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	MoMA Exhs.	39.3

June 15, 1935

Dear Prof. Byhan:

In Mr. Barr's absence abroad I am writing to tell you that in about a we will ship your ten objects of African art Messrs. Koch and Reimers with instructions to deliver to your museum.

I want to take this opportunity to thank you again for the generous loan from the Museum für Völkerkunde 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

Prof. Byhan
Museum für Völkerkunde
Hamburgische Universitat
Hamburg, 13, Germany

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March 28, 1935

New York N.Y.

11 West 53 rd. Street

Professor Byhan
Museum fur Volkerkunde
Hamburgische Universitat
Hamburg, Germany

Dear Professor Byhan:

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.	39.3

Hamburgiſche Univerſität
Muſeum für Völkerkunde
Direktor: Profeſſor Dr. G. Thilenius

Sprechzeit der Beamten [Binderftr.14]: 10-12 Uhr
Schausammlung [Rothenbaumchauſſee 64] geöffnet täglich von 10—16 Uhr, mit Ausnahme der ersten Feiertage, sowie des erſten Werktages nach Sonntagen und zweiten Feiertagen.
Dienſtzeit der Geſchäftsſtelle: Montags – Freitags von 8 bis 16 Uhr, Sonnabends von 8 bis 13.30 Uhr

Aktenzeichen: M.N.2
Im Antwortschreiben bitte mitanzugeben

Museum für Völkerkunde
Hamburg

Alle Zuſchriften sind nicht an den unterzeichneten Beamten, sondern an das Museum für Völkerkunde, Hamburg 13, Binderſtraße 14, zu richten. Jede einzelne Angelegenheit ist in beſonderen Schriftſtücken zu behandeln.

Hamburg 13, den 6.2.1935
Fernsprecher: 44 41 48

Herrn

James Johnson Sweeney
Director The Museum of Modern Art

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

Sehr geehrter Herr Sweney!

Die Firma Schloesmann & Scheffler, Hamburg, hat heute die in unserem Schreiben vom 5. Dezember v.J. aufgeführten 10 Sammlungsgegenstände zur Weiterbeförderung in Empfang genommen. Den zum Verpacken verwendeten Holzkoffer bitten wir, für die Rücksendung der Gegenstände wieder zu benutzen.

Mit vorzüglicher Hochachtung

Museum für Völkerkunde

ppa

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	MoMA Exhs.	39.3

Hamburgiſche Univerſität
Muſeum für Völkerkunde
Direktor: Profeſſor Dr. G. Thilenius

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Dienſtzeit der Geſchäftsſtelle: Montags – Freitags von 8 bis 16 Uhr, Sonnabends von 8 bis 13.30 Uhr

Aktenzeichen: D 2,91
Im Antwortschreiben bitte mitanzugeben

Alle Zuſchriften ſind nicht an den unterzeichneten Beamten, ſondern an das Museum für Völkerkunde, Hamburg 13, Binderſtraße 14, zu richten. Jede einzelne Angelegenheit iſt in beſonderen Schriftſtücken zu behandeln.

Hamburg 13,
Fernsprecher: 44 41 48

den 30.Jan.1935

Herrn

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

Sehr geehrter Herr Sweeney!

Ich bestätige dankend den Empfang Ihres Schreibens vom 10.Januar, woraus wir entnehmen, dass sich die Versicherung für die für die Ausstellung ausgewählten Gegenstände vom Ausgang aus unserem Museum bis zur Rückkehr dahin erstreckt.

In der beigefügten Liste finden Sie die Masse der einzelnen Gegenstände angegeben.

Gleichzeitig fügen wir Abzüge von Aufnahmen der 4 gewünschten Stücke für die Wiedergabe in Ihrem Katalog bei und hoffen, dass die Bilder für diesen Zweck geeignet sind,

Mit vorzüglicher Hochachtung

Byhan.

Anlagen!

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	39.3

HOTEL BRISTOL
Berlin

Unter den Linden 5-6
Telegr. Adr.: Bristhotel.
Telephon: A I Jäger 0033

HAMBURG

requested promised: 17 - XI - 34:

- Camoka BALUBA mask (reproduced in Vatter) ✓
- Sudan small headdress ✓
- Sudan (2) large antelope headdresses ✓
- Cameroon Double bell ✓
- Raunda basket ✓
- Ogové Rwiri fetiche ✓
- Congo ladle with face ✓
- Sudan mask with six straight horns ✓
- Babuba cup. } not sent but unimportant probably neglected to request them
- Sudan doll }
- Congo - Benalulua standing figure ✓

12 pieces

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

Unter den Linden 5-6
Telegr. Adr.: Bristhotel.
Telephon A I Jäger 0033

Hamburg

Prof Dr. Thilenius (director - Stadt)

Prof D

x Prof D ...x Arts)

HAMBU
Alsi

LÜBECK

x Fraulein Margharita Schmidt
(Völkerkunde Museum)
director general of
Museums of Lübeck

(Prof D..

ANTIQUITÉS

PEINTURES -o- ESTAMPES -o- MINIATURES
DE PERSE, DE CHINE ET DU JAPON

OBJETS D'ART D'EXTRÊME-ORIENT

MAISON LE VÉEL

19, Quai Malaquais -- PARIS (6e)

Arts Primitifs d'AFRIQUE
d'AMÉRIQUE et d'OCÉANIE

Téléph. LITTRÉ 60-11

...Field
...n

...llection back in 1907.

...ionists in museum.

...a native of Lübeck,
...e.

South Sea collection good. Easter Island figure

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	39.3

X

HOTEL BRISTOL
Berlin

Unter den Linden 5-6
Telegr. Adr.: Bristhotel
Telephon: A I Jäger 0033

Hamburg

Prof Dr. Thilenius (director - sick)

Prof Dr. Byhan

x Prof Dr Th-W DANZEL

HAMBURG 20
Alsterterrasse - Chaussee 128

e des Beaux Arts)

d Chicago Field
ir Cameroon
)

LÜBECK

x Fraulein Margarita Schmidt
(Völkerkunde Museum)
director general of
Museums of Lübeck

(Prof Dr..

ollection back in 1907.

ionists in museum.

a native of Lübeck,
ce.

South Sea collection good. Easter Island figure

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+

MUSEUM FÜR VÖLKERKUNDE
Prof. Dr. Thulenius
Prof. Dr. Bylan
Prof Dr. Th.-W Dangel

Prof C. O. CZESCHKA (Retton)
Hofweg 49
Hamburg 21
(Collector + Director de l'école des Beaux Arts)

F. KONIETZKO
WANDSBECKER CHAUSSEE 79

cole des Beaux Arts)

Gustav UMLAUFF
Hamburg 1
ALSTERDAMM 34

(Father sold Chicago Field Museum their Cameroon collection)

sold Chicago Field
their Cameroon
ion)

---

t collection back in 1907.

ionists in museum.

a native of Lübeck,
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South Sea collection good. Easter Island figure

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

FRAULEIN SCHMIDT.

Thessman who collected Paungwe
Centrollection back in 1907

Good collection of German Expressionists in museum.

One of earliest patrons of Munch
a native of Lübeck hence fine
Munch collection there.

South Sea collection good. Easter Island
figure

cole des Beaux Arts)

sold Chicago Field
their Cameroon
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South Sea collection good. Easter Island figure

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

Museum für Völkerkunde

Prof Dr Thilenius

Prof Dr Byhan

Prof Dr Th.-W. Danzel

- - - - - - - -

Prof C O Czeschka (Rattan)
Hofweg 49
Hamburg 21

(Collector and Director de l'Ecole des Beaux Arts)

- - - - - - - -

F. Konietzko
Wandsbecker Chaussee 79

- - - - - - - -

Gustav Umlauff (Father sold Chicago Field Museum their Cameroon collection)
Hamburg 1
Alsterdamm 34

- - - - - - - -

LUBECK

Fraulein Margharita Schmidt

Thessman who collected Pangwé sent collection back in 1907.

Good collection of German Expressionists in museum.

One of earliest patrons of Munch, a native of Lübeck, hence fine Munch collection there.

South Sea collection good. Easter Island figure

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HAMBURG

Museum für Völkerkunde

Prof Dr Thilenius

Prof Dr Byhan

Prof Dr Th.-W. Danzel

- - - - - - - - -

Prof C O Czeschka (Rattan)
Hofweg 49
Hamburg 21

(Collector and Director de l'Ecole des Beaux Arts)

- - - - - - - -

F. Konietzko
Wandsbecker Chaussee 79

- - - - - - - -

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Alsterdamm 34

- - - - - - - -

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HAMBURG

Prof Dr Thilenius (director -- sick)

Prof Dr Byhan

Prof Dr Th.-W. Danzel

Hamburg 20
Alsterkrug-Chaussee, 128

LUBECK

Fraulein Margharita Schmidt (Völkerkunde Museum),
Director general of Museum of Lübeck

(Prof D.

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KUNSTGEWERBEMUSEUM

KOELN

GERMANY

immediately
Plese ~~send~~ send too 1 skip 1 vonderheydt
African plastics to Schloessmann
Schaffer ~~Breiter~~ BREITESTRASSE
HAMBURG insurance covered

Bitte schicken sofort zwei
4 vonderheydt afrikanische
plastiken an S - -
S - -- Hamburg wir bezahlen

Sweeney Modernart New York

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KUNSTGEWERBEMUSEUM
HAMBURG

Hamburg

Please deliver to
~~Schlosser~~ and Schiffler
Wonderheydt african plastik
to Schlosser ~~and~~ und Schiffler
insurance covered

Sweeney Modernart New York

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Hamburg

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NEW YORK, N. Y.

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"JACBERG"

TELEPHONES
BOWLING GREEN
9-4151 TO 4156

TAB Pending

January 25, 1935.

Messrs. Schloessmann & Scheffler,
Breitestrasse #34/36,
Hamburg, 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.

As a result of Mr. Sweeney's visit,

Herrn Prof. Dr. Byhan,
Hamburgische Universitat,
Museum fur Volkerkunde,
Hamburg, 13

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. Byhan 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 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.

The shipment should be consigned to us, charges collect, so that we

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	MoMA Exhs.	39.3

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 secure 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.

P.S. - We are also communicating with your Dresden office on this subject, as they will also have the handling of some objects for this Exhibition.

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	MoMA Exhs.	39.3

African Negro Exhibition

Hamburg — Kunstgewerbe Museum

March 30, 1935

Kunstgewerbe Museum
Hamburg, Germany

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 allowing us to borrow the objects on loan to your museum from the collection of Baron von der Heydt for the current exhibition of African Negro Art at this 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 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

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1228 A.

Charge to the account of MUSEUM OF MODERN ART $

CLASS OF SERVICE DESIRED			
DOMESTIC		CABLE	
TELEGRAM		FULL RATE	
DAY LETTER		DEFERRED	X
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

March 2-35

KUNSTGEWERBEMUSEUM
HAMBURG GERMANY

PLEASE DELIVER VONDERHEYDT AFRICAN PLASTIK TO SCHLOESSER UND SCHEFFLER INSURANCE COVERED

SWEENEY MODERNART NEWYORK

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

trust that our exhibition, however, may have some interest for you in the direction which we plan it.

Thanking you again for your letter, I am

Very truly yours,

Director of Exhibition of African Art

Miss May Todd Harm
Pawhuska, Oklahoma

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	MoMA Exhs.	39.3

von der Heydt

Hamburg, den 20. Februar 1935.

Sehr geehrte Herren!

Mit gleicher Post senden wir Ihnen als Drucksache im Auftrage von Herrn Baron von der Heydt zwei Photographien von Gegenständen seiner Sammlung für Ihren Ausstellungskatalog.

In ausgezeichneter Hochachtung

Dr. Martin Feddersen

Harm

39

found on my return to New York.

The exhibition which the Museum of Modern Art plans for next spring is unfortunately not an exhibition of Afro-American art but in it we are going to attempt to offer a selection of so-called primitive work produced by the Negroes of Western Africa, principally from the coast of the Gulf of Guinea. These pieces we hope to gather from some of the most important collections of Europe and the United States.

I am very grateful to you for your note and regret that I cannot include the pieces of sculpture to which you refer. I trust that our exhibition, however, may have some interest for you in the direction which we plan it.

Thanking you again for your letter, I am

Very truly yours,

Director of Exhibition of African Art

Miss May Todd Harm
Pawhuska, Oklahoma

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Harm

#39

October 3, 1934

My dear Miss Harm:

Forgive me my delay in replying to your note of September 18th which I found on my return to New York.

The exhibition which the Museum of Modern Art plans for next spring is unfortunately not an exhibition of Afro-American art but in it we are going to attempt to offer a selection of so-called primitive work produced by the Negroes of Western Africa, principally from the coast of the Gulf of Guinea. These pieces we hope to gather from some of the most important collections of Europe and the United States.

I am very grateful to you for your note and regret that I cannot include the pieces of sculpture to which you refer. I trust that our exhibition, however, may have some interest for you in the direction which we plan it.

Thanking you again for your letter, I am

Very truly yours,

Director of Exhibition of African Art

Miss May Todd Harm
Pawhuska, Oklahoma

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	MoMA Exhs.	39.3

HAMPTON INSTITUTE

HAMPTON, VIRGINIA

ARTHUR HOWE, PRESIDENT
ROBERT OGDEN PURVES, TREASURER
WILLIAM H. SCOVILLE, SECRETARY

CAROLINE L. JONES, LIBRARIAN

May 21, 1936

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

Attention Mr. Thomas D. Mabry, Jr.

My dear Mr. Mabry:-

We have received the photographs of African Negro art and are delighted to have them. They are very beautiful and it will mean a great deal to our students to have them on exhibition.

We are making a special effort to add to our Negro History Collection all material attainable on Negro culture.

With thanks for your courtesy,
I am,

Very sincerely yours,
Caroline L. Jones
Librarian

CLJ:MT

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HAMPTON INSTITUTE
HAMPTON, VIRGINIA

May 15, 1936.

Dear Miss Jones:

This is in reply to your letter of May 8th in regard to the Photographic Corpus of African Negro Art.

The photographs should be in your hands by this time as they were sent by express on May 6th to President Howe. A letter was mailed to Dr. Howe on the same date informing him of the shipment.

Very truly yours,

Executive Director

Miss Caroline L. Jones, Librarian,
Hampton Institute,
Hampton, Virginia.

lf

P.S. We have received word today from Mr. Ketcham that the photographs have reached Hampton Institute.

TDM

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	MoMA Exhs.	39.3

Kneeler

Hampton

HAMPTON INSTITUTE

HAMPTON, VIRGINIA

ARTHUR HOWE
ROBERT OGDEN
WILLIAM H. SC

...ES, LIBRARIAN

ARTHUR HOWE, PRESIDENT
ROBERT OGDEN PURVES, TREASURER
WILLIAM H. SCOVILLE, SECRETARY

~~FIELD SECRETARY~~
GEORGE FRANKLIN KETCHAM

May 12, 1936

Dear Mr. Mabry:

The Photographic Corpus of African Negro Art reached us yesterday in perfect condition and I cannot tell you how very grateful we are for this very valuable gift.

