36 pages
Guillaume

39

Mme. Paul Guillaume

1, Bou
Par

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Belgia

appreciate your kindness.

I have just returned to Paris today and am anxious to ~~take through~~ study the collection, as your secretary suggested, at your earliest convenience.

May I telephone you tomorrow Monday morning? I am looking you again I am

~~With kindest appreciation,~~

~~And~~ kindest regards

Very truly yours

(2)

I very coast mask with bird

u

of their fied value ove

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36 pcs. Guillaume

HUD

Mme. Paul Guillaume
1, Boul.d du Maréchal Maunoury
Paris

---

promised 26 - XI - 34:

Large Bieri head

Ivory Coast Dan mask (ragged eyes) # 149

Ogove river fetish 83

Bakota 499

Belgian Congo fan with carved handle

Gabon head with hair in two tresses 536

Gabon head 369

Semfo statuette 86

(2) Pair of Semfo figures 36

Dan mask 312

Paloma small statuette 61

Ivory coast mask with bird

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Ivory Coast)
(Dan mask 153
Ivory Coast)
Dan mask 515
Belgian Congo (Nouema ?) seat
Palouin four faced mask 10
Ivory statuette male
Ivory head small
Ivory statuette female
Ivory statuette with staring eyes
(2) Ivory Coast Carved wooden spoons
(2) Ivory Coast bobbin
Palouin head 37
Ivory Coast)
(Marteau à musique 115
Ivory Coast)
Marteau à musique 92
Carved tusk ivory 520
Palouin head 394
Palouin statuette 532

sweeney
johnson
212 - west adams street - chicago
117-119 - east third street - cincinnati

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(~~Black~~ two)

✕	Ivory coast mask	192
⊘	Tabouin ?	535
	Tabouin ?	379
	Ivory Coast Baoule (Zuenole?) mask	303
	Ivory coast Baoule gold mask	
	Ivory coast Dan mask	
	Tabouin white lunar mask	
	Ivory Coast Hippogriffe mask	

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COPY

Gutleben + Weidert

HUDSON FORWARDING & SHIPPING CO., INC.
17 STATE STREET
NEW YORK, N. Y.

CABLE ADDRESS "JACBERG"
TELEPHONES BOWLING GREEN 9-4151 TO 4156

#39

TAB Pending

January 25, 1935.

Messrs. Laderinnung Muenchen, Gutleben & Weidert,
Nchf GmbH.,
Paul-Heyse Str. 5,
Munich, Germany.

Gentlemen:

We refer you to our letter of October 24th, in which we advise you that we have given a letter of introduction to your goodselves to Mr. James Johnson Sweeney, representing our clients, the Museum of Modern Art, 11 West 53rd Street, New York.

As a result of Mr. Sweeney's visit,

Dr. H.U. Doering,
Museum fur Volkerkunde,
Maximilian Strasse 26,
Munchen #3

has consented to loan some objects for the Exhibition of African Tribal Art which will be held here this coming March, under the auspices of our clients, the Museum of Modern Art. We therefore ask you to get in touch with Dr. Doering immediately, and arrange with him to take care of the packing, if necessary, and shipment of such objects to the States. It is of the utmost importance that any objects so loaned should reach here before March 1, 1935.

It is also of the utmost importance that each object be given an inventory number by the packer, and if necessary, be registered, in order to assure their re-entrance into your country without Customs difficulties or duties.

All expenses for packing and shipment will be paid by the Museum of Modern Art, who will also insure all objects intended for exhibition under their own policy with Lloyds of London, against all risks, wall to wall, at specified valuation. Therefore, for insurance purposes, a detailed list showing the value of each item, should be sent directly to the Museum of Modern Art at the above address at the earliest moment.

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The shipment should be consigned to us, charges collect, so that we can effect arrangements for Customs clearance, examination and delivery in conformity with the procedure and instructions of our clients. Also kindly use your best efforts to assure careful handling of the shipment by the carriers, throughout transportation.

It is extremely important, as stated above, that such shipment reach New York before March 1st, 1935.

Anticipating your early acknowledgement, and trusting that you will give this matter your kind attention, we remain

Very truly yours,

HUDSON FORWARDING & SHIPPING CO. Inc.

TAB:JM

T. A. Brady, Ass't Treas.

CC to Museum of Modern Art

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ascher

tableaux de maîtres anciens et modernes
objets de fouilles
grèce, rome, asie mineure
art primitif de l'afrique
océanie - amérique

téléphone : danton 69-77
r. c. seine 343.389

Différent Mus

paris, le 25 Janvier **193** 5
1, rue des beaux-arts

Monsieur,

J'ai attendu en vain une reponse à ma lettre du 18 dec. dernier, dans laquelle je vous avais demandé les raisons pour lesquelles ma grande pièce du Kameroun, représentant un nègre assis, a été rayée posterieurement de la liste d'objets.

Etant donné la situation, que j'occupe dans le commerce d'objets ethnographiques, je désire être representé par une pièce sortant de l'ordinaire, sinon je n'ai aucun interêt de participer à l'exposition.

Je vous serais obligé de me cabler par retour du courrier, votre reponse à ce sujet, afin que je puisse prendre les dispositions necessaires.

Veuillez agréer, Monsieur, l'expression de mes sentiments distingués.