Very truly yours,

George Franklin Ketcham

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

May 6th

VI

YM 1 4 c

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	MoMA Exhs.	39.3

HAMPTON INSTITUTE

HAMPTON, VIRGINIA

ARTHUR HOWE, PRESIDENT
ROBERT OGDEN PURVES, TREASURER
WILLIAM H. SCOVILLE, SECRETARY

CAROLINE L. JONES, LIBRARIAN

May 8, 1936

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

Dear Sirs:-

I have been looking forward to receiving the set of photographs of Negro sculpture which you notified me we were to receive through the courtesy of the General Education Board.

I shall be very grateful for any information you can give me as to when you expect these pictures will be sent to us.

Very truly yours,

Caroline L. Jones

Librarian

CLJ:MT

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Hampton Institute

May 5, 1936.

Dear Doctor Howe:

We are sending you today by express the completed Photographic Corpus of African Negro Art. As I wrote you last spring this gift to Hampton Institute was made possible through a grant to the Museum of Modern Art from the General Education Board. Hampton Institute 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.

Will you be good enough to notify Mr. George F. Ketcham of this shipment?

Very truly yours,

Mr. George F. Ketcham,
Head of Art Department,
Hampton Institute,
Hampton, Va.

TDM:lf

Dr. Arthur Howe, President,
Hampton Institute,
Hampton, Va.

TDM:lf

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

T.D.M.

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April 25, 1936.

Dear Mr. Ketcham:

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. George F. Ketcham,
Head of Art Department,
Hampton Institute,
Hampton, Va.

TDM:lf

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November 19, 1935.

Dear Mr. Ketcham:

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. Please be assured that we shall deliver the set to you at the earliest possibility.

Very truly yours,

Executive Director

Mr. George F. Ketcham,
Head of Art Department,
Hampton Institute,
Hampton, Va.

TDM:lf

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Hampton
Tree

THE ROCKEFELLER FOUNDATION
49 WEST 49th STREET, NEW YORK

June 7, 1935.

Dear President Howe:

The Museum of Modern Art has the honor to inform you that Hampton Institute 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 Hampton Institute?

Very sincerely yours,

Secretary to Mr. Marshall
Executive Director

invite to
Mrs Geo A Fletcher

President Arthur Howe,
Hampton Institute,
Hampton, Va.

lf

See letter
Ordered
in Travelling Exhibition
file

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Harpers Ferry. Va.
Free

THE ROCKEFELLER FOUNDATION
49 WEST 49th STREET, NEW YORK

THE HUMANITIES
DAVID H. STEVENS, DIRECTOR
JOHN MARSHALL, ASSISTANT DIRECTOR

July 1, 1935

Dear Mr. Mabry:

Mr. Marshall was glad to have your note of June 23 enclosing President Howe's letter about the photographs of African Negro Art. Thank you for sending it to him.

Very truly yours,
Hazel Ranahan

Secretary to Mr. Marshall

Mr. Thomas Mabry
The Museum of Modern Art
11 West 53 Street
New York City

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Hampton Inst.

H

#39

May 17, 1934

Dear Mr. Howe:

I am enclosing herewith the photographs you so kindly forwarded to us some weeks ago.

I had hoped to be able to visit Hampton personally before now and still hope to do so in the near future. However, I feel I should return the enclosed photographs to you. Later when we will have more immediate need of them I trust I may re-borrow them.

Thanking you for your kindness in letting me see them, I am

Very truly yours,

Director of Exhibition of African Art

Arthur Howe, Esq.,
President, Hampton Institute
Hampton, Virginia

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	MoMA Exhs.	39.3

Hampton

HAMPTON INSTITUTE
HAMPTON, VIRGINIA

HAMPTON INSTITUTE
HAMPTON, VIRGINIA

ARTHUR HOWE, PRESIDENT
ROBERT OGDEN PURVES, TREASURER
WILLIAM H. SCOVILLE, SECRETARY

OFFICE OF THE PRESIDENT

April 17, 1934

Director of Exhibition of African Art
The museum of Modern Art
11 West 53rd Street
New York, N.Y.

Dear Sir:

It will be satisfactory for you to keep the photographs of our African material for a few weeks.

We will be glad to have you visit Hampton whenever you find it possible to come. I am sure you will find our collection most interesting.

Very truly yours,

Arthur Howe

President.

P.S. - I am assuming you are keeping our material separated from others because, as I told you in the last letter, these are the only prints we have of these particular subjects. - A.H.

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	MoMA Exhs.	39.3

Hampton

HAMPTON INSTITUTE
HAMPTON, VIRGINIA

April 16, 1934

Arthur Howe, Esq., President
Hampton Institute
Hampton, Virginia

Dear Sir:

I have received your favor of April 9th enclosing photographs of your African material and appreciate your courtesy in forwarding the same.

Should you at any time have immediate need for these kindly let us know and we will send them to you by special delivery. Otherwise if we may we would like to retain them for some weeks for comparison with other similar materials which we are collecting.

Also in the near future I hope to be able to visit your collection personally as the quality of the pieces represented in the photographs appears extremely interesting.

Thanking you again, I am

Very sincerely yours,

Director of Exhibition of African Art

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	MoMA Exhs.	39.3

Hampton

HAMPTON INSTITUTE

HAMPTON, VIRGINIA

ARTHUR HOWE, PRESIDENT
ROBERT OGDEN PURVES, TREASURER
WILLIAM H. SCOVILLE, SECRETARY

OFFICE OF THE PRESIDENT

April 9, 1934

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

Dear Sir:

In reply to your request of March 29 for photographs of some of our African material, I am enclosing a group of pictures which indicate the type of pieces we have.

As these happen to be the only copies of the subjects portrayed, I trust you will see that they are returned in the course of time.

If what I have sent appears to be of interest it would be a pleasure to us to have someone come here and see further what we have in the Museum.

Very sincerely yours,

Arthur Howe

AH:W

President.

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	MoMA Exhs.	39.3

Hampton

March 29, 1934

The President
Hampton Institute
Hampton, Virginia

Dear Sir:

You have undoubtedly heard of the exhibition which the Museum of Modern Art is planning for 1935 in the field of African art.

We know of African objects in your museum. Still, we have not any definite information on these. Could it be possible without any serious inconvenience on your part to submit us some photographs or any other data which you have ready to hand on the pieces comprising your group?

It would be of great assistance to us to have any data which you can offer and we would greatly appreciate it.

Very truly yours,

Director of the Exhibition

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	MoMA Exhs.	39.3

Peabody

May 13, 1936.

Dear Mr. Scott:

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.

Peabody Museum is one of the five educational institutions to which we were able to offer this Corpus at the nominal price of $50. This price is for the unmounted photographs. The mounted Corpus would have cost $85. We strongly recommend that you have the photographs mounted at the earliest possibility. On the back of each photograph, in the upper left corner, you will find a number in pencil which refers to the catalogue list. In our own mounting we transferred this number to the mat so that the photograph would be easily identifiable.

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 accompanied by an index. I believe they will be a valuable addition to your library.

The bill is going to you under separate cover.

Please sign and return the enclosed receipt.

Very truly yours,

Mr. Donald Scott, Director,
Peabody Museum,
Harvard University,
Cambridge, Mass.

Enc.
TDM:lf

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	MoMA Exhs.	39.3

April 23, 1936.

Dear Mrs. Crosby:

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

Mrs. Madeline B. Crosby,
Secretary to the Director,
Peabody Museum,
Harvard University,
Cambridge, Mass.

TDM:lf

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November 20, 1935.

Dear Mrs. Crosby:

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,

Mrs. Madeline B. Crosby,
Secretary to the Director,
Peabody Museum,
Harvard University,
Cambridge, Mass.

TDM:lf

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	MoMA Exhs.	39.3

Bkd Peabody
File Cambridge

October 4, 1935.

Dear Mrs. Crosby:

Thank you for your letter of October 2nd.

The work on the African Negro Art Photographic Corpus has been delayed on account of the intricate nature of the photography. Mr. Evans is now printing the photographs and I hope we will be able to deliver the set ordered by the Peabody Museum within the next two months. The number of photographs in each set will be between 495 and 500. Be assured that we will deliver the set to you at the earliest possibility.

Very truly yours,

Executive Director

Mrs. Madeline B. Crosby,
Secretary to the Director,
Peabody Museum,
Harvard University,
Cambridge, Mass.

TDM:lf

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PEABODY MUSEUM
OF
ARCHAEOLOGY AND ETHNOLOGY
HARVARD UNIVERSITY
CAMBRIDGE MASSACHUSETTS U.S.A.

Peabody
File Carnegie

PEABODY MUSEUM
OF
ARCHAEOLOGY AND ETHNOLOGY
HARVARD UNIVERSITY
CAMBRIDGE, MASSACHUSETTS, U.S.A.

October 2, 1935.

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

Dear Mr. Mabry:

Your letter of May 23 to Mr. Scott stated that you hoped to deliver to us in August a set, unmounted, of the Photographic Corpus of the African Negro Art Exhibition. As we have not yet received the set, we are writing to ask if it has been sent or if you know now when it is to be sent.

Sincerely yours,

Madeline B Crosby

MC
CO

(Mrs.) Madeline B. Crosby
Secretary to the Director

DS:MC

Director.

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Peabody
File Camargo

PEABODY MUSEUM
OF
ARCHAEOLOGY AND ETHNOLOGY
HARVARD UNIVERSITY
CAMBRIDGE MASSACHUSETTS, U.S.A.

May 23, 1935.

Mr. T. D. Mabry, Jr.
Executive Director
Museum of Modern Art
11 West 53rd Street
New York, N. Y.

Dear Mr. Scott:

In reply to your letter of May 21st I take pleasure in reserving for the Peabody Museum one set, unmounted, of the Photographic Corpus of the African Negro Art Exhibition. The cost to you will be $50.

I hope that we will be able to deliver this set to you some time in August.

Sincerely yours,

Donald Scott,
Director.

Mr. Donald Scott, Director,
Peabody Museum,
Harvard University,
Cambridge, Mass.

TDM:lf
DS:MC

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PEABODY MUSEUM
OF
ARCHAEOLOGY AND ETHNOLOGY
HARVARD UNIVERSITY
CAMBRIDGE MASSACHUSETTS. U.S.A.

May 21, 1935.

Mr. T. D. Mabry, Jr.
Executive Director
Museum of Modern Art
11 West 53rd Street
New York, N. Y.

Dear Mr. Mabry:

I have conferred with Professor Sachs with regard to your letter of May 16th and we have agreed that this Museum is to take advantage of your kind offer and ask for one set, unmounted, of the photographic corpus of the African Negro Art Exhibition. I understand that its cost will be $50.00.

We appreciate this opportunity to secure so extensive and valuable a set of reproductions of Negro art.

Sincerely yours,

Donald Scott,
Director.

DS:MC

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	MoMA Exhs.	39.3

African Negro

HARVARD UNIVERSITY
FOGG ART MUSEUM
CAMBRIDGE, MASS., U. S. A.

May 17, 1935

Thomas D. Mabury, Jr., Esq.
The Museum of Modern Art
11 West 53rd Street
New York City

Dear Mr. Mabury:

Thank you for your lines of the 16th inst. regarding the Photographic Corpus of African Negro Art. I have talked to the Peabody Museum people this day and I think you are likely to hear from them. It seems to me that the best place to deposit the collection would be in the Peabody Museum rather than here.

Sincerely yours,

Paul J. Sachs.

TDM:lf

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African Objects

May 16, 1935.

Dear Professor Sachs:

As you know, we are preparing, under a General Education Board grant, a Photographic Corpus of the African Negro Art Exhibition. Under this grant we have permission to dispose of five sets to museums and colleges at $50. unmounted and $85. mounted. Each set is planned to include from 450 to 475 photographs, 8x10" in size, or larger.

We have reserved one of these sets for New York University, the Trocadero, the Victoria and Albert Museum and the University of Chicago. We should like for Cambridge to have the fifth set and I have written today to Donald Scott in regard to the matter. Mr. Barr thought you and he might decide whether the Peabody or the Fogg Museum should take it.

I should appreciate hearing from you within the next ten days. Several other museums have written to us about these sets and I shall hold off answering them until I have word from you.

Sincerely,

Dr. Paul J. Sachs,
Fogg Museum,
Harvard College,
Cambridge, Mass.

TDM:lf

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	MoMA Exhs.	39.3

African Corpus

May 16, 1935.

Dear Mr. Scott:

Mr. Barr has asked me to tell you that under a grant received from the General Education Board we are preparing a Photographic Corpus of the African Negro Art Exhibition. Under this grant we shall be able to dispose of five sets at a cost of $50. unmounted and $85. mounted. Each set will include from 450 to 475 photographs, 8x10" in size, or larger.

One of these sets has already been subscribed to by New York University, which is developing active ethnographical courses under Goldwater. Another set Has been subscribed to by the Trocadero and the Victoria and Albert Museum. We have also offered a set to Chicago. We should like very much for Harvard to have the fifth set and we shall not offer it to any other institution until we have given you the opportunity of taking it.

I am writing Professor Sachs today in regard to this matter. Perhaps you and he might decide whether the Fogg or the Peabody Museum should take the set. I should like to hear from you as soon as possible since a good many other colleges and museums have written to us about the matter.

Very truly yours,

Executive Director

Mr. Donald Scott, Director,
Peabody Museum,
Cambridge, Mass.

TDM:lf

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Harvard University

Peabody Museum
Harvard University
Cambridge, Massachusetts

May 25, 1936

1 set of 477	unmounted AFRICAN NEGRO ART PHOTOGRAPHS	$50.00
	shipping charges	1.18
		$51.18

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

May 15 1936

David 6/18/36

Mr. Donald Scott, Director
Peabody Museum
Harvard University
Cambridge, Mass.

Dear Sir:

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No.

Sold to

Terms are net

The Museum of Modern Art

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

Telephone: CIrcle 7-7471
Cable Address: Modernart

RECEIPT OF DELIVERY

Mr. Donald Scott, Director
Peabody Museum
Harvard University
Cambridge, Mass.

May 15 1936

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

Signed Donald Scott
Director
Peabody Museum

Executive Director

Madame Bela Hein,
43 rue de St. Peres,
Paris, France.

Enc.
lf

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Hein

#39

May 4, 1956.

Dear Madame Hein:

In Mr. Barr's absence abroad I am writing to tell you that in about a week we will ship your three 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

Madame Bela Hein,
45 rue de St. Peres,
Paris, France.