Ernst Ascher

Si vous êtes d'accord et si vous ne pouvez pas répondre à temps cablez tout simplement "accord"

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National City Bank
Paris
60 Avenue des Champs Elysées

Le 8 Décembre 1934

Monsieur Ascher
1, rue des Beaux Arts
PARIS. 6ème

Cher Monsieur,

Je joins à cette lettre une liste des objets que vous avez bien voulu promettre de prêter au Musée d'Art Moderne 11 West 53rd Street, New York City, pour son Exposition d'Art Africain, qui doit avoir lieu du 20 Mars au 5 Mai 1935.

Sur la copie au carbone, je vous serai obligé de vouloir bien indiquer le numéro et la valeur de chaque objet, et de me la retourner signée, Nous conserverons cette copie dans nos dossiers et elle nous permettra de couvrir l'assurance avec la Lloyd de Londres aussitôt que possible pour la totalité de notre expédition.

Je crois vous avoir dit que notre expéditeur serait Pottier rue Gaillon, Paris. Il ira chez vous , vers le 15 Février, prendre les objets que vous avez bien voulu nous promettre.

Bien entendu toutes les dépenses d'emballage, d'expédition et d'assurances, de porte à porte et contre tous risques, seront à la charge du Musée d'Art Moderne, pendant la durée du prêt.

Je me fais ici l'interprête du Directeur et des Administrateurs du Musée d'Art Moderne, pour vous adresser leurs bien sincères remerciements pour votre amabilité dans cette occasion.

Veuillez agréer, cher Monsieur, l'expression de mes sentiments distingués.

James Johnson Sweeney.

Cameroon mask ..... valeur 5000 frs
Cameroon mask ..... " 5000 frs
~~Nouvelle Calédonie [illegible]~~ × ..... 50.000 frs
Baoule figure .... valeur 5000 frs.
~~Benin bracelet~~ vendu
French Guinée ..... valeur 6000 frs.
Cameroon Fourneau de pipe .. 2000

× Cameroon figure assise, repr. un chef negre.

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ascher

tableaux de maîtres anciens et modernes

objets de fouilles
grèce, rome, asie mineure

art primitif de l'afrique
océanie - amérique

téléphone : danton 69-77
r. c. seine 343.389

paris, le 193
1, rue des beaux-arts

Liste d'objets

1) Masque du Cameroun ,representant une tête de negre,coiffee d'un turban. Haut. 0,60 m. fr. 5000.

2) Masque du Cameroun,repr. une tête de negre. Haut. 0,55 m. 5000.

3) Grande figure de Cameroun,repr.un chef negre assis. Haut. 1,55 m. 50.000

4) Figure Baoule repr. une statuette negre. Haut. 0,45 m. 5000.

5) Masque de la Guinee francaise,en bois noir orne de motifs graves.Haut 1m 6000.

6) Fourneau de pipe du Cameroun. Haut.0,25 m. 2000,

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April 10, 1936

Dear Mr. Bignou:

Further to our telephone conversation of this morning, I find that your African Seat, Cameroon, is subject to 20 per cent duty, which would be about $1,500.

Since the object was imported under our bond we are responsible for the export of the object, the only exception being in the event that you prefer to pay the duty. If you do wish to pay the duty and keep the Seat here will you kindly let me know so that we can arrange clearance.

Very sincerely yours,

Registrar

Mr. Etienne Bignou
32 East 57 Street
New York City

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R. BLONDIAU
21, Rue des Augustins,
BRUXELLES.

Blondiau

B

January 21 th, 1935

Request for future cancelled

Mr. Alfred H. BAAR Jr.
Director of the Museum of
Modern Art,
11 west 53 rd. street,
NEW-YORK

Dear Mr. Baar,

Answer to your letter from January 8.

I am happy to learn that you appreciate the photographs You can again conserve these one some time if that please you.

For the two pieces I can not loan these for your exhibition these pieces are unique in the world, moreover I must exhibit them on the universal exhibition from mei 1935 in Brussel.

If the committee of acquisition of the museum want to purchase them in confience the two pieces are been esteemed by the museum of congo in Brussel,
the Maternity .....10 000 Belgas
the tambour ..... 5 000 " .

I sell the two pieces for 8 000 Belgas.

I return you the two photographs.

Hoping to hear from you at an early date I am,

Very truly yours,

R. Blondiau

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Bruce

Mr. James Johnson Sweeney
Director of the Exhibition
of African Negro Art

Dear Mr. Sweeney,

I was very glad to receive your letter and it gives me great pleasure to contribute the two pieces of Negro Sculpture you refer to, to your exhibition.

As to descriptions I know of nothing better than those you use, taken from the Pigalle catalogue.

Herewithin is a bad photo of the Soudanaise piece, the only one I have, the other piece never having been photographed.

I will take the two pieces to Pottier myself as there is no need of his sending so far as Versailles for only one order.

As to valuations, let us say ten thousand francs for each piece (10,000 francs) , total 20,000.

I dont know if you are interested in selling objectsin the exposition, but if so, as I am hard up now, I agree to dispose of mine at the above valuations and you may put them on sale.

According to the information contained in your letter and the long list of Museums contributing, I should say that this will be the most interesting exhibition of the kind ever held and I deeply regret not to be able to see it.

Wishing you great success, believe me,

Most Sincerely,

P.H.Bruce

P.H.Bruce

18, rue de la Bonne Aventure,

V E R S A I L L E S (S.et O.)

January 18th 1935.

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Burney

Answered

Is he lending 3 pcs. as per list or only 2 ? DM.