Enc.
lf

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June 12, 1935

Dear Mme. Hein:

In Mr. Barr's absence abroad I am writing to tell you that in about a week we will ship your 9 objects of African art to Messrs. de la Rancheraye & Company with instructions to deliver to you. We will return the two bronze weights and the ivory 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 loans have reached you safely.

Very sincerely yours,

Executive Director

Mme. Bela Hein
43 rue de St. Peres
Paris, France

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Hein

June fifth
1935

My dear Mme. Hein:

In Mr. Sweeney's absence I want to acknowledge your cablegram of May 18th.

We sincerely appreciate your generosity in lending several objects from your collection of African Negro Art for the tour of seven American museums.

We have included the following objects in the traveling exhibition:

Cat.No.	Receipt No.	Title
225	35.554	Bronze weight
226	35.553	Bronze weight
517	35.552	Head of a Bird, ivory

These objects have been insured at the valuations lisédd on the receipt of March 29th. against each and every risk for the period of the tour which will end in May 1936.

Very sincerely yours,

Mlodie Courter, Secretary
Department of Circulating Exhibitions

Mme. Bela Hein
43 rue de St. Peres
Paris, France

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African

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

MME. BELA HEIN

43 RUE DE SAINT PERES

PARIS FRANCE

May 16, 1935

PLEASE CABLE COLLECT ANSWER LETTER APRIL NINTH REQUESTING LOAN SIX AFRIGAN OBJECTS PROPAGANDA TOUR SEVEN AMERICAN MUSEUMS UNTIL MAY 1936 RATTON VONDERHEYDT RUBENSTEIN TROCADERO LUBECK LEIPZIG FRANKFORT LENDING

SWEENEY MODERNART

WESTERN UNION GIFT ORDERS ARE APPROPRIATE GIFTS FOR ALL OCCASIONS.

Yours truly

A. Hein

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Hein

HEIN
ANTIQUITÉS

April 19, 1935

Mme. Bela Hein
43 Rue des Saints-Peres
Paris, France

Dear Madame Hein:

Mr. Sweeney has asked me to answer your letter of April 2 which was received at the Museum.

Your copy of the catalogue of the African exhibition was sent to you on March 28, and I trust that you have received it by now.

I am enclosing some of the most important newspaper notices about the African exhibition, as you requested. You will notice that in the full page rotogravure section two of your pieces are reproduced.

Very sincerely yours,

Encs.

Assistant to the Director

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HEIN
ANTIQUITÉS

Tel Littre 39.47

43 bis Rue des Saints-Pères
Paris le 2 Avril 1935

Monsieur
James Johnson SWEENEY
Director of the Exhibition of African Negro Art
11 West 53rd Street
NEW-YORK N.Y.

Dear Sir,

I hope you received in time the photographes I sent you and you could reproduce the same in your catalogue.

I would be pleased to have a few exemples of the catalogue of your exhibition which I heard is a big success, and will be very gracefull to you if you will send me 2-3 of them.

I also would be very interested to take notice of the most important articles treating the exhibition and your Kind advise on that subject will very much oblige me.

With my very best regards

Yours truly

P. Hein

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Hein

March 28, 1935.

Mme. Bela Hein
43 rue de St. Peres
Paris, France

Dear Madame Hein:

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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Hein

January 4, 1935

Madame Bela Hein,
43 ter, rue des Saints Peres,
Paris, France.

My dear Madame Hein,

I am extremely grateful to you for your favor of December 11th which has been forwarded to me here in New York from the National City Bank in Paris.

Full insurance will be arranged by the Museum of Modern Art through Lloyds of London on all the objects at the specific values you noted on the carbon copy of my letter of December 3rd which you returned to me under your cover of December 11th. Complete coverage against all risks, wall to wall, during the period of the loan.

I do not recall whether or not I gave you any full details regarding the exhibition which the Museum of Modern Srt plans to hold in the spring of 1935, other than those I outlined orally during my two visits, to your shop and to your apartment. In any case permit me to review some points, for your information.

The exhibition of African Negro Art to be held in the Museum of Modern Art, New York, is scheduled to take place between the dates of March 20th and May 5th, 1935. In order that the exhibits may reach New York on or before the first of March, and thus give us a generous amount of time for the installation of the exhibition, we are requesting our agents, in Paris, Pottier, 14 rue Gaillon, to communicate with all lenders in that district before the fifteenth of February and to pick up loans for packing and shipping about that time. Any information that you may require regarding their part in the arrangements, may be had from the firm of Pottier.

There is only one further point regarding which I would like to ask your assistance. Insomuch as the objects for the exhibition will not reach New York until considerably latern than the date at which our illustrated catalogue must go to press, we will not be able to make photographs of the objects here in time for their inclusion in the catalogue. Because of this, I am forced to ask

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lenders of important pieces to help me where they can. In your case, I would like to reproduce all the objects which you have been good enough to promise us for the exhibition. So, if you could send me any , it would be a great favor to us. It would mean a great deal to the catalogue, the value of which as a record is one of our prime desiderata.

Thanking you again for your kindness, both in making such generous loans to the Museum and for your promptnessin helping us with the specific valuations, which you submitted me, I look forward to the receipt of what photographs you may find available for reproduction in our catalogue and with kindest personal regards, I remain,

Very truly yours,

James Johnson Sweeney
Director of the Exhibition
of African Negro Art

JJS/z

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LC SWEENEY MODERNART

NEWYORK (SWEENEY CARE THE MUSEUM OF MODERN ART 11 WEST 53 ST)

DISPOSED LENDING TWO BRONZE WEIGHTS PLUS 514 517

HEIN.

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225-226

514, 517

To reduce the risk of errors or delays, please file any answer to this message at the above address or any Postal Telegraph office, either on our blanks or other forms by adding without cost the special mention "VIA FRENCH". Messengers may be summoned by Telephone or POSTAL CALL BOX free of charge.
The above MESSAGE is received via FRENCH TELEGRAPH CABLE subject to the usual terms and conditions.

The exhibition of [illegible] in the Museum of Modern Art, New York, is scheduled to take place between the dates of March 20th and May 5th, 1935. In order that the exhibits may reach New York on or before the first of March, and thus give us a generous amount of time for the installation of the exhibition, we are requesting our agents, in Paris, Pottier, 14 rue Gaillon, to communicate with all lenders in that district before the fifteenth of February and to pick up loans for packing and shipping about that time. Any information that you may require regarding their part in the arrangements, may be had from the firm of Pottier.

There is only one further point regarding which I would like to ask your assistance. Insomuch as the objects for the exhibition will not reach New York until considerably later than the date at which our illustrated catalogue must go to press, we will not be able to make photographs of the objects here in time for their inclusion in the catalogue. Because of this, I am forced to ask

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	MoMA Exhs.	39.3

January 4, 1935

Madame Bela Hein,
43 ter, rue des Saints Peres,
Paris, France.

My dear Madame Hein,

I am extremely grateful to you for your favor of December 11th which has been forwarded to me here in New York from the National City Bank in Paris.

Full insurance will be arranged by the Museum of Modern Art through Lloyds of London on all the objects at the specific values you noted on the carbon copy of my letter of December 3rd which you returned to me under your cover of December 11th. Complete coverage against all risks, wall to wall, during the period of the loan.

I do not recall whether or not I gave you any full details regarding the exhibition which the Museum of Modern Srt plans to hold in the spring of 1935, other than those I outlined orally during my two visits, to your shop and to your apartment. In any case permit me to review some points, for your information.

The exhibition of African Negro Art to be held in the Museum of Modern Art, New York, is scheduled to take place between the dates of March 20th and May 5th, 1935. In order that the exhibits may reach New York on or before the first of March, and thus give us a generous amount of time for the installation of the exhibition, we are requesting our agents, in Paris, Pottier, 14 rue Gaillon, to communicate with all lenders in that district before the fifteenth of February and to pick up loans for packing and shipping about that time. Any information that you may require regarding their part in the arrangements, may be had from the firm of Pottier.

There is only one further point regarding which I would like to ask your assistance. Insomuch as the objects for the exhibition will not reach New York until considerably latern than the date at which our illustrated catalogue must go to press, we will not be able to make photographs of the objects here in time for their inclusion in the catalogue. Because of this, I am forced to ask

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	MoMA Exhs.	39.3

lenders of important pieces to help me where they can. In your case, I would like to reproduce all the objects which you have been good enough to promise us for the exhibition. So, if you could send me any , it would be a great favor to us. It would mean a great deal to the catalogue, the value of which as a record is one of our prime desiderata.

Thanking you again for your kindness, both in making such generous loans to the Museum and for your promptness in helping us with the specific valuations, which you submitted me, I look forward to the receipt of what photographs you may find available for reproduction in our catalogue and with kindest personal regards, I remain,

Very truly yours,

James Johnson Sweeney
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.	39.3

Hôtel de Crillon
Place de la Concorde
PARIS

Le 3 Décembre 1934

Madame Bela Hein

43 ter, rue des Saints Pères

PARIS

Chère Madame,

Veuillez me permettre de vous confirmer notre conversation du 29 Novembre, au cours de laquelle vous avez généreusement accepté de prêter au Musée d'Art Moderne quelques-unes des jolies pièces africaines que vous possédez, pour son Exposition d'Art Nègre qui doit avoir lieu du 20 Mars au 12 Mai 1934.

Ci-dessous, je vous communique la liste des pièces que vous m'avez indiquées . En même temps je vous envoie une copie de la présente lettre, vous demandant de vouloir bien indiquer à côté des objets la valeur pour laquelle ils devront être assurés; copie que vous voudrez bien signer et me retourner le plus tôt qu'il vous sera possible, pour me permettre de la faire parvenir sans délai à nos Assureurs Lloyd de Londres.

Je vous serais également obligé si vous vouliez marquer, à titre d'indication pour le Musée, ceux des objets qui ne sont pas à vendre.

Nous sommes également en train d'établir un catalogue illustré pour l'Exposition, mais comme celui-ci sera envoyé à l'imprimerie avant que les objets ne parviennent à New York, si vous avez quelques photographies de vos pièces, je serais très heureux que vous nous les communiquiez.

Veuillez accepter mes bien vifs remerciements, tant au nom du Musée qu'en mon propre nom pour votre si généreuse collaboration et agréer, chère Madame, l'expression de mes hommages respectueux.

	Valeur pour l'Assurance
Congo belge - 1 masque ivoire	
Congo Français-1 tête ivoire avec bonnet	
" " 1 tête ivoire	

...

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	MoMA Exhs.	39.3

Valeur pour
l'Assurance

Congo belge - Figure de femme, montée
(à l'appartement)

Tête ivoire (dauer?) ou poisson

Statuette ivoire
(au Bureau)

Statuette ivoire
(au Bureau)

Soudan - Jatte surmontée d'un cavalier
(à l'appartement)

Guinée française - Un tambour
(au bureau)

Un ornement d'or Aschanti

Dahomey- Un sceptre (au bureau)

Côte d'Ivoire- 2 poids (Crapaud et Hippotame)
(à l'appartement)

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	39.3

April ninth
19 35

Dear Mme. Hein:

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
225	35.554	Bronze weight for measuring gold dust
226	35.553	" " " " " "
514	35.556	Head with Cowrie Shell Eye, ivory
515	35.526	Ivory head, WaRegga
517	35.552	Head of a Bird, ivory.
589	35.525	Sceptre, ivory.

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,

Mme. Bela Hein
43 rue de St. Peres
Paris, France

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(1770)

Mme Bela Hein
43 ter rue des Saints Pères Paris

promised 29-XI-34

Belgian Congo (warega?) Ivory mask.

~~French Belgian~~ Congo Ivory head with bonnet

French Congo Ivory head

Belgian Congo female figure (mounted) in apartment

Ivory head of Bud (to fish?)

Ivory statuette (in shop)

Ivory statuette (in shop)

Sudan bowl surmounted by horseman (apartment)

French Guinea drum (shop) (Ivory Coast)

Ashanti gold ornament.

Dahomey sceptre (?) (shop)

2 Ivory coast weights (cropped at hips/pelvis) (apartment)

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	MoMA Exhs.	39.3

COPY OF A LETTER RECEIVED FROM:

H E I N

Antiquités

43 ter, Rue des Saints-Pères

Paris, le 11 Décembre 1934

National City Bank of New York
60 Avenue des Champs Elysées
Paris.

Messieurs,

Ci-inclus listes des objets choisis par Monsieur James Jolmson Sweeney avec la valeur pour l'assurance.

Il est bien entendu que les objets sont assurés contre tout risque à partir de l'enlèvement jusqu'à leur retour en parfait état.

Veuillez m'accuser réception de la présente et agréer, Messieurs, mes salutations bien distinguées.

Signed: Hein

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	MoMA Exhs.	39.3

Hessel

JOS HESSEL

EXPERT PRÈS LA COUR D'APPEL

TABLEAUX & OBJETS D'ART

REGISTRE DU COMMERCE SEINE N°46829

26, Rue La Boëtie

TÉLÉPH: Elysées 19-58

#39

Paris, le 21 Janvier 19 35

The Museum of Modern Art.
II West 53 rd Street
New-York.-
(U.S.A)

Cher Monsieur,

Je reçois votre lettre du 9 courant et m'empresse d'y répondre. Malheureusement, je n'ai plus en ma possession le catalogue de l'exposition qui avait eu lieu au Théâtre Pigalle, et comme j'ai une grande quantité de sculptures nègres chez moi, il m'est impossi-ble de me souvenir de celles qui figuraient à cette exposition.

Au cas ou vous pourriez me les décrire, ou me donner des renseignements suffisants pour que je puisse les retrouver, je me ferai un plaisir de vous les prêter pour votre exposition.

Croyez, cher Monsieur, à mes sentiments les meilleurs.

Jos Hessel

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	39.3

Hessel

January 9, 1935.

Dear Monsieur Hessel:

The Museum of Modern Art is planning an exhibition of African Negro Art for the spring of 1935. The exhibition is scheduled to take place between the dates March 20th and May 5th. We are extremely anxious that this exhibition will be one of the most comprehensive yet held, maintaining at the same time a strict quality level in the selections.

I am happy to say that to date we have had the promise of their collaboration from some of the most important museums on the Continent, such as the Musee de Congo Belge at Tervueren, the Museum für Volkerkunde in Berlin, those of Hamburg, Lübeck, Munich, Frankfurt, Darmstadt and the Trocadero in Paris. Practically all the more important private collections of Paris, Brussels, of France, Belgium and England will be represented.

Among the pieces of your collection there are four items which we would particularly appreciate being able to exhibit. I refer to four objects I marked in my catalog of the Exhibition at the Theatre Pigalle in 1932 as being of especial quality. They are specifically the following, as described in the catalog of that exhibition:

21. Haute Volta Masque. Bois patine brune
Confins du Soudan francais - Haut 0 m.30

34. Cote d' Ivoire. Tete Humaine.
Bois polychrome Haut 0 m.24

41. Cote d'Ivoire. Masque de cynocephale
Bois teinte noir Haut 0 M.53

169 Gabon. Tete "Bieri" a coiffure tombante. Bois patine noire.
Pahouin Haut 0 m.25

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	39.3

Hessel

January 9, 1935

Dear Monsieur Hessel,

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I am happy to say that to date we have had the promise of their collaboration from some of the most important museums on the Continent, such as the Musee du Congo Belge at Terrueren, the Museum für Volkerkunde in Berlin, those of Hamburg, Lubeck, Munich, Frankfurt, Darmstadt and the Trocadero in Paris. Practically all the more important private collections of Paris, Brussels, of France, Belgium and England will be represented.

Among the pieces of your collection there are four items which we would particularly appreciate being able to exhibit. I refer to the four objects I marked in my catalog of the Exhibition at the Theatre Pigalle in 1930, as being of particularly good quality. They are specifically the following, as described in the catalog of that exhibition:

21. Haute Volta Masque. Bois Patine Brune. Confins du Soudan, francais - Haut 0 m.30

34. Cote d' Ivoire. Tete Humaine. Bois polychrome. Haut 0 m.24

41. Cote d' Ivoire. Masque de cynocephale Bois teinte noir. Haut 0 m.53

169. Gabon. Tete "Bieri" a coiffure tombante Bois patine noire Pahouin Haut 0 m.25

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	MoMA Exhs.	39.3

The Museum naturally plans to bear all expenses of packing and shipping and insurance, in connection with the exhibition. The insurance coverage will be complete against all risks, wall to wall, during the period of the exhibition and will be arranged by the Museum with Lloyds of London, based on the valuations specified by the lenders. To this end, we are requesting these lenders to submit valuations of their pieces for insurance purposes as early as possible. Also we are requesting, both for the sake of identification with the insurance company and for the documentation of the catalog, the detailed description of the objects, including dimensions, presumed region of provenance, etc., at the same time at which they submit the valuations.

Further, because our illustrated catalog must go to press before the objects can reach us here in New York, it is impossible for us to have pieces loaned abroad photographed for reproduction. In order to assist us in having the important pieces reproduced, we are asking their lenders to submit, when possible, photographs of the objects. These likewise as early as possible.

Our shipper in Paris is Pottier, 14 rue Gaillon. He has instructions to communicate with those lending to the exhibition early in February and to pick up objects for shipment about the middle of that month in order that we may receive them with ample time for installation.

Your collaboration in this exhibition will mean a great deal to the Museum. The Trustees and its Director, Mr. Barr, as well as I, will be extremely grateful for anything you can do to make it possible for us to include these four excellent objects from your collection.

Thanking you in anticipation 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.	39.3

DR. EDUARD FREIHERR VON DER HEYDT
—
TELEPHON 352.
—
TELEGRAMM-ADRESSE: HEYDT - ZANDVOORT.
—
CODES: BENTLEY / PIBCO

Heydt

ZANDVOORT, (HOLLAND) June 11th. 1936
HUIS VON DER HEYDT.

#39

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

Gentlemen:-

Referring to my letter of yesterday's date I just receive a letter from the Kunstgewerbemuseum in Zurich that the ten pieces have safely arrived. Many thanks.

With kind regards

Heydt.

HMFZ

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	39.3

DR. EDUARD FREIHERR VON DER HEYDT
—
TELEPHON 359.
—
TELEGRAMM-ADRESSE: HEYDT - ZANDVOORT.
—
CODES: BENTLEY / PIBCO

ZANDVOORT, (HOLLAND) June 10th.1936
HUIS VON DER HEYDT.

refer to contes — write ?

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

Gentlemen:-

I refer to the negro sculptures I have lent you about a year ago. You promised to send them all back to the Kunstgewerbe-museum, Zurich/Switzerland this spring. Unfortunately they have not arrived yet. Has anything happened ? Would you be good enough to let me know how things stand.

With kind regards

Yours sincerely

Heydt.

HMFZ

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	39.3

4

BARON EDUARD VON DER HEYDT

TELEFOON 388 - ZANDVOORT.

TELEGRAM ADR.: HEYDT - ZANDVOORT

ZANDVOORT, HOLLAND: January 7th, 1936.

HUIS VON DER HEYDT

Miss

Elodie C o u r t e r

Secretary

Department of Circulating Exhibitions

Museum of Modern Art

11 West 53rd Street

N e w Y o r k

January 22, 1936

Dear Baron von der Heydt:

Dear Miss Courter,

I want to tell you how much I appreciate your sending me a datalog of The Kunstgewerbe Museum, Zürich. I have given the catalog to our librarian who joins with me in thanking you for your kindness in sending it.

Very sincerely yours,

Secretary of Circulating Exhibitions

I am sending you under separate cover a catalogue of the Kunstgewerbe-Museum, Zürich, for your library.

With kind regards,

Yours very sincerely

Heydt

HKBZ,

Baron Eduard von der Heydt
Zandvoort, Holland

EC/bs

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	39.3

BARON EDUARD VON DER HEYDT

TELEFOON: 352 - ZANDVOORT.

TELEGRAM - ADR.: HEYDT - ZANDVOORT.

ZANDVOORT, (HOLLAND) January 7th, 1936.
HUIS VON DER HEYDT.

Miss
Elodie C o u r t e r
Secretary
Department of Circulating Exhibitions
Museum of Modern Art
11 West 53rd Street
N e w Y o r k

Dear Miss Courter,

Many thanks for your kind lines of November 25th. The Kunstgewerbe-Museum, Zürich, has been informed that all my pieces will be sent to them in April of this year.

I am sending you under separate cover a catalogue of the Kunstgewerbe-Museum, Zürich, for your library.

With kind regards,

Yours very sincerely

Heydt

HEBZ.

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	MoMA Exhs.	39.3

BARON EDUARD VON DER HEYDT

TELEFOON 252 - ZANDVOORT

TELEGRAM ADR. HEYDT - ZANDVOORT

ZANDVOORT, HOLLAND, 5/11/35

Museum of Modern Art

11 West 53rd.street

New York City, N.Y.

November 25, 1935

Gentlemen:-

I un[illegible], Paris, that my negro sculptures, which I loaned to you, and which you then sent to different towns in America, are [illegible] ... number these sculptures [illegible] had deposited them [illegible] Hamburg, Paris and Zurich). When you send them back to Europe, I beg you to send them all to the Kunstgewerbemuseum Zurich, and not to the other museums. In Germany there is very little interest now [illegible] Paris museum is closed. Will you please confirm this.

With kind regards

Yours sincerely

Baron Eduard von der Heydt
Zandvoort, Holland

HHHZ

Dear Baron von der Heydt:

The travelling exhibition of African Negro Art will not return to the Museum of Modern Art until April, 1936. We shall of course inform you when your loans arrive in New York so that we may make complete arrangements to return them abroad. We shall be glad to send them to the Kunstgewerbemuseum, Zurich, according to your recent directions.

Very sincerely yours,

Elodie Courter, Secretary
Department of Circulating Exhibitions

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	39.3

BARON EDUARD VON DER HEYDT

TELEFOON: 352 - ZANDVOORT.

TELEGRAM - ADR.: HEYDT - ZANDVOORT.

ZANDVOORT, (HOLLAND)
HUIS VON DER HEYDT. 5/11/35

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

Gentlemen:-

I understand from Mr.Ratton, Paris, that my negro sculptures, which I loaned to you, and which you then sent to different towns in America, are coming back to New York very soon. As you will remember these sculptures were sent to you from different museums where I had deposited them as a loan (from Cologne, Hamburg, Paris and Zurich). When you send them back to Europe, I beg you to send them all to the Kunstgewerbemuseum Zurich, and not to the other museums. In Germany there is very little interest now for negro art, and the Paris museum is closed. Will you please confirm this.

With kind regards

Yours sincerely

Heydt

HMBZ

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	MoMA Exhs.	39.3

HEYDT #39

BARON EDUARD VON DER HEYDT

TELEFOON: 352 - ZANDVOORT.

TELEGRAM - ADR.: HEYDT - ZANDVOORT.

ZANDVOORT, (HOLLAND), June 8th 1935.
HUIS VON DER HEYDT.

Dear Mr. Barr

I have read your article about the " Antiquity of African Sculpture ", I am however of the opinion that the terra cotta heads from Ifa are not the oldest African Sculptures. To my mind the oldest African Sculptures are the stone idols found in Sierra Leone. Please, compare"William Cohn,Sammlung Baron Eduard von der Heydt, Verlag Bruno Cassirer, Berlin 1932, Page 6/7 and 212/213 Nr. 5.

With kindest regards,

Yours very truly

Heydt.

HEBZ.

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	MoMA Exhs.	39.3

von der Heydt

September 25, 1935

My dear Dr. Verres:

I understand that your shippers, Messrs. Zimmer, have written our shippers, Hudson Forwarding Company, to ask about the return of the African object sent to our recent exhibition from your museum.

In a letter of last spring Baron von der Heydt suggested that we keep the African objects which had previously been in your and other museums. This he did entirely upon his own initiative and not at our request. It is, however, improbable that we will keep them for any length of time after the close of the tour of African sculpture at the end of April. I had supposed that Baron von der Heydt had notified you of this arrangement.

Believe me, we appreciate having this Head Rest from Baron von der Heydt's collection for exhibition in America.

Very sincerely yours,

AHB
M

Dr. Verres,
Director
Kunstgewerbe Museum
Köln, Germany

cc file Cologne Trans

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	39.3

Museum für Kunst und Gewerbe / Hamburg 5 / Steintorplatz

FERNRUF: 24 22 30

Antworten nur unpersönlich an das Museum für Kunst und Gewerbe

HAMBURG, den 4. September 19 35.

Museum of Modern Art,
11 West, 53 rd Street

New York N.Y.

My dear Dr. Feddersen:

I have your letter of September 4th. In a letter of last spring Baron von der Heydt suggested that we keep the African objects which had previously been in your and othermuseums. This he did entirely upon his own initiative and not at our request. It is, however, improbable that we will keep them for any length of time after the close of the tour of African sculpture at the end of April. I had supposed that Baron von der Heydt had notified you of this arrangement.

Believe me, we appreciate having these magnificent objects from Baron von der Heydt's collection for exhibition in America.

Very sincerely yours,

Dr. Martin Feddersen
Museum für Kunst und Gewerbe
Steintorplatz
Hamburg 5, Germany

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	39.3

Museum für Kunst und Gewerbe / Hamburg 6 / Steintorplatz

FERNRUF: 24 22 30

HAMBURG, DEN 4. September 1935.

Antworten nur unpersönlich an das
Museum für Kunst und Gewerbe

Museum of Modern Art,
11 West, 53 rd Street

New York N.Y.

Sehr geehrte Herren!

Anfang diesesJahres sandten wir Ihnen für Ihre Ausstellung afrikanischer Kunst zwei Stücke, die als Leihgaben des Barons v.d. Heydt in unserer Sammlung standen: 1. Hölzerne Maske aus dem Kameruner Grasland von hellbräuner Farbe mit zwei grossen Haarbüscheln über der Stirn. Höhe 67 cm (Katalog Sydow S.33). 2. Hölzerne Maske in der Form eines Eberkopfes, schwarz, Länge 47 cm (Katalog Sydow S.147). Da die Stücke bis jetzt noch nicht zurückgekommen sind, erlaube ich mir die ergebene Anfrage, ob Sie sie vielleicht direkt an den Baron v.d. Heydt geschickt haben. Ich wäre Ihnen für eine baldige, freundliche Beantwortung sehr dankbar.

In ausgezeichneter Hochachtung

Dr. Martin Heidelsen

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 39.3

Objectum est

Von der Heydt

BARON EDUARD VON DER HEYDT

TELEFOON: 352 - ZANDVOORT.

TELEGRAM - ADR.: HEYDT - ZANDVOORT.

ZANDVOORT, (HOLLAND), June 14th 1935.
HUIS VON DER HEYDT.

Mr.
Thomas Dabney M a b r y , jr.
Director of the Museum of Modern Art
11 West 53rd Street
New York, N.Y.

My dear Mr. Mabry,

Many thanks for your kind lines of June 5th.

I thank you very much that you have kept the large Cameroon mask in New York, because this piece is rather difficult to send from one City to another. I understand that those objects which you send to 7 American Museums will come back to your Museum in May 1936. Before sending them back to Europe will you please write to me, because I am not certain if I leave the pieces in America for good as a loan to an American Museum.

I should be very interested to have the catalogues of the different exhibitions in the 7 American Museums or where the exhibitions are going to be held.

With kind regards,

Yours very sincerely

Heydt

HEBZ.

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	MoMA Exhs.	39.3

BARON EDUARD VON DER HEYDT

TELEFOON 352 ZANDVOORT

TELEGRAM-ADR.: HEYDT - ZANDVOORT.

Mr. der Heydt — Von der Heydt

ZANDVOORT, (NOORD-HOLL.) May 10th 1935

HUIS VON DER HEYDT

June 6, 1935

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

My dear Baron von der Heydt:

In Mr. Barr's absence I want to acknowledge your cablegram permitting us to send the objects from your collection of African Negro Art on tour to seven American museums. We sincerely appreciate your generosity in lending these fine pieces for the traveling exhibition.

We are maintaining insurance on each object at the valuations you have given us under our policy against each and every risk throughout the tour, which will end in May 1936.

The large Cameroon mask (catalog number 326) has been retained at the Museum of Modern Art. We are including it in a small collection of the finest pieces from the African Negro Art Exhibition which will be on exhibition during the summer months.

Very sincerely yours,

Executive Director

HEBZ.

Baron Edouard von der Heydt
Zandvoort, Holland

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 39.3

BARON EDUARD VON DER HEYDT

TELEFOON: 352 - ZANDVOORT.

TELEGRAM - ADR.: HEYDT - ZANDVOORT.

ZANDVOORT, (HOLLAND), May 10th 1935.
HUIS VON DER HEYDT.

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

Dear Mr. Sweeney,

With reference to my last letter I take the liberty of pointing out to you that my great mask (Cameroons) is very difficult to handle, and I wonder if it is possible to send it round the States a whole year. Anyhow, it must be well insured, eventual I should prefer that you leave this mask in New York and send only the small objects to other Cities.

With kind regards,

Yours sincerely

rouder Heydt.

HEBZ.

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 39.3

Fantel to Mallette
return

BARON EDUARD VON DER HEYDT

TELEFOON: 352 - ZANDVOORT.

TELEGRAM - ADR.: HEYDT - ZANDVOORT.

ZANDVOORT, (HOLLAND)
HUIS VON DER HEYDT.

May 20, 1935

My dear Mr.Barr,

Many thanks for your kind lines of the 6th.inst. The newspaper-cuttings have interested me very much also your bulletin. I congratulate you for the success of your beautiful exhibition. The Bulletin of your Museum ist most interesting; would you be so kind to send it to me regularly.