This object one he had sold and does not certain new owner would lend.

Since he does not nothing we may as well strike it off list - JJS

37, GREAT CUMBERLAND PLACE, W.1.

PADDINGTON 2583.

TELEGRAMS ANTEAKAN, LONDON.

January 23.1935.

Mr. James Johnson Sweeney,
Museum of Modern Art,
New York.

Dear Mr. Sweeney,

I have pleasure in sending you herewith photographs of the Ivory Benin Ornament and the Belgian Congo Mask, which I am happy to lend you for the Exhaibition you are arranging.
Will you let me have instructions for shipping in due course ?

The Ivory was shown in Paris, at the exhibition of Benin Art in June and July, 1932, and, a s far as I know, the Congo mask has never been exhibited.

The value of the Ivory is £ 150., and the mask £50. Their measurements are on the backs of the photographs.

I am hoping to get the Roger Fry mask for you - he left it to a certain public institution - and I am seeing the Director about it. Directly I have news I will write you again.

Fry

With kind regards,

yours sincerely,

Sydney Burney

Sydney Burney.

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Burney

H 39

December 21, 1936

Dear Mr. Burney:

Enclosed is a check for $23.00 in payment for the restoration and repairs to Sir Michael Sadler's African Art Objects.

Very truly yours,

Registrar

Mr. Sidney Burney
4 Bruton Street
Bond Street
London W.1, England

Enclosure

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Chauvet

1228 A

Charge to the account of _____ $_____

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R. B. WHITE, PRESIDENT — NEWCOMB CARLTON, CHAIRMAN OF THE BOARD — J. C. WILLEVER, FIRST VICE-PRESIDENT

CHECK
ACCT'G INFMN.
TIME FILED

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

February 23rd, 1935

CHAUVET
35 rue de Grenalle
Paris, France

List received much disappointed omission Ouroua Tabouret have insured Tabouret one hundred sixty thousand francs please ship immediately many thanks Cable answer collect.

Sweeney

WESTERN UNION GIFT ORDERS ARE APPROPRIATE GIFTS FOR ALL OCCASIONS.

[illegible] glacée, très chère, est [illegible]. Mais, à mon avis, le tabouret est encore plus beau. D'ailleurs les vrais connaisseurs ☺ achètent un [illegible], à l'heure actuelle, la plus belle pièce d'art nègre. Sans compter que l'art nègre est un art mineur, c'est à dire surtout un art de petites pièces; dans les grandes statues en bois sculpté sont très rares.

[illegible] de Paris. Son fonds [illegible] [illegible] [illegible]

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X

Notes (— [illegible])

3

Dr STEPHEN-CHAUVET

ANCIEN INTERNE LAURÉAT (MÉDAILLE D'OR) DES HÔPITAUX DE PARIS
LAURÉAT DE L'INSTITUT
LAURÉAT DE LA FACULTÉ DE MÉDECINE
LAURÉAT DE L'ACADÉMIE DE MÉDECINE
LAURÉAT DE LA Sté D'ANTHROPOLOGIE
LAURÉAT DE LA Sté DE GÉOGRAPHIE

MEMBRE DE LA Sté PRÉHISTORIQUE FRANÇAISE, DE LA Sté DE GÉOGRAPHIE, DE LA NATIONAL GEOGRAPHIE Sty, DE L'INSTITUT INTERNATIONAL POUR L'ÉTUDE DES LANGUES ET CIVILISATION AFRICAINES, ETC.

35, RUE DE GRENELLE - PARIS

Par exemple, la semaine passée, il y a eu 3 grands collectionneurs allemands, 2 de Suisse, 1 anglais et 1 Espagnol qui sont venus pour les vois.
Les deux pièces sont extrêmement extraordinairement belles et très anciennes; et elles ont une patine glacée, très épaisse, et très ancienne. Mais, à mon avis, le tabouret est encore plus beau.
D'ailleurs les vrais connaisseurs ⊙ admettent que c'est, à l'heure actuelle, la plus belle pièce d'art nègre.
Sans compter que l'art nègre est un art mineur, c'est admis comme un art de petites pièces; aussi les grandes statues en vraie sculpture sont très rares.

⊙ Après avoir fait [illegible] de Paris son fameux "[illegible]" nous avons été [illegible] de Paris [illegible] [illegible] [illegible]

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X.

Notes (...)

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...rn Art

New York, N. Y.

...me: CIrcle 7-7471

...ddress: Modernart

Kaesler

Note

1. - Seconde raison = si je pensais cette pièce, je ne saurais pas quelle valeur déclarer, honnêtement, pour l'assurance. En effet, depuis ma dernière lettre, j'en ai, comme je vous l'ai dit ci-dessus, la vision de 7 grands collectionneurs, (et riches). Or, l'un d'eux m'a proposé déjà acheter 160.000 francs, et l'autre m'a proposé de son côté, 100.000 f! quelle différence! Or une pièce unique est toujours très difficile à estimer! D'ailleurs, je vous l'ai dit, quelques jours avant votre visite, un grand marchand voulait l'acheter 120.000 f.; alors quel prix l'assurer? Il reviendra cher!
Par contre si vous faisiez une exposition à Paris, je vous prêterais bien ma pièce.

VI. - A titre de compensation, je vous vous adresse, avec les photos des pièces que je vous adresserai, une photo, grandeur naturel, de la magnifique tête du tabouret royal en question, afin que vous puissiez, si vous le jugez bon, la reproduire en votre catalogue, comme décoration.
Si vous ne l'utilisez pas, je vous demande instamment de bien vouloir me la renvoyer, car non seulement je paie ces photographies très cher (100 f pièce) mais je n'en ai plus de

Exhibition to have been? or held in Naples 1934
(Only Schatzabel seemed to have any word of it)

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X.

Notes (...)

2

Dr STEPHEN-CHAUVET

35, RUE DE GRENELLE - PARIS

ANCIEN INTERNE LAURÉAT (MÉDAILLE D'OR)
DES HÔPITAUX DE PARIS
LAURÉAT DE L'INSTITUT
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DE LA NATIONAL GEOGRAPHIE Sty,
DE L'INSTITUT INTERNATIONAL
POUR L'ÉTUDE DES LANGUES
ET CIVILISATION AFRICAINES, ETC.

illustrer ma des questions d'art negre. (Oceanien) - Je vous remercie a l'avance

IV. - En reflechissant a l'oeuvre enorme que vous entreprenez, avec tant de competence, pour realiser votre exposition, je pense que vous aurez un succes enorme si, plus tard, vous faisiez la meme Exposition, par exemple à Paris.

Vous avez déja toutes les choses, sauf une très grosse partie du travail est déja fait -

Le transport vous coûterait bien moins cher

Et vous auriez, enfin, en supplement, des

No. xxx

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rn Art

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Kneller

Nota:

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X.

Notes (...)

pièces que certains collectionneurs
seraient à faire voyager loin
– Mais, pour réussir si vous faisiez cette
Exposition, il faudrait que vous la fassiez
seul, car à Paris certains
marchands de Paris se glissent auprès
de vous et travaillent sur votre dos (ceci,
St, entre nous)
X Vous avez tout le mérite à entreprendre
cette exposition, que j'aurais désiré vous
faire tout à fait plaisir, en vous prêtant
toutes les pièces que vous m'avez demandées.
Mais je ne puis pas le faire, pour certaines
pièces, pour les raisons suivantes
– a: tout d'abord, j'aime les voir ici tous les jours
– b: certaines pièces, comme la femme Warua
qui est le tabouret-royal (sans mon
bureau; elle a les bras cassés) et, aussi,
la statue du roi Baluba (à Stockholm
entourant sans mon bureau; ou un petit papier)
sont si connues, que, très souvent, des
amateurs viennent des pays étrangers
pour les voir. Aussi je serais très ennuyé
si je ne pouvais pas les montrer pendant
le mois.

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Kaesbach

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X.

Notes (...)

semblables (pour chaque objet) que je me suis decidé à acheter le meilleur et la plus jolie.
Evidemment il n'y a que les grands connaisseurs qui peuvent comprendre cela et s'apercevoir de la rareté d'un detail, ou de la qualité, speciale, d'une sculpture (parce qu'elle n'existe pas sur les autres pieces semblables)
– Quand vous aurez fini votre belle exposition, vous lirez mon gros livre (ou presque 600 pages) sur l'Art de la Nlle Guinée (edition Georges Crès, Paris 1926) vous comprendrez avec quel minutie, j'étudie les pieces.

II Demain je vous enverai la liste des pieces, avec une petite description de chacune, avec ses dimensions et son prix. Je marquerai sur cette liste, avec une croix rouge ✗, les pieces qui peuvent être vendues, si on les demande (au prix marqué)

III Je vous serai très obligé quand vous aurez recherché la liste des vrais collectionneurs pour que je puisse leur envoyer mes articles

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Koehler
write + ask on photo
Note

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X.

Notes

Dr STEPHEN-CHAUVET

ANCIEN INTERNE LAURÉAT (MÉDAILLE D'OR)
DES HÔPITAUX DE PARIS
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POUR L'ÉTUDE DES LANGUES
ET CIVILISATION AFRICAINES, ETC.

35, RUE DE GRENELLE - PARIS

10-2-34

Chez Monsieur

En revenant de convalescence (comme je vous l'ai écrit) j'ai été étonné de ne pas trouver une réponse de vous. Peut-être ma lettre a-t-elle été égarée par la poste et ne vous est-elle pas parvenue ?

Je vais donner à votre emballeur 11 pièces qui vont toutes ses =

- — pièces authentiques
- — — anciennes
- — et malgré leur âge, pas abîmées.
- — De plus je les ai toutes soigneusement choisies c'est à dire que j'en ai seulement après avoir examiné 40 ou 50 pièces

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Kneisler

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X

Notes (...)

4

Dr STEPHEN-CHAUVET

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POUR L'ÉTUDE DES LANGUES
ET CIVILISATION AFRICAINES, ETC.

35, RUE DE GRENELLE - PARIS

On me demande, à chaque instant, de la prêter, pour la représenter

j'ai marqué, au dos de la photo, les principaux ouvrages où elle a été reproduite.

(IV) Etant donné votre compétence et votre goût très fin pour les œuvres d'art, et étant donné que vous avez vu toutes les collections d'art nègre, je serais très heureux de connaître votre opinion, en particulier, sur les 2 sculptures dont je viens de vous parler = le roi Baluba, et le tabouret-Warua (région de l'Urundi, Congo belge)

Avec lire et vouloir vous, cher Monsieur, mes sentiments les meilleurs

D. S. Chauvet.

P.S. = Pour vous, bien avec elle de mes photos à vous en voir une sauve ... Merci d'avance.