Messrs.de Bussy in Amsterdam are sending you 25 copies of an article by Mr.Dupont about my asiatic sculptures which certainly will interest you, and your friends.

Mallette

With kindest regards

perhaps you can give a copy to the persons mentioned in your letter

Yours very sincerely

Heydt

HMBZ

send one to Rowley
throw others away

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	39.3

May 6, 1935

My dear Baron von der Heydt:

I cannot tell you how pleased we are to have the generous extension of the loan of your important African objects. Those which we do not send on tour through the States we shall be glad to keep here at the Museum, at least during the summer. Perhaps we cannarrange to keep them as a permanent loan. In any case we are covering them by insurance until they are returned to you.

I presume by this time you have received a copy of the catalog of the Exhibition. I enclose a copy of the Bulletin of the Museum which contains a notice of the catalog of your collection.

With kindest regards,

I am

Very sincerely yours,

Baron Edward von der Heydt
Zandvoort, Holland

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 39.3

Zandvoort, April 23rd.1935

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

Dear Mr.Barr,

Many thanks for your kind lines of the 9th.inst. I cabled you at once "Agree", and I trust you will have received my cable in the meantime. I appreciate your idea of sending these pieces through the States, and I should be very thankful if you could let me have some newspaper-cuttings from the different towns, and also the catalogues. I have not received the catalogue of your New York exhibition.

What will you do with the pieces which are not to be sent through the States ? Will you keep them as a permanent loan in your museum ? I should quite agree.

With kind regards

Yours truly

vonderheydt

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NEWYORK

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HEYDT

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Call Circle 7-6210

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321	35.687	Figure of man, wood, Grassland Bamum - From Kunstgewerbe Museum, Zurich
30	35.691	Animal Mask with Horn, wood. French Sudan - From Kunstgewerbe Museum, Hamburg
326	35.690	Mask, wood. Grassland Bemendjo. - From Kunstgewerbe Museum, Hamburg
437	35.307	Figure, wood. Belgian Congo. Sent by M. Ratton, from Paris.

We will insure these objects at the valuations listed on our receipt of March 29th. The tour will close in May 1936.

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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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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April ninth
19 35

My dear Baron von der Heydt:

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 collections at the museums:

Cat.no.	Receipt no.	Title	Museum Collection
17	35.515	Figure of Woman, wood. Dogon.	From Trocadero Museum
468	35.688	Head rest, wood. Urua.	From Kunstgewerbe Museum, Cologne.
321	35.687	Figure of man, wood, Grassland Banum -	From Kunstgewerbe Museum, Zurich
30	35.691	Animal Mask with Horn, wood. French Sudan -	From Kunstgewerbe Museum, Hamburg
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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 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,

Baron Edward von der Heydt,
Zandvoort, Holland.

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BARON EDUARD VON DER HEYDT

TELEFOON 352

TELEGRAM ADR.: HEYDT - ZANDVOORT

CODES: BENTLEY, PIBCO

ZANDVOORT, (HOLLAND) April 2, 1935
HUIS VON DER HEYDT

My dear Mr.Sweeney,

Many thanks for your kind lines. I am very pleased that you like my loan. I should like very much to have your catalogue and, if possible, some newspaper cuttings.

With kind regards

Yours very sincerely

HMBZ

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 39.3

Van der Heydt.

Van der Heydt

March 29, 1935

My dear Baron von der Heydt:

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.

Very sincerely yours,

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

Baron Edward van der Heydt
Zandvoort, Holland

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 39.3

March 22nd, 1935.

Dear Baron von der Heydt:

I find among my files your letter of February 28th which I find unfortunately in the crush of details I did not get a chance to acknowledge. Since the receipt of your letter all of your objects have been received. Unfortunately, our shipper confused instructions but finally we managed to straighten the matter out with them.

As stated in my last letter, your letter regarding the large-cheeked mask from the Trocadero did not reach us in time to include this among our loans in the regular catalogue. However, a printed slip is being included in the catalogue mentioning its description.

The Exhibition opened on March 19th and I feel that we will have a very sympathetic reception.

Thank you again for your many kindnesses and your extremely generous cooperation with us in this Exhibition. And with kindest regards, I am

Yours very truly,

JJS/W

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

Baron Eduard von der Heydt,
Zandvoort, Holland.

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March 20th, 1935.

My dear Baron von der Heydt:

I was very pleased to receive your two notes of March 2nd, one enclosing a newspaper clipping and photograph and the other your letter with regard to the additional loan which you were kind enough to make of a Cameroon mask with big cheeks. We were very grateful to you for this piece.

Unfortunately, your letter reached me after the catalogue had gone to press. As a result, we could not list it in the ordinary way. However, a slip noting loans received after the catalogue went to press will be inserted, giving the full details regarding your fine object which I had known and admired at the Trocadero.

Thanking you, I am

Very truly yours,

JJS/W

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

Baron Eduard von der Heydt,
Zandvoort, Holland.

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February 15th, 1935.

Baron Eduard von der Heydt,
Zandvoort, Holland.

Dear Baron von der Heydt:

We are extremely grateful for your letters of January 19th and 24th and your generosity in cooperating with us in our forthcoming Exhibition.

Since the receipt of your letters, we have received several photographs from you and also one from Köln. Also word and photographs from Mr. Ratton.

We have arranged likewise the insurance coverage on the basis of the figures you supplied us.

I am extremely grateful for your generosity in this matter. Your contribution will mean much to the success of our Exhibition.

And thanking you again, I am

Very truly yours,

JJS/W

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

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BARON EDUARD VON DER HEYDT

TELEFOON: 352 - ZANDVOORT.

TELEGRAM - ADR.: HEYDT - ZANDVOORT.

ZANDVOORT, (HOLLAND), March 2nd 1935.
HUIS VON DER HEYDT.

Mr. Sweeney
c/o Museum of Modern Art
11 West 53rd Street
New York

Dear Mr. Sweeney,

I wrote you on the 28th February. Mr. Ratton and Mr. Rivière have advised me to send still another mask to you, a Camerun mask with big cheeks, so you will receive one more piece as promised. The cheeks of the mask are very curious and look like breasts of a woman. I have loaned this piece also to the Trocadéro Museum in Paris, but will you please mention it as my personal property.

Yours very truly

vonderHeydt.

HEBZ.

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BARON EDUARD VON DER HEYDT

TELEFOON: 352 - ZANDVOORT.

TELEGRAM - ADR.: HEYDT - ZANDVOORT.

ZANDVOORT, (HOLLAND) , den 28.Febr.1935.
HUIS VON DER HEYDT.

Museum of Modern Art
New York
11 West 53rd Street

Dear Mr. Sweeney,

I have been abraod and returned here yesterday. I was surprised to hear that the shippers came last week here to fetch my Negro Sculptures which have to go to New York to your exhibition.

As I wrote you some time ago from Ascona/Switzerland these sculptures are not here, but in the Kunstgewerbemuseum , Zürich, Kunstgewerbemuseum Cologne, Kunstgewerbemuseum Hamburg and at the Trocadéro in Paris. I had instructed these different Museums to send these sculptures on to you and also to send you photographs. I hope that the shippers could fetch the sculptures in time so that you have got them not too late.

I am very interested in your exhibition. Should you be interested I could leave you those sculptures which have been in Cologne and Hamburg for a longer period, whilst the Museums in Zurich and Paris would like to have the sculptures back after some time. - As you probably know I have my collection in a great many different Museums all over the world, even in San Francisco. Some of these loans have been in the Museums already for about 20 years.

I should be very interested to receive some cuttings about the success of your exhibition, and what you think about my collection.

Yours very truly

vonderheydt.

12 HEBZ. P.S. I am sending you two photographs of two of my pieces

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	MoMA Exhs.	39.3

Wunderlich

TELEFON: LOCARNO 880

TELEGRAMME:
HEYDT ASCONA SCHWEIZ

ASCONA (SCHWEIZ)
MONTE VERITÀ

January 31st.1935

Dear Mr.Sweeney,

I refer to my letter of the 24th.inst. and send you to-day photograph of Sydow p.35. I am glad that I could send you the photographs of all the 9 pieces which you will receive from me for your exhibition.

Yours very truly

Wunderlich

Encl.
HMA

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 39.3

Von der Heydt

TELEFON: LOCARNO 880

TELEGRAMME:
HEYDT ASCONA SCHWEIZ

Answered

ASCONA (SCHWEIZ)
MONTE VERITÀ. January 24th.1935

Mr.James Johnson Sweeney
Museum of Modern Art
New York, N.Y.
11 West 53rd.street

Dear Mr.Sweeney,

I am glad that I can send you to-day (by separate mail) several photographs:

Cat.Sydow page 33, 43, 141, 147, the photograph Soudan-Habbé (Trocadéro) and 3 photographs of the last 2 acquisitions from the Ratton collection. I have not the photograph Sydow p.35, but I hope to be able to send it to you presently. With regard to Sydow p.101 you will receive this photograph from Cologne directly.

With kindest regards

Yours sincerely

Heydt.

HMA

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BARON EDUARD VON DER HEYDT

TELEFOON 352

TELEGRAM ADR.: HEYDT - ZANDVOORT

CODES: BENTLEY, PIBCO

ZANDVOORT, (HOLLAND) HUIS VON DER HEYDT

January 19th. 1935

Dear Mr. Barr,

Many thanks for your kind lines of November 1 which reached me to-day only with a letter of Mr. Sweeney. I am very pleased to do anything for your exhibition which interests me of course very much. I am sending 9 pieces.

With kind regards

cordially Yours

Heydt

HMBZ

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	MoMA Exhs.	39.3

Paris, January 7, 1935

Baron Ed. von der Heydt
Zandvoort, Holland.

My dear Baron von der Heydt --

I am enclosing a note of introduction from Mr Barr which I had hoped to present to you personally. Unfortunately, I now find I am unable to spend as much time in Europe as I had planned. I deeply regret not being able to meet you and talk over the details of my mission. I hope, nevertheless, that you will be able to assist me and the Museum of Modern Art in the Exhibition I am arranging for it.

The Museum is planning an Exhibition of African Art to be held between the dates of March 20th and May 5th, 1935. I have been asked to take the direction of this Exhibition and have come abroad to arrange loans for the Exhibition from the more important European ethnographical museums, private collectors and dealers. I am happy to say that to date my efforts have met an exceedingly generous response and I feel justified in a sanguine anticipation of the success of the Exhibition. Dr Schachtzabel of the Berlin Museum für Völkerkunde has promised his extremely valuable coöperation with twenty-three outstanding pieces. Dr Schouteden of Tervueren has likewise promised his personal assistance, as have the Museums of Hamburg, Lübeck, Munich, Frankfurt, and the Trocadéro in Paris. I have also the good fortune of the coöperation of Monsieur Ratton and all the leading Paris dealers and the more important collectors.

But naturally, I have been extremely anxious since first taking over the direction of the Exhibition, that the Museum of Modern Art should have the privilege of including a broad selection from your collection, which I know in part, both from actual pieces I have seen on temporary exhibition in various museums on the continent and from reproduction in the illustrated catalogue arranged by von Sydow.

The Exhibition at the Museum of Modern Art, as I say, is scheduled to take place between March 20th and May 5th, 1935. It is to utilize its interest on west central Africa and it is to consider the productions of that area primarily from the viewpoint of their artistic quality.

For these reasons, certain objects in your collection are particularly interesting to us, as we are limiting the quantity of our exhibits and stressing the quality. And among those in the Sydow catalogue, it would be extremely important to the Museum of Modern Art to have the privilege of including the

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	MoMA Exhs.	39.3

following in its Exhibition:

As per reproduction on page 33
" " " " 35
" " " " 43
" " " " 101
" " " " 141
" " " " 147

Also, I have always admired the Sudan (Habbé) figure, formerly in the collection of Ratton, and at present loaned by you to the Trocadéro Museum. Of course I do not know if this could be spared by the Trocadéro, but Monsieur Rivière has been extremely sympathetic to our exhibit and if you had no objections, I am certain he would be only too glad to coöperate further in helping us.

These seven pieces would mean a great deal to the enhancement of our Exhibition and I sincerely hope you may see your way to permitting us to show them.

If so, the Museum of Modern Art will naturally take care of all packing and shipping, wherever the pieces are at present located. Our agents will get in touch with their representatives in whatever city you advise us. Or, if you should prefer a certain packer, we should be pleased to have you indicate your choice to us.

Complete insurance coverage against all risks, from wall to wall, will be arranged by the Museum through Lloyds of London. To this end, if you can lend us the objects, we would appreciate having a list with individual valuations for insurance purposes, at your earliest convenience.

In order that the objects may reach the Museum with a generous amount of time to spare for installation, our shippers will pick up loans probably about mid-February. We are also planning an illustrated catalogue. And because this must go to press considerably before the arrival of the loaned objects in New York, we are forced to request the lenders of the more important objects to submit us photographs, if they are available, as early as possible in order that plates may be prepared for their reproduction.

If you feel you can favour the Museum with your assistance in the matter of loans, I will greatly appreciate your posting me the photographs at the same time as the list of insurance valuations as soon as conveniently possible.

And I sincerely trust, for the sake of the Exhibition's success, that you may see your way towards helping us with these exceptional pieces. I am

Very sincerely yours,

James Johnson Sweeney

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New-York
Dixie-Hotel
42-9 Street
Tel. VI-7-1000

November 1, 1934

My dear Baron von der Heydt:

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.

Whether Mr. Sweeney finds you in Paris or in Berlin it is my sincere hope that you will assist him in any way that you can and if possible participate in this important exhibition.

I assure you that our Trustees and myself will much appreciate any assistance and co-operation that you may be able to give Mr. Sweeney.

Cordially yours,

Baron von der Heydt

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Himmelheber

DR. HANS HIMMELHEBER
KARLSRUHE • BADEN
KRIEGSSTR. 25 • TEL. 275

New-York
Dixie-Hotel
42nd Street
Tel. VI-7-6000

7th October 1935

#39

Dear Mr. Barr,

you will perhaps remember that I have sent to your Museum a collection for the circulating exhibition of African Negro Art.

As I have just come over from Europe and shall stay in New York for some days I should be very pleased to meet you on this occasion. I shall take the liberty to ring up your Museums-office to-morrow morning.

12:15 today

Very sincerely yours
Dr. H. Himmelheber

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Him Himmelheber

June 17, 1955

Dear Dr. Himmelheber:

In Mr. Barr's absence abroad I am writing to tell you that within a week we will ship your three objects of African art to Messrs. Koch and Reimer in Hamburg with instructions to forward to Allgemeine Transportgesellschaft for delivery to you. We will return the other 14 promptly after the close of the tour in May.