Kaelin

Note:

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X.

Notes (re [illegible] Hirshhorn)

Dr STEPHEN-CHAUVET

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DES HÔPITAUX DE PARIS
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POUR L'ÉTUDE DES LANGUES
ET CIVILISATION AFRICAINES, ETC.

35, RUE DE GRENELLE - PARIS

10-1-31

Monsieur,

Je n'ai pas pu repondre à votre
lettre parceque, tout de suite apres
votre visite chez moi, je suis
devenu très serieusement malade
de la grippe. (très toxique et infectieuse)
J'ai passé 20 jours au lit.
Je me leve depuis deux jours
seulement. et je vais partir
demain pour une convalescence
de quinze jours environ
A mon retour, je vous ecrirai
longuement pour repondre, point
par point, à votre lettre.

No. xxxx

Sold to xxx

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ern Art

New York, N. Y.

one: CIrcle 7-7471
ddress: Modernart

Khalbek

verte + ...
ant on photo ...

Note:

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X.

Notes (Frankfurt: Wischoff)

En attendant, je puis vous dire que je consens à prêter quelques pièces pour votre exposition [sous réserve préalable, d'une assurance en valeurs agréées, "clou à clou"] Je ne pense pas que je pourrai me décider à vous prêter le grand tableau Warna, qui est la plus belle pièce d'art nègre de toute la France [comme qualité de sculpture, comme âge, comme patine, etc.] parce que je serais obligé de rester trop longtemps sans le voir. Si, j'ai un plaisir très grand à le regarder à chaque instant. De plus il a une très grosse valeur (120.000 f) mais, il lui arrivait un accident, la Cie d'assurances ne rembourserait cette valeur. Aussi il sera préférable qu'il reste ici. Mais, si elle peut vous être agréable, je vous le prêterai, pour votre exposition, une splendide photographie, (toute encadrée) et grandeur nature de cette pièce, ce qui permettrait aux visiteurs de se faire déjà une idée exacte de cette pièce magnifique.

A vous bien sincèrement les plus distingués
H. P. Charles

Exhibition to have been? or held in Naples 1934
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ern Art
t, New York, N. Y.
hone: CIrcle 7-7471
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No. xxxx

The Museum of Modern Art

RECEIPT OF DELIVERY

11 West 53rd Street, New York, N. Y.

Sold to xxx

Dr. Thomas E. Jones, President
Fisk University
Nashville, Tenn.

Telephone: CIrcle 7-7471
Cable Address: Modernart

Terms are Net xxxxxxxxxxx

MAY 1936

We have received in good condition a set of the Photographic Corpus of African Negro Art in four portfolios with index and catalogue of the exhibition.

Signed Gladys E. Webb, Secretary

Note: One (1) picture somewhat damaged.

Koenigs

Wrote & ask re price & what amount is white

Konietzko asking 300 for AITUTU seated figure from Himmelheber expedition "shoeldge for bos."

"Only four important dealers in Germany: Himmelheber - Speyer
Konietzko - Umlauff."

Exhibition: AFRIKANISCHE PLASTIK
Berliner SECESSION - April-May 1932

Exhibition to have been held? or held in Naples 1934
(Only Schatzabel seemed to have any word of it)

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X

Notes (Frankfurt: Wischoff)

Leiden
Mannheim
Stuttgart (still later said Dresden was like Stuttgart; somewhat depressing manner)
Heidelberg (has good Cameroon)

Ulm - Kunstgewerbe Museum - collection brought back about 1550 (?)
Collection WEICKMANN (Ulm museum collection?)
OFFENBACH - Museum for leather has many old objects from West Coast of Africa
Limburg - Collection in Mission

Ratton has given 3000 M to Hummelheber for present expedition Institut 3000 also.

Konietzko asking 300 for AITUTU seated figure from Hummelheber expedition "should go for less."

"Only four important dealers in Germany: Hummelheber - Speyer
Konietzko - Umlauff."

Exhibition: AFRIKANISCHE PLASTIK
Berliner SECESSION - April-May 1932

Exhibition to have been held? or held in Naples 1934
(Only Schatzabel seemed to have any word of it)

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Frankfurt

October 24, 1934

The Director
Museum fur Volkerkunde
Frankfurt, Germany

Dear Sir:

The bearer of this letter, Mr. James Johnson Sweeney, is the Director of the Exhibition of African Tribal Art which the Museum of Modern Art will hold in New York from March 20th to May 5th, 1935.

The Museum of Modern Art will pay all expenses of packing and shipping of objects which you may consent to lend to the Exhibition, and will insure your material under its own policy with Lloyds of London, covering it against each and every risk from wall to wall at your specified valuation. We will pay all costs of this insurance. For this reason it is important that we receive from you as soon as possible a list of specific insurance valuations for every item.

If you have not the facilities for packing the material in your own institution our agents, Allgemeine Transport-gesellschaft, Im Hauptguterbahnof, Frankfurt, will do it for you at our expense. So that shipping expenses will not be prohibitive we are asking the agents to declare to the steamship company a nominal valuation of $500. on each shipment, with request for special handling. However, our full insurance covers during transit.

The shipment should arrive in New York on or before March first. Our agents, Allgemeine Transportgesellschaft, vorm. Gondrand & Mangili, m. b. H., will collect the material from your museum and will communicate with you in advance about the time.

The Exhibition at the Museum will last for only two months but it has been in the past the custom of the Museum to send as much as possible of its exhibitions to several other important museums in the United States. We hope that you may see your way clear to extend your loan for a longer period than two months, if possible for a year following the closing of

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Exhibition in New York, in order to permit the holding of the Exhibition in other museums. You may be interested to know that we are at present showing in various museums in this country an Exhibition of Theatre Art, including material borrowed from European museums such as the Cologne Theatre Museum, the Civic Theatre Museum in Mannheim, the National Museum, Stockholm, the Civic Museum in Meiningen, and the Museum of Art and History in Geneva.

Very sincerely yours,

Assistant Treasurer

Director

P.S. The Museum of Modern Art has in the past borrowed objects from The Louvre; The National-Galerie, Berlin; The National Museum, Stockholm; The Folkwang Museum, Essen; Ashmolean Museum, Oxford; Hamburg Kunsthalle; Wallraf-Richartz Museum, Cologne; Mannheim Kunsthalle; and other museums in Breslau, Moscow, Grenoble, Hannover, Leningrad, Meiningen, Munich, Prague, and Tiflis.

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Fuller

F.

II 39

May 1, 1935

Dear Captain Fuller:

We are returning your African objects by the first boat after the 4th of May. This is the Berengaria which sails on the 10th. The objects will, I am afraid, arrive somewhat later than the 13th.

If it would do any good we would send them immediately before the 4th but no boat is sailing between now and the Berengaria.

I want to say again how much we appreciate your generous loans. I think it will interest you to know that one of the Rockefeller foundations, the General Education Board, has given our Museum a grant of $2,000. to prepare a photographic compus of the more important pieces in the exhibition. We wish to include your Benin head among these photographs.

Very sincerely yours,

Captain A. W. F. Fuller
50 Kingsmead Road
London S. W. 2, England

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Fuller

May 1, 1935

GANDER & WHITE

Dear Captain Fuller:

We are returning your African objects by the first boat after the 4th of May. This is the Berengaria which sails on the 10th. The objects will, I am afraid, arrive somewhat later than the 15th.

If it would do any good we would send them immediately before the 4th but no boat is sailing between now and the Berengaria.

I want to say again how much we appreciate your generous loans. I think it will interest you to know that one of the Rockefeller foundations, the General Education Board, has given our Museum a grant of $2,000. to prepare a photographic compus of the more important pieces in the exhibition. We wish to include your Benin head among these photographs.

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AGENCIES IN ALL PARTS OF THE WORLD.

Telephone:
WHITEHALL 1339.

Telegraphic Address:
GANDITE, LONDON.

GANDER & WHITE

Packing & Storage Warehouses:
Ormond Yard,
Gt. Ormond Street,
London, W.C.1.

Expert Art and General Packers.
Shipping, Forwarding, Passenger
and Insurance Agents.
Household Removals.

Offices:
NORWAY HOUSE,
21-24, Cockspur Street,
LONDON, S.W.1.

S/S "Olympic"

13th February, 1935.

J. J. Sweeney, Esq.,
The Museum of Modern Art,
Eleven West Fifty-third Street,
New York City.

Dear Sir,

Further to our cable of the 9th instant we have pleasure in enclosing herewith detailed list of the items so far received.

In accordance with the information we received from our Agents The Hudson Forwarding & Shipping Co., Inc., we have informed each of these gentlemen that you are insuring the goods against all risks including breakage from the time they left their possession until they reach you, whilst on exhibition in New York and until they return to them.

Captain Fuller is most particular about his items and informs us that the Benin bronze head which he values at £900-0-0 is most probably the rarest in existence. He also asks us to inform you that his specimens are due for exhibition in London in the summer, we believe early in June.

We regret to say that although we have made a second application to Mr. H.W. Balfour of Oxford and Capt. Pitt-Rivers of Dorset we have not received any reply to our letters.

Certain of these gentlemen to whom we wrote have replied that for the reasons stated below no specimens can be loaned.

Louis Clarke, Esq., of Cambridge informed us that the items which you desire to exhibit had already been promised for another exhibition.

.....

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Marseille, le 24 JANVIER 1935.

LÉONCE GUERRE
80, RUE EDMOND-ROSTAND
MARSEILLE

Sander-White

FORM CCC 24-NY

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RECEIVED SPECIMENS FROM SADLER BEDFORD FULLER SELIGMAN BURNEY TOTAL VALUE TWO THOUSAND ONE HUNDRED SEVENTY POUNDS PLEASE ARRANGE INSURANCE COVER DETAILS FOLLOWING STOP NO REPLY YET PITT RIVERS OR BALFOUR - GANDITE .

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TO SEND A MESSAGE OR CALL A MESSENGER, TELEPHONE WHITEHALL 4-3250 OR ANY POSTAL TELEGRAPH OFFICE. FOR REPETITION SERVICE AND ALL OTHER PURPOSES, TELEPHONE BOWLING GREEN 9-3800.

4 - Dessus de sifflet Losngo - Valeur 1.000 Frs.
5 - Amulette Congo français - Valeur I.000 Frs.
6 - Masque Dan -Côte d'Ivoire - Valeur 2.000 Frs.

Il est regrettable que vous n'ayiez pu venir à Marseille visiter l'ensemble de ma collection qui contient d'autres pièces de premier ordre certainement plus intéressantes que celles sur lesquelles votre attention a été attirée et qui auraient été inédites. J'ai pu acquérir un certain nombre de beaux objets africains depuis la visite de Mlle Nancy CUNARD.