I want to take this opportunity to thank you again for the generous loan from your own collection and from the Forschungsinstitut 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. Hans Himmelheber
Forschungsinstitut
Frankfurt on Main, German

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Himmelheber

June 5th, 1935

My dear Dr. Himmelheber:

In Mr. Barr's absence, I want to thank you very much for your cablegram of May 20th.

We sincerely appreciate your generosity in lending objects for the tour of seven American museums.

We will maintain insurance on the 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.

The objects which were not included in the circulating exhibition will be returned to you within a short time.

Very sincerely yours,

Elodie Courter, Secretary
Department of Circulating Exhibitions

c/r

Dr. Hans Himmelheber
Kriegesstr. 35
Karlsruhe, Baden
Germany

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HIMMELHEBER

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

HIMMELHEBER

May 18, 1935

KRIEGSSTRASSE 25

KARLSRUHE GERMANY

HAVE NO ANSWER LETTER APRIL THIRTIETH REQUESTING EXTENSION LOANS SIX AITUTU OBJECTS AFRICAN EXHIBITION TOUR SEVEN AMERICAN CITIES UNTIL MAY 1936 STOP LEIPZIG TROCADERO LUEBECK FRANKFORT MUSEUMS RATTON SELIGMAN WONDERDEYDT ETCETERA LENDING STOP PLEASE CABLE CONSENT STOP EXHIBITION GRAND SUCCESS NEW YORK REGARDS

BARR MODERNART

Prepay answer up ~~at~~ to $1.10.

WESTERN UNION GIFT ORDERS ARE APPROPRIATE GIFTS FOR ALL OCCASIONS.

Of course we should be glad to have all of the [illegible] but have listed the six which would be most representative for the tour. They would, of course, be insured at their full valuation against each and every risk. The valuations are listed on our receipt of February 23rd.

Let me say again how much I regret that we are not able to arrange a lecture.

Very sincerely yours,

Dr. Hans Himmelheber
Kriegsstr. 25
Karlsruhe, Baden
Germany

cc in file

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Courter

April 30, 1935

Dear Dr. Himmelheber:

Thank you for your letter. I am afraid that it will be too late to lecture in connection with the Exhibition. We have already had Dr. Boas of Columbia University give a lecture and do not feel that we can add another to our schedule.

I have spoken to Mr. Goldwater of New York University asking whether he would be interested in having you lecture. He informs me that it is also too late in the season for him.

We have not yet heard whether you are willing to permit your Aitutu objects to be sent on tour. The Trocadéro Museum as well as European collectors such as Ratton and von der Heydt are lending many important objects. The touring collection will go to Chicago, Cleveland, Milwaukee, San Francisco, Manchester, and St. Louis. We believe this will be a very important propaganda tour for Negro Art.

We wrote on April 9th to Drl Wieschhoff about the Aitutu objects. Doubtless he will show you our letter. Of course we should be glad to have all of the Aitutu objects but have listed the six which would be most representative for the tour. They would, of course, be insured at their full valuation against each and every risk. The valuations are listed on our receipt of February 23rd.

Let me say again how much I regret that we are not able to arrange a lecture.

Very sincerely yours,

Dr. Hans Himmelheber
Kriegsstr. 25
Karlsruhe, Baden
Germany

cc in file

Copy to Woodward 4-25-35

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April 30, 1935

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Very sincerely yours,

Dr. Hans Himmelheber
Kriegsstr. 25
Karlsruhe, Baden
Germany

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DR. HANS HIMMELHEBER
KARLSRUHE • BADEN
KRIEGSSTR. 25 • TEL. 275

Abidjan, Côte d'Ivoire, French West Africa

3.4.35

Museum of Modern Art
11 W, 53.Street
New-York

Gentlemen,

I understand that the gold-covered wood-carvings I found on my first expedition on the Ivory-Coast in 1933 will soon be shown at an exhibition at your Museum.

I am just at the end of my second african journey and should love to come over to New-York if only I can manage to arrive there before the exhibition is closed.

If it would fit into your programme I could also give a conference there. You know that all the books that exist on negroe art are made up by authors who judged it from what they saw in the Museums and there is not a single one who ever made field studies in Africa. So in 1933 I decided to undertake a journey in the Baoulé and Gouro country in the hinterland of the Ivory-Coast with the chief purpose of finding and questioning real untouched bush-artists. This was done and the result is my book "Negerkünstler" (Negroe-Artists). I can thus say in due modesty that I am the only ethnologist who can give authentical evidence on the subject of negroe-art and therefore take the liberty to propose a conference on "the negroe-artist" if ever that should be of interest to you.

Would you kindly indicate to me (to the German address on the head of this letter) by the quickest postal way:

1. The exact date of the end of the exhibition
2. If such a conference would be welcome

I shall arrive in Germany at the end of April and could manage to be in New York towards the 15 th of May. But if such early arrival is necessary for the conference I must ask you to send me a cable; a letter would not reach me until then. It would be much more convenient for me if I could come some 3 or 4 weeks later, if the exhibition lasts so long.

With best wishes for the success of the show

I am, Gentlemen,

Yours very faithfully

Dr. H. Himmelheber

copy to Goldwater 4-25-

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Howard Univ.

#39

October 11, 1934

Dear Dr. Locke:

You will possibly recall that on my visit to Washington last spring you spoke to me of a friend of yours, Mrs. R. Osgood Mason, as a possessor of some excellent pieces of Negro sculpture. At that time you told me that Mrs. Mason was critically ill. You asked me not to trouble her for the time being.

We are now actively engaged in investigating sources of material for our exhibition which is scheduled to open in March 1935. I wonder if we might get in touch with Mrs. Mason now. Perhaps you could give us a suggestion of the best manner in which to reach her.

I trust you had a pleasant summer abroad. Looking forward to seeing you when you come to New York, I am

Very truly yours,

Director of Exhibition of
African Tribal Arts

Dr. Alain Locke
Howard University
Washington, D. C.

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Howard

May 17, 1934

Dear Dr. Locke:

Permit me to thank you again for your courtesy of Monday morning. I genuinely enjoyed our conversation and only regret having possibly delayed you too long.

Should you have a few hours to spare in New York before sailing for Europe I would be delighted to see you here.

Thanking you again for your kindness, I am

Very sincerely yours,

Director of Exhibition of African Art

Dr. Alain Locke
Howard University
Washington, D. C.

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HOWARD UNIVERSITY
WASHINGTON, D. C.

OFFICE OF THE PRESIDENT

May Eighteenth
1 9 3 6

Dear Mr. Mabry:

Herewith I enclose the receipt for the Photographic Corpus of African Negro Art in four portfolios with index and catalogue of the exhibition. Once more let me express to you and to The Museum of Modern Art the very great appreciation of Howard University for this excellent set of materials. This morning I have placed them in the hands of Professor Herring, Head of our Art Department, who is going over the materials carefully and will later write to you. I am also writing a letter expressing our appreciation to the General Education Board.

Sincerely yours,

Mordecai W. Johnson

Mordecai W. Johnson

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

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Howard University

No.

The Museum of Modern Art

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

RECEIPT OF DELIVERY

Sold to

Dr. Mordecai Johnson, President
Howard University
Washington, D.C.

Telephone: CIrcle 7-7471
Cable Address: Modernart

Terms

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 Mordecai W. Johnson
President

Dr. Mordecai Johnson, President,
Howard University,
Washington, D. C.

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

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	MoMA Exhs.	39.3

Howard University

May 5, 1936.

Dear Dr. Johnson:

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 Howard University was made possible through a grant to the Museum of Modern Art from the General Education Board. Howard 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,

Dr. Mordecai Johnson, President,
Howard University,
Washington, D. C.

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

T.D.M.

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	MoMA Exhs.	39.3

Howard University

HOWARD UNIVERSITY
WASHINGTON, D.C.

May Fifth

1 9 3 6

May 5, 1936.

Dear Mr. Frazier:

This is just a note to tell you that we are sending to Howard University 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. Johnson by express today.

My kindest regards to Mrs. Frazier.

Sincerely,

Mordecai W. Johnson

Mr. E. Franklin Frazier,
Howard University,
Department of Social Science,
Washington, D. C.

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	MoMA Exhs.	39.3

Corpus

HOWARD UNIVERSITY
WASHINGTON, D.C.

OFFICE OF PRESIDENT

May Fifth

1 9 3 6

Dear Mr. Mabry:

Please allow me to thank you for your recent letter indicating that the Museum of Modern Art has been delayed in the completion of the Corpus of African Negro Art, but that the Corpus will be supplied us within the next thirty days. It appears that we shall have the Corpus by or before commencement day. This will be very gratifying to us.

Sincerely yours,

Mordecai W. Johnson

Mordecai W. Johnson

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

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HOWARD UNIVERSITY
WASHINGTON, D. C.

OFFICE OF PRESIDENT

April 23, 1936.

Dear President Johnson:

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 Mordecai Johnson,
Howard University
Washington, D. C.

TDM:lf

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HOWARD UNIVERSITY
WASHINGTON, D. C.

OFFICE OF PRESIDENT

December Fifth
1 9 3 5

Dear Mr. Mabry:

Please allow me to thank you for your recent letter explaining the delay in delivery of the African Negro Art Photographic Corpus. Howard University will be happy to receive this shipment when it is completed.

With great appreciation and with cordial regards, I am

Sincerely yours,

Mordecai W. Johnson

Mordecai W. Johnson

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

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African

HOWARD UNIVERSITY
WASHINGTON, D.C.

OFFICE OF PRESIDENT

November Twenty-third
1 9 3 5

Dear Mr. Mabry:

In the absence of President Johnson from the city, please allow me to acknowledge and to thank you for your letter bearing date of November nineteenth explaining the delay in delivery of the African Negro Art Photographic Corpus. I am sure Dr. Johnson will be glad to have this information, which I shall bring to his attention immediately upon his return to the city.

Sincerely yours,

Avis P. Robinson

Avis P. Robinson
Secretary

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

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African Corpus

HOWARD UNIVERSITY
WASHINGTON, D. C.

OFFICE OF THE PRESIDENT

November 19, 1935.

Dear Doctor Johnson:

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. Please be assured that we shalldeliver the set to you at the earliest possibility.

Very truly yours,

Executive Director

President Mordecai JOhnson,
Howard University,
Washington, D. C.

TDM:lf

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	MoMA Exhs.	39.3

FILE

HOWARD UNIVERSITY
WASHINGTON, D.C.

OFFICE OF THE PRESIDENT

June Twenty-seventh
1 9 3 5

Dear Mr. Mabry:

The Executive Committee of the Board of Trustees of Howard University have requested me to express their warm appreciation for the set of approximately 475 mounted photographs of the more important items in the exhibition of African Negro art recently held at The Museum of Modern Art, which, through a grant received from the General Education Board, you intend to send to Howard University during the month of August. We shall greatly value this gift at Howard University.

Please convey to the General Education Board our hearty thanks for the generous appropriation through which this valuable gift is made possible for Howard University.

Sincerely yours,

Mordecai W. Johnson

Mordecai W. Johnson
President

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

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	MoMA Exhs.	39.3

HOWARD UNIVERSITY
WASHINGTON, D.C.

OFFICE OF THE PRESIDENT

June Twentieth

1 9 3 5

My dear Mr. Mabry:

In the absence of President Johnson please allow me to acknowledge and to thank you for your letter bearing date of June seventh informing him that Howard 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. I am sure President Johnson will be pleased to learn of this generous gift.

Sincerely yours,

Avis P. Robinson

Avis P. Robinson
Secretary

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

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June 7, 1935.

Dear President Johnson:

The Museum of Modern Art has the honor to inform you that Howard 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 Howard University?

Very sincerely yours,

Executive Director

President Mordecai Johnson,
Howard University,
Washington, D. C.

lf

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	MoMA Exhs.	39.3

Isaacs

#39

July 16, 1935

Dear Mrs. Isaacs:

Following is a list of your African objects sent on tour:

35.117 Woman and Child, wood. BaKuba
35.120 Collar, copper. Belgian Congo
35.121 Bracelet, brass. Belgian Congo
35.683 8 scalpels, iron, copper and brass
35.656 Throwing Knife, iron. BaKuba
35.657 Knife, iron. Kasai
35.658 id
35.659 id
35.66 Knife, iron. Ubangi
35.670 id
35.680 Ceremonial Ax, iron and copper. Kasai
35.675 Knife, iron and wood. BaNgala
35.677 id
35.678 id
35.660 Knife, iron, wood and brass. Aruwimi River
35.665 Straight Dagger

All are insured at the valuations indicated on my receipt of February 25th.

I enclose receipt for objects returned to you. Would you be so kind as to sign and return it to me for my records?

Very sincerely yours,

Registrar

Mrs. Edith J. R. Isaacs
Theatre Arts Monthly
40 East 49 Street
New York City

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Isaacs

THEATRE ARTS MONTHLY

119 WEST 57TH STREET • NEW YORK

June fifth
1935

Dear Mrs. Isaacs:

In Mr. Barr's absence I want to thank you for your letter of April 11th in which you kindly consent to lend your African material for the tour of seven museums. We sincerely appreciate your generosity.

All objects have been insured at the valuations listed on our receipt of February 25th against each and every risk for the period of the tour which will end in May 1936.

Yours very sincerely,

Secretary
Department of Circulating Exhibitions

E/K1st

Mrs. Edith J.R. Isaacs
40 East 49th Street
New York, N. Y.

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Carter Art & Bar

Telephone
Circle 7-2898

English Office
2 LADBROKE RD.
LONDON W 11

THEATRE ARTS MONTHLY

Editor
EDITH J. R. ISAACS
English Editor
ASHLEY DUKES
Associate Editor
STARK YOUNG

119 WEST 57TH STREET • NEW YORK
NEW ADDRESS: 40 EAST 49th STREET
ELdorado 5-4000

April 11, 1935

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

Dear Mr. Barr:

Although I told you personally the other day that you could use any of my African Art material on tour, you may prefer to have that word in writing. I would be glad to have it go out.

May I add that unless I am greatly mistaken the note about the two battle axes now on exhibition is wrong. It says the upper one is Mrs. Murray Crane's. I am practically sure the upper one is mine, like another that I have. Perhaps Mrs. Crane will recognize hers.

Cordially,

Edith J. R. Isaacs

Edith J. R. Isaacs

EJRI:st

P. S. Don't bother about the broken ivory handle.

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	MoMA Exhs.	39.3

Isaacs

COPY

April 5, 1935

Theatre Arts Monthly, 40 East 49
April 11, 1935

Dear Mrs. Isaacs:

Could you let us know what if any claim we should put in for the broken ivory handle of the brass throwing knife. The damage was done during the trip from your house to the Museum. It is a perfectly clean split along an old crack. Glued together I think the break would be imperceptible and the repair permanent. However, we should like to follow your wishes in making a possible claim for the depreciation. It was insured for $25.