.....

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LÉONCE GUERRE
80, RUE EDMOND-ROSTAND
MARSEILLE

Marseille, le 24 JANVIER 1935.

Monsieur JAMES JOHNSON SWEENEY

Directeur de " EXHIBITION OF AFRICAN NEGRO ART "

The Museum Of Modern Art

II, West 53rd Street

NEW-YORK - N.Y. -

Cher Monsieur,

M. RATTON de Paris m'a communiqué, ces jours ci, votre lettre du 6 Décembre 1934 par laquelle vous m'invitez à participer à l'exposition d'Art Nègre africain que le Musée d'Art Moderne vous a chargé d'organiser pour le 20 Mars 1935. à NEW-YORK.

J'ai l'honneur de vous informer que j'accepte, en principe, de collaborer à cette exposition en prêtant quelques pièces de ma collection. Toutefois, sur le choix que vous me faites connaître dans votre lettre, quant aux objets que vous êtes désireux de voir figurer à cette exposition, je regrette de ne pouvoir consentir au prêt de la statuette funéraire Kissienne qui avait figuré à l'exposition de Bruxelles (Catal.Lavachery pl.47). Je m'excuse de vous priver de cette intéressante pièce, mais j'estime que son transport et sa manipulation comportent trop de risques. Cet objet est en pierre un peu friable, par conséquent très délicat. Elle a d'ailleurs été un peu détériorée déjà à Bruxelles et vous comprendrez que cette expérience est pour moi suffisante.

Pour les autres pièces que vous me désignez, je ne fais aucune difficulté pour vous les prêter et vous trouverez sous ce pli les photographies contenant au dos les renseignements :

N° I - Statuette Habbé-Soudan, Valeur 4.000 Frs.
2 - Masque Gao - Valeur I.000 Frs.
3 - Masque Senoufo en cuivre - Valeur 4.000 Frs.
4 - Dessus de sifflet Losango - Valeur I.000 Frs.
5 - Amulette Congo français - Valeur I.000 Frs.
6 - Masque Dan -Côte d'Ivoire - Valeur 2.000 Frs.

Il est regrettable que vous n'ayiez pu venir à Marseille visiter l'ensemble de ma collection qui contient d'autres pièces de premier ordre certainement plus intéressantes que celles sur lesquelles votre attention a été attirée et qui auraient été inédites. J'ai pu acquérir un certain nombre de beaux objets africains depuis la visite de Mlle Nancy CUNARD.

.....

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A tout hasard, je joins à ma lettre des photographies de quatre d'entre ces objets nouveaux dont voici nomenclature :

N°7 - Statuette bronze Dahomey - Valeur 4.000 Frs.
8 - Masque Dan - Valeur 4.000 Frs.
9 - Masque Dan - Valeur 4.000 Frs.
IO - Masque Dan - Valeur 4.000.Frs.

Si vous estimez que ces objets sont dignes de votre exposition et qu'ils ne font pas double emploi avec des pièces que l'on vous a prêtées par ailleurs, vous pourrez me câbler votre décision rapidement et je vous les joindrai aux autres en un seul envoi.

Bien entendu aucun des objets prêtés n'est à vendre.

Je suis entendu avec vos agents à Marseille MM. MOURIES et BARRET gendre, pour l'emballage et l'expédition des objets dès que vous m'aurez donné votre réponse et transmis les documents nécessaires pour la garantie de l'assurance tous risques du départ au retour.

Vous voudrez bien me faire parvenir par la suite le catalogue de l'exposition.

Avez-vous demandé des pièces au Professeur LOCKE de WASHINGTON qui m'a visité et qui avait acheté en France de beaux objets africains notamment à TOULON deux beaux masques GOUROS de la qualité de ceux que j'avais envoyés à BRUXELLES.

A vous lire, je vous prie d'agréer, Monsieur, l'expression de mes sentiments les plus distingués.

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If you feel that you can collaborate with us, I would deeply appreciate receiving a list of specific insurance valuation as early as possible on whatever objects you feel you can lend, in order to assure a full coverage at once. Also, in order that lender's pieces may be fully documented in the catalogue, I have requested that they submit me as full descriptive data as they have, regarding each object loaned. And where possible, photographs, because, insomuch as our catalogue will necessarily have to go to press before the objects reach America, to have important pieces reproduced in our illustrated catalogue, it will be necessary to receive photographs as early as possible. Further, in order that shipping expenses will not be prohibitive, we are asking our agents (Mouries and Barret Gendre, in Marseilles) to declare to the steamship company a nominal valuation of five hundredd dollars on each shipment, with request for special handling. However, a full insurance, of course, covers the objects during transit.

Forgive the length of this letter. I am anxious to outline all the details which I would much have preferred to discuss with you personally. I am particularly anxious that we may have the favor of your collaboration in our exhibition and look forward hopefully to your reply.

I am,

Very truly yours,

James Johnson Sweeney
Director of the
Exhibition of African
Negro Art.

JJS/z

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If you feel you can favor us with your collaboration, it would be important that we receive from you, as soon as possible, a full list of specific insurance valuation for each object

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October 24, 1934.

Dear Sir:

Mr. James Johnson Sweeney, the director of the Exhibition, is assembling the Exhibition of African Tribal Art which the Museum of Modern Art will hold in New York from March 20th to May 5th, 1935.