I hope you are pleased with the show. You certainly have contributed generously to it. Do you like the way the weapons are displayed?

Could I ask at this time whether you would be willing to lend the less fragile objects for a tour among American museums? Already we have had requests from Chicago, Cleveland, San Francisco, Milwaukee, Manchester (Vermont), and St. Louis is only waiting for the approval of its trustees. Such a tour would, I think, be of great propaganda value and would very largely increase the interest in Negro art throughout the country. Your objects would, of course, be insured at their present valuations.

Sincerely,

Mrs. Edith J. R. Isaacs
40 East 49 Street
New York City

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Isaacs

COPY

Theatre Arts Monthly, 40 East 49
April 11, 1935

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Cordially,

Edith J. R. Isaacs

P. S. Dontt bother about the broken ivory handle.

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Isaacs

March 30, 1935

Dear Mrs. Isaacs:

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.

Very sincerely yours,

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

Mrs. Edith J. R. Isaacs
550 Park Avenue
New York City

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Isaacs

March 18, 1935

Dear Mrs. Isaacs:

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

In the meantime I wish to thank you for your trouble and generosity in lending us so many fine things.

Very sincerely yours,

Mrs. Edith J. R. Isaacs
550 Park Avenue
New York City

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Horter

H

H 39

June 6, 1935

Dear Mr. Horter:

In Mr. Barr's absence abroad I am writing to say that within a few days we will return to the University Museum your Sudan Mask which you so kindly loaned to our African Art Exhibition. The Exhibition was a great success and attracted over 50,000 visitors.

Will you sign and return the enclosed receipt when the Mask has reached you safely?

Very sincerely yours,

Executive Director

Mr. Earl Horter
2219 Delancey Street
Philadelphia, Pennsylvania

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Horter

March 30, 1935

Dear Mr. Horter:

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 Sudan 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.

Very sincerely yours,

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

Mr. Earl Horter
2219 Delancey Street
Philadelphia,
Pennsylvania

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Horter

March 18, 1955

Dear Mr. Horter:

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 this fine Mask. Won't you please let me know whether your insurance covers it? If you wish us to cover it please let me know for what amount.

Very sincerely yours,

Mr. Earl Horter
2219 Delancey Street
Philadelphia, Pennsylvania

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H Horter

February 25, 1935

Dear Mr. Horter:

We would like to borrow your Sudan Mask sketched in your recent letter.

Could you possibly take it to Dr. Horace Jayne at the University Museum, University of Pennsylvania? We are borrowing several objects from his museum and have asked him to pack your mask and Mr. Tyson's mask at the same time.

Please let us know the insurance valuation as soon as you can.

The objects will probably be packed at the end of this week so that we would appreciate your leaving the mask at the Museum before that time. I hope this will not prove too much trouble.

Gratefully yours,

Mr. Earl Horter
2219 Delancey Street
Philadelphia, Pennsylvania

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	MoMA Exhs.	39.3

Horter

Dear Mr Barr.

Your letter before me - concerning a Negro Mask.. I sold one to Carroll Tyson a couple of years ago - Blue with a bird perched on the head - a very fine one - It may be the one you think of I have several others in my possession - and will loose any thing I have which you desire - I have a fairly large one as follows -

I still have some fine Picasso and Braques - 1 Matisse 1 Dufy and quite a lot of miscellaneous thing

Several fine things I had to sell for obvious reasons - I am sorry to see or break into a small but intensive collection - But life seems better that in those vivid times -

Sincerely

Emil H Horter
2219 Delancey St
Phila.

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Horter

February 19, 1935

excerpt from letter received May 28, 1934:

"You can have .... at any time .... my Negro Sculpture.

Earle Horter
2219 DeLancey St.
Philadelphia, Pa.

Dear Mr. Horter:

Could you let me know to whom you sold the Sudan mask? Mr. Sweeney who is directing our African sculpture exhibition thinks it may be Speiser but I think it is Ingersoll. So far as I know Speiser has no important African things.

We would much appreciate a prompt answer since our time is short.

Very sincerely yours,

DoB

Mr. Earl Horter
2219 DeLancey Street
Philadelphia, Pennsylvania

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African Ex

Horter

excerpt from letter received May 28, 1934:

"You can have .... at any time .... my Negro Sculpture.

Earle Horter
2219 DeLancey St.
Philadelphia, Pa.

"

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Kahnweiller

K

#39

June 12, 1955

Dear Monsieur Kahnweiller:

In Mr. Barr's absence I am writing to tell you that in about a week we will ship your three 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. D. H. Kahnweiller
Galerie Simon
29 bis, rue d'Astorg
Paris, France

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Kahnweiller

K

March 29, 1935

D. H. Kahnweiller, Galerie Simon

Dear Monsieur Kahnweiller:

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. D. H. Kahnweiller
Galerie Simon
29 bis rue d'Astorg
Paris, France

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	MoMA Exhs.	39.3

D. H. Kahnweiller : Galerie Simon
rue d'Astorg Paris

Not first quality.

- D : musical instrument (sitting room right of street door)
- 1 ivory coast mask over sitting room door
  - large black with reddish
  Large Sudan mask with female figure surmounting
  at right of door in sitting room

2 Sudan figures in dining room

Polychrome face with legs in library

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Keller

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

Lipschitz

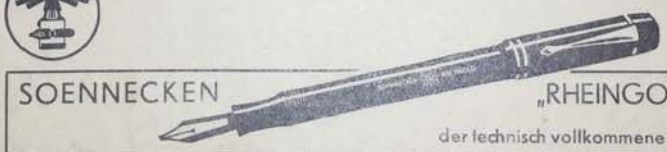
1 Mask French Guinea ??
1 Mask Ivory coast polychrome
1 Mask Ivory Coast Toma"

Deslouis

(now owned by Carré ?)

Ivory coast beliefs

2 Sudan antelopes
Painted Congo Belge
Casque ?



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	MoMA Exhs.	39.3

Keller

39

Le Vèel Quai Voltaire

(dealer : inferior quality odds and ends
source of a considerable part of Grahams)

Ivory Coast : Hackes (1 fair)

Seat (do not recall if Cameroon -
in any case not good

: polychrome bird

Baoule : Statuette

Baluba : "Kifwebe" large not good

: small ivory horse's head

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	39.3

Keller

#39

June 13, 1935

Dear Monsieur Keller:

In Mr. Barr's absence I am writing to tell you that in about a week we will ship your gold Mask to Messrs. Follet and André 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 Mask has reached you safely?

Very sincerely yours,

Executive Director

M. Georges Keller
care M. Etienne Bignou
8 rue de la Boetie
Paris, France

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RK

Keller

March 26, 1935

Dear Mr. Keller:

Mr. Sweeney, Director of our African Art Exhibition, will write a letter of acknowledgment shortly. In the meantime I wish to thank you for your generosity in lending us this fine gold Mask.

I enclose a formal receipt.

Very sincerely yours,

1963

Mr. Georges Keller
52 East 57 Street
New Yo k City

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Keller

See Reid + Lefevre

January 9, 1935

Dear Monsieur Keller,

Mr. Barr tells me that during my absence abroad, you were kind enough to offer to lend your excellent Lobi gold mask to the Museum for its forthcoming exhibition of African Negro Art. I am very grateful for your generosity.

I do not know whether or not Mr. Barr gave you any details regarding the shipping, packing and insurance. In any case, the Museum naturally intends to bear all expenses of packing, shipping, and insurance. The insurance will be taken care of through Lloyds of London and will be complete coverage against all risks, wall to wall, during the period of the exhibition, based on the valuation specified by the lender. I would appreciate at your earliest convenience this figure, also description, dimensions, etc., for identification with the insurance company, as well as for documentation of the catalog.

And also, because our illustrated catalog must go to press before the bulk of the objects will likely be in our hands, we will not be able to photograph the objects from abroad here in New York in time. For this reason, I am asking lenders abroad to assist me with photographs when such are available, in order that we may be able to reproduce the more importance pieces in our catalog.

In the case of your Lobi mask piece, you would probably prefer to pack it and post it yourself. However, our agents in Paris are Pottier, 14 rue Gaillon and they will gladly take care of this matter for you. We expect our agents to call for pieces early in February, in order that the objects may reach us in New York on or before the first of March, so that we may have ample time for installation.

Thanking you again on behalf of the Trustees of the Museum and of Mr. Barr and regretting that I did not have the pleasure of seeing you in Paris (but looking forward to that pleasure here), I remain

Very truly yours,

JJS/z

James Johnson Sweeney
Director Exhibition, African
Negro Art

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Keller

December 19, 1934

Dear Mr. Keller:

I am very pleased that you have consented in your letter of Decembe 15th to lend your Lobi Mask. I am sorry that we can't have it for circulation but understand your reluctance to lend so valuable an object for so long a time.

In your letter you do not say whether you can maintain your own insurance. Do not think that I am urging you to do this if you prefer not to. We would, however, like to have definite answer on this point so that there will be no misunderstanding in the future.

Mr. Bignou has consented to lend his Congo Seat.

Mr. Sweeney expects to disembark Saturday afternoon.

Sincerely yours,

Mr. Georges Keller
Ritz Tower
Park Avenue at 57 Street
New York City

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Keller

TELEGRAPHIC ADDRESS
"RIZTOWER"

RITZ TOWER
PARK AVENUE AT FIFTY-SEVENTH STREET
NEW YORK

December 13th

Dear Mr. Barr,

Will you please excuse me for answering your letter only now, but I have been out of town for some days, and just got back this morning.

As I told you over the phone, I will gladly lend you for your shown my Lobi fold mask. I am sailing Saturday for Paris where I will stay a very short time and will bring back with me the mask, so as to make

Mr. Georges Keller
Ritz Tower
Park Avenue at 57 Street
New York City

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Keller

things easier.

Concerning the loan in other museums of the State, I am very sorry to inform you that I would rather not do so.

Expecting to see you when I return here in January, I remain, dear Mr. Barr,

Yours very sincerely

George Kelly

Ritz Tower
Park Avenue at 57 Street
New York City

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Keller

December 12, 1934

Dear Mr. Keller:

I hope I may have some word from you confirming the fact that we may borrow the Gold Mask mentioned in my letter of December 5th for our exhibition of African Tribal Art which is to open at the Museum on March 20th and close May 14th.

Could you let me know at the same time whether we may retain the Mask for exhibitions in other museums which we are arranging at the present time? This might involve the loan of the Mask for a period of a year. I feel that the exhibitions in other cities would be advantageous to those interested in African art from a commercial as well as an aesthetic point of view.

Very sincerely yours,

Mr. Georges Keller
Ritz Tower
Park Avenue at 57 Street
New York City

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Keller

December 5, 1934

Dear Mr. Keller:

I have just had a letter from Mr. Sweeney who is having very good luck with our exhibition of African Tribal Art. Most of the more important Paris collectors have given complete coöperation, including Carré, Mme. Guillaume, Ratton, Tzara, and Moris. We have had promises of 23 of the finest things from the Berlin Völkerkunde Museum and other things from the museums in Hamburg, Lübeck, Leipzig, Frankfurt, Munich, and Darmstadt. In Belgium, Stoclet is lending and Schatzabel, and we expect to have one or two of the finest things from the Congo Museum.

As usual it is the French museums which cause us the most difficulty but I think we are bringing sufficient pressure to bear on the Trocadéro to secure a few of the best objects.

Mr. Sweeney writes me to ask you whether we may have your fine Lobi Gold Mask for the exhibition. If we cannot have this will you pleast let us know so that we may have time to borrow a substitute. We are also asking Mr. Bignou for his Cameroon Seat.

The exhibition is scheduled to open March 20th and to close May 14th. The Museum, of course, will pay expenses of packing, shipping and insurance unless you are willing to do this yourself in which case I assure you our Trustees would appreciate your generosity.

Very sincerely yours,

RDB

Mr. Georges Keller
The Ritz Tower
Park Avenue at 57 Street
New York City

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Keller

April 11, 1934

Dear Monsieur Keller:

I am very glad to now that our Museum may have your coöperation in the preparation of our exhibition of Negro art. I regret the misunderstanding which led you to suppose that the exhibition was not definitely planned. As I recall I told you and M. Bignou when you came to the Museum that we had been working on the exhibition for some time and that we were definitely going ahead.

I understand that you may hold a smaller exhibition of African sculpture in New York next fall. It is very kind of you to permit us to go over your list for this exhibition so that we may reserve the most important or unique pieces which may seem essential to the large exhibition at the Museum.

It was a great pleasure to come to your rooms this afternoon and to see your extraordinarily beautiful Corot.

Very sincerely yours,

M. Georges Keller
Hotel St. Moritz
Central Park South
New York City

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Gustav Knauer

Knauer

#39

February 6, 1935

Mr. Gustav Knauer
Wichmannstrasse 7-8
Berlin W.62, Germany

Dear Sir:

Kindly refer to the letter sent you at our request by the Hudson Forwarding & Shipping Co., Inc., 17 State Street, New York, dated January 25th in regard to shipment of certain objects offered by the Museum fur Volkerkunde, Stresseman Strasse, 110, Berlin, Germany for inclusion in our exhibition of African Negro Art scheduled to open in March.

We are enclosing herewith copies of a letter written from the German Embassy in Washington D. C. January 17 to our Director and the list of objects enclosed with it which it states the Museum fur Volkerkunde has agreed to let us have. We will appreciate your picking these pieces up at your earliest convenience and shipping them in accordance with instructions per above mentioned letter from Hudson Forwarding Company, New York.

Thanking you, we are

Very truly yours

Museum of Modern Art

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Berlin K 1 ~~Berlin~~

Gustav Knauer

Möbeltransport Spedition Lagerung

Mitglied des Internationalen Möbeltransport-Verbandes

Berlin Wichmannstr. 8 | Wien Wolfischgasse 15 | Breslau Friedrich Karlstr. 21 | Paris 8, Rue Hallévy

Telegr. Adr. Speditionshaus Berlin Postscheckkonto: Berlin Nr. 883 Bankkonto: Dresdner Bank Dep. Kasse 51 Berlin W 35, Potsdamerstrasse 103a.

Berlin W. 62, den 19. Februar 1935
Fernspr. B 5 Barbarossa 0012

Sch/Ka.K.72

Titl.

The Museum of Modern Art,
New York /U.S.A.,
11 West 53rd Str.

Ihre geschätzten Zeilen vom 6.cr. habe ich empfangen und erwidere Ihnen darauf, dass die Übernahme des für Sie bestimmten Ausstellungsgutes vom Museum für Völkerkunde bereits stattgefunden hat. Die Hudson, Forwarding & Shipping Co. hat eine Aufstellung des übernommenen Gutes erhalten und nehme ich an dass Sie von der Übernahme der Ausstellungswerke schon verständigt sind.- Das Museum für Völkerkunde hat mir die in der Liste aufgeführte Fetischfigur Baluba Nr. 3246 nicht übergeben. Alle anderen Werke sind bereits verpackt und nach dort zur Absendung gekommen. Die Sendung besteht aus 5 Kisten, gezeichnet G.K. 179/ 1-5 mit einem Gesamtgewicht von 585 kg. Die Verladung erfolgt mit dem morgen am 2o.cr. von Hamburg ausgehenden Dampfer "Albert Ballin".