The Museum of Modern Art will pay all expenses of packing and shipping of objects which you may consent to lend to the Exhibition, and will insure your material under its own policy with Lloyds of London, covering it against each and every risk from wall to wall at your specified valuation. We will pay all costs of this insurance. For this reason it is important that we receive from you as soon as possible a list of specific insurance valuations for every item.

The shipment should arrive in New York on or before March first. Our agents, Messrs. de la Rancheraye and Company, 31 Place du Marché St. Honoré, Paris, will collect the material from you, and will communicate with you inadvance about the time. So that shipping expenses will not be prohibitive we are asking the agents to declare to the steamship company a nominal valuation of $500. on each shipment, with request for special handling. However, our full insurance covers during transit.

The Exhibition at the Museum will last for only two months but it has been in the past the custom of the Museum to send as much as possible of its exhibitions to several other important museums in the United States. We hope that you may see yourway clear to extend your loan for a longer period than two months, if possible for a year following the closing of the Exhibition in New York, in order to permit the holding of the Exhibition in other Museums. You may be interested to know that we are at present showing in various museums in this country an Exhibition of Theatre Art, including material borrowed from European museums such as the Colgne Theatre Museum, the Civic Theatre Museum in

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Mannheim, The National Museum, Stockholm; the Civic Museum in Meiningen, and the Museum of Art and History in Geneva.

Very sincerely yours,

Assistant Treasurer

Director

P.S. The Museum of Modern Art has in the past borrowed objects from The Louvre; The National-Galerie, Berlin; The National Museum, Stockholm; The Folkwang Museum, Essen; Ashmolean Museum, Oxford; Hamburg Kunsthalle; Waldraf-Richartz Museum, Koln; Mannheim Kunsthalle; and other museums in Breslau, Moscow, Grenoble, Hannover, Leningrad, Meiningen, Munich, Prague, and Tiflis.

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MADAME PAUL GUILLAUME

59, RUE LA BOÉTIE

TÉL. ELYSÉES 46-24

I, Avenue du Maréchal Maunoury

Paris, ce 26 Juillet 1935

Dear Sir,

We have received the 51 pieces returning from the African Negro Art Exhibition in your Museum but we beg to notice the following damages to some of the pieces. :

Ivory N° 361 - It is the piece you had announced the figure was flaked off. In fact the face is entirely broken in two pieces. and even if it is repaired it will always be a broken piece. We consider the piece has been depreciated of 75 % of its value The value being Francs 6.000.- we consider our reasonable claim from the insurance Company is for Francs 4.500.- 35.L57.cat.510

Dan mask n° 312 - The stand is missing - The price for one stand is Frs. ~~60.-~~ 35.584.cat.106 (no 6500 p.

M'Gallé des Bakotas N° 83 - The piece arrived with a small piece of wood missing on the left side. We estimate the depreciation to be 20 % of the total value, viz. 20 % of Frs. 5.000 - Frs. 1.000.- 35.L81.cat.384

Ivory Trumpet N° 520 - That piece was broken at the top - As it had been previouly broken we claim only for the amount of the repair, viz. 40 francs. 35.L94.cat.573

We shall be grateful to you to kindly convey our claim to the insurance company,

and thanking you in anticipation we are,

Sincerely yours.
per Madame Paul Guillaume

Secretary

copy to Fajem 8-2-35

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not answered

1, AVENUE DU MARÉCHAL MAUNOURY
(BOIS DE BOULOGNE)

Paris, ce 5 Avril 1935

Cher Monsieur,

Je vous remercie de votre aimable lettre du 29 Mars.

Je suis heureuse que cette première Exposition d'Art Nègre ait éveillé à New-York autant d'intérêt. J'en suis heureuse pour vous et pour le Museum of Modern Art qui avez eu l'idée de cette manifestation et l'énergie nécessaire pour la mener à bonne fin. J'en suis heureuse aussi personnellement en souvenir de mon mari qui a tellement lutté pour faire admettre et reconnaître l'art des Noirs.

Vous ne me dites pas quelle est la pièce qui est arrivée endommagée. Je crois comprendre qu'il s'agit de l'ivoire N° 361, d'une valeur de 6.000 francs. Auriez-vous l'obligeance de faire la déclaration à la Cie d'Assurance. Nous pourrions convenir que le principe de la réclamation serait admis par elle dès maintenant, le montant du dommage devant être fixé lorsque la pièce sera revenue à Paris.

Vous me feriez également plaisir en m'envoyant un exemplaire du catalogue.

Veuillez croire, cher Monsieur, à mes sentiments les meilleurs et les plus choisis.

Paul Guillaume

Madame PAUL GUILLAUME

P.S. - A quelle date exactement se terminera votre exposition? et quand pensez vous que les objets seront de retour à Paris ? J'aimerais les avoir ici vers le 20 Juin pour la manifestation prévue avant les vacances.

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Barnes

Guillaume

May 10, 1935

Dear Mme. Guillaume:

Thank you for your letter. I am sorry to say that we cannot ask our insurance company to undertake to pay total loss of damages for a minor injury. I appreciate, however, your generous willingness to lend and am sorry that we cannot meet the conditions.

We are returning all the objects from your collection shortly after the closing of the exhibition, May 19th.

Very sincerely yours,

AB

Mme. Paul Guillaume
1 Avenue du Maréchal Maunoury
Paris, France