Die Hudson hat von mir die beschaffte Konsulatsfaktura o527 erhalten. Ein Duplikat der Faktura überreiche ich Ihnen anliegend zur gefälligen Bedienung.

Zur Beachtung! Alle mir erteilten Aufträge werden nur ausgeführt auf Grund der „Allgemeinen Deutschen Spediteur-Bedingungen."

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Indem ich Ihnen guten Empfang des Ausstellungs-

gutes wünsche, zeichneich, stets gern zu Ihren weiteren Diensten,

hochachtungsvoll

ppa. Gustav Knauer

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Staatliche Museen

Staatliches Museum für Völkerkunde

J.-Nr. E. 1254/34
Bei Beantwortung diese Nr. angeben.

Berlin SW 11, Stresemannstraße 110
den 11. Februar 1935

Herrn
James Johnson Sweeney
Museum of Modern Art
11 West 53rd Street
New York (N.Y.)
U.S.A.

Sehr verehrter Herr Sweeney!

Besten Dank für Jhren freundlichen Brief vom 25. Januar ds. Js., in dem Sie mir die Ankunft der von uns gesandten Photos ankündigten. Ferner bestätige ich die Ankunft Jhres Telegramms.

Die Firma Knauer hat nunmehr die in beiliegender Liste aufgeführten Gegenstände von uns übernommen, um dieselben an Sie auf den Weg zu bringen.

Die von Jhnen im Telegramm erwähnte Nummer III C 14966 habe ich leider nicht in unserer ursprünglichen Liste aufgeführt gefunden. Deshalb ist auch die ministerielle Genehmigung zur Ausleihung für Jhre Ausstellung nicht beantragt worden. Da die Nachholung dieser Genehmigung eine gewisse Zeit in Anspruch nehmen würde, habe ich davon Abstand genommen, um nicht den Abtransport der anderen Sachen noch zu verzögern.

Die gewünschte Angabe der Maße unserer Gegenstände für Jhren Katalog sind auf der beiliegenden Liste verzeichnet.

Mit freundlichem Gruß

Jhr ergebener

Buschan

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Berlin

COPY

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

CABLE ADDRESS
"JACBERG"

TELEPHONES
BOWLING GREEN
9-4151 TO 4156

2AB - Pending
January 25, 1935.

Mr. Gustav Kramer,
Wichmannstrasse 7-8,
Berlin W. 62, GERMANY.

Dear Sir:-

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. Alfred Schachtsabel,
Museum für Volkerkunde
Stresseman Strasse, 110
Berlin, Germany

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. Schachtsabel, 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 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 acknowledgement, and trusting that you will give this matter your kind attention, we remain

Very truly yours,

HUDSON FORWARDING & SHIPPING CO., Inc.

TAB:MP

T. A. Brady, Ass't Treas.

CC to Museum of Modern Art

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COPY

K

Koch & Reimers

#39

KOCH & REIMERS

Hutfilterstraze 9/13,

BREMEN

February 2, 1935.

Hudson Forwarding & Shipping Co.Inc.,
17 State Street,
New York - U.S.A.

Gentlemen:

We are in receipt of your letter of January 25th and have taken due note of your instructions regarding some objects which the Museum für Völkerkunde, Lübeck is prepared to loan for the Exhibition of African Tribal Art.

Immediately upon receipt of your letter we have taken up the matter with Miss Margharita Schmidt, Direktor General, in Lübeck and expect her answer on Monday next. The first thing we have asked for was a detailed list showing the value of each item, which we shall send directly to the Museum of Modern Art as quick as possible.

The contents of your letter is quite clear to us and you can be sure that everything will be done in a careful and exact manner to satisfy you and your clients.

As soon as we see womewhat clear you will hear from us further especially in regard to day of shipment and name of steamer.

Thanking you very much for this order we remain,
Dear Sirs,

Yours faithfully,

(KOCH & REIMERS)

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Bremen

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NEW YORK, N. Y.

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TAB Pending

January 25, 1935.

Messrs. Koch & Reimers,
Bremen, 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,

Fraulein Margharita Schmidt,
Direktor General,
Museum fur Volkerkunde
Lubeck (or Bremen)

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 Fraulein Schmidt immediately, and arrange with her 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

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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.

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~~Borgerhoff~~
Baron Lambert

#39

January 10, 1935

Monsieur Borgerhoff,
24, Avenue Marnix,
Brussels, Belgium.

Dear Monsieur Borgerhoff,

Forgive me for not having replied to your kind note of November 14th, which was forwarded to me in Berlin earlier than this. I returned by way of Paris from Germany and until the eve of my departure for the United States, I always had hoped to be able to get back to Brussels. However, Mrs. Sweeney was taken ill in Paris and my plans were considerably upset, as well as my departure for the United States hastened.

It was with extreme regret that I learned, from Mr. Stoclet, the day following my letter to Baron Lambert that Baron Lambert had died early in October.

I am deeply appreciative of your courtesy in inviting me to visit the collection of the late Baron despite the untimeliness of my request.

I was in Europe at the time on a mission for the Museum of Modern Art in New York. The Museum is planning an exhibition of African Negro Art, which is scheduled to take place between March 20th and May 5th, 1935.

In 1930 I had seen several pieces from Baron Lambert's collection at the "Exposition du Palais des Beaux Arts, Bruxelles". As a memorandum I had marked in the booklet by Maes and Lavachery, "L'Art Negre", certain pieces which had particularly struck me in that exhibition, notably:

Figurine commemorative des Baluba	Plate 28
Boite des Makere de la region de i'Ituri	Plate 31
Coupe Bakuba	Plate 31
Boite a fard a stylization symbolique Bakuba	Plate 36

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	MoMA Exhs.	39.3

And because of their outstanding quality, I had been extremely anxious to see the rest of Baron Lambert's collection.

I had also hoped to be able to enlist the valuable assistance of Baron Lambert in this exhibition, which we hope will be one of the most comprehensive on a high quality level yet held. And the collaboration which we have already enlisted from such museums as the Musee du Congo Belge at Tervueren, the Museum für Völkerkunde in Berlin, those of Hamburg, Lubeck, Leipzig, Munich, Darmstadt, Frankfurt, and the Trocadero in Paris, as well as the majority of important private collectors in Belgium, France and England, makes us optimistic now of the outcome.

I wish again to thank you for the kindness of your note, and with my sincerest regret at having written at such an inopportune moment, I am

Very truly yours,

James Johnson Sweeney
Director of Exhibition
of African Negro Art

JJS/z

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Laporte

Monsieur Bogerhoff

24, AVENUE MARNIX

14 novembre 1934

Monsieur,

J'ai reçu votre lettre du 11 de ce mois.

J'ai cependant le regret de devoir vous dire que le baron Lambert est décédé le 6 octobre 1934.

Cela ne doit pas vous empêcher de venir voir sa collection d'objets d'art nègre.

Aussi, dès votre retour de Berlin, ayez l'obligeance de me dire par téléphone 12.45.40 ou 12.18.41, ou par écrit quel est le jour qui vous

JJS/W

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

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Laporte

convient le mieux

Je me fais un plaisir de vous conduire au château, à 12 Km. de Bruxelles, où les objets sont exposés.

Veuillez agréer, Monsieur, l'assurance de ma considération très distinguée.

BORSERHOFF

Secrétaire

JJS/W

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

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Exposition

Art Exposition du Palais des Beaux Arts Bruxelles 1930 :

Figurine commemorative des Baluba Pl. 28.

Boite des Maleers de la région de l'Ituri Plate 31

Coupe Baluba Plate 31

(Coupe à double figurine humaine Baluba) Plate 33

Boite à fond á stylization symbolique Baluba · Plate 36

(Reproductions from Maes & Lavachery : L'Art Nègre)

JJS/W

Director of the
Exhibition of African Art.

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Laporte

#39

January 19th, 1935.

Mr. J. Laporte,
5 rue des Palanques,
Bordeaux, France.

Dear Mr. Laporte:

Forgive me for not having written to you since October 25th. Since that time I have been out of the United States. In fact, most of the time -- the intervening time -- on the Continent. I had hoped to be able to call on you at Bordeaux. However, my time in Europe was so crowded that I found it utterly impossible.

I was very anxious to see your collection in actuality as it is extremely difficult, (as you certainly realize), to judge sculpture from photographs.

I appreciate your courtesy in forwarding the photographs and typescript catalogue, which I am returning to you under separate cover. I would very much like to have a representation of your collection in our exhibition, but I hesitate to ask in view of the fact that I have never had the privilege of seeing the pieces. And I do not know that you would be particularly interested in lending a few objects to our exhibition. In any case, accept our thanks for your courtesy in forwarding the data.

Very truly yours,

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

JJS/W

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Laporte

J. Laporte
5, Rue des Palanques
Bordeaux.

Bordeaux ce 7 Janvier 1935.

Monsieur James Johnson Sweeney
Directeur of Exhibition
African Tribal Art
II. West 53rd Street

NEW-YORK., N.Y.
(Etats-Unis d'Amérique).

Cher Monsieur,

Sans nouvelles de vous depuis le 25 Octobre, date de votre dernière lettre, je suppose que ma collection d'objets d'Art Africain, ne vous intéresse pas.

Je vous serais reconnaissant, de vouloir bien, en conséquence, me renvoyer les documents et les photogra--phies que je vous ai adréssés.

Avec mes remercîments par avance, et dans l'attente du plaisir de vous lire, je vous prie d'agréer Cher Monsieur, l'assurance de mes meilleurs sentiments.

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Other Art

Laporte

October 25, 1934

If he writes again tell him Dunn has the photos to make list + return his

My dear Mr. Laporte:

Some weeks ago I wrote you thanking you for your photographs, mimeographed catalog, and the clipping from LA PETITE GIRONDE.

At that time I apologized for my delay. I was out of town all during the summer and only found your letters here on my return. I have been considering the photographs and as I am now on my way to Europe I will discuss the matter with you if I have the good fortune to be able to arrange a meeting with you in Paris, or perhaps better in Bordeaux.

Thanking you, I am

Very truly yours,

James Johnson Sweeney,
Director of Exhibition of
African Tribal Art

Mr. J. Laporte
Creon
Gironde, France

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Laporte

J. Laporte
Château Neuf
Créon
(Gironde).

Créon le I6 Juillet I934.

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BORDEAUX & TALENCE

Réception - Expédition
Gares et Commissionnaires

J. LAPORTE
Ancienne Maison J. DAVY
5, RUE DES PALANQUES
BORDEAUX

Téléphone 42.43
R. C. 44358

Bordeaux le 22 Août I934.

Monsieur Le Directeur
of Exhibition of African Art
The Museum of Modern Art
II West 53 Street
NEW-YORK, N.Y.
(U.S.A.).

Monsieur Le Directeur,

J'espère que vous avez reçu en son temps ma lettre du I6 Juillet que je vous ai adressée de Créon, avec le dé-tail complet et des photographies de ma collection.

On dit ici, depuis quelques semaines, que le cours de votre monnaie doit de nouveau baisser prochainement. Si cela était exact, il serait peut être bon, dans votre interêt, que vous ne tar-diez pas trop à venir voir ma collection, si du moins il est dans votre intention d'en faire l'acquisition.

Restant à votre disposition et dans l'attente de vous lire, recevez, je vous prie, Cher Monsieur, l'expression de mes meilleurs sentiments.

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je vous prie d'agréer Cher Monsieur, l'assurance de mes meil-leurs sentiments.

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J. Laporte
Château Neuf
Créon
(Gironde).

Créon le I6 Juillet I934.

Laporte

J. Laporte
Château Neuf
Créon
(Gironde).

Créon ce I8 Juillet I934.

copy

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Monsieur Le Directeur
of Exhibition of African Art
The Museum of Modern Art
II West 53 Street
NEW-YORK, N.Y.
(U. S. A.).

Cher Monsieur,

Comme suite à ma lettre en date du I6 courant, je vous demanderai de m'écrire à l'avenir à l'adresse suivante :

J. Laporte
5, Rue des Palanques
Bordeaux.

J'habite là beaucoup plus souvent, n'allant du reste à ma propriété de Créon que les Dimanches et jours de fêtes, ainsi que pour y passer des vacances.

Avec mes remercîments, et à vous lire, je vous présente Cher Monsieur, mes meilleurs sentiments.

Laporte

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	MoMA Exhs.	39.3

Laporte

J. Laporte
Château Neuf
Créon
(Gironde).

Créon le I6 Juillet I934.

copy

Monsieur Le Directeur
of Exhibition of African Art
The Museum of Modern Art
II West 53 Street
NEW-YORK, N.Y.
(U.S.A.).

Cher Monsieur,

J'ai bien reçu ces jours derniers votre honorée lettre du 6 Juillet et vous en remercie.

Mr. Winslow Ames du Lyman Allen Museum de New London, Connecticut, vous a, en effet, bien renseigné au sujet de ma collection d'objets d'art Africain. Il est d'ailleurs venu lui-même la voir ici il y a trois ou quatre ans. Il peut donc vous en parler savamment.

Depuis je n'ai vu personne et je n'ai même plus cherché à en parler. Aussi rien n'a bougé et toutes les pièces sont là comme au premier jour. Je suis cependant toujours aussi décidé à la vendre, mais en totalité et non en détail et c'est ce qu'à dû vous dire, sans doute, Mr. Ames. Il ne m'est pas pos-sible non plus de prêter des pièces pour les exposer dans telle ou telle ville.

Il m'a fallu une trentaine d'années passées en Afrique pour constituer cette collection. Je rapportai tous les deux ou trois ans, en venant en France, les pièces que j'avais pu me procurer la bas pendant mon séjour, au point d'avoir au-jourd'hui, et après beaucoup de patience, une très belle et très importante collection. Il y a dans le nombre des pièces qui datent de très longtemps.

Enfin je me fais un plaisir, comme suite à votre demande de vous envoyer le détail de cette collection, avec un certain nombre de photographies. Ainsi que vous le verrez vous même c'est très instructif et très intéressant. J'espère que vous en serez satisfait.

Si vous veniez en France prochainement je serai heureux de vous connaitre. Cependant, comme vous passerez par Bordeaux (qui est à 20 Kilomètres de Créon), je vous demanderai en venant de me prendre à Bordeaux, au numéro 5 de la Rue des Palanques où j'habite le plus souvent et nous irions ensemble à ma propriété à Créon voir la collection.

Et dans l'attente de vos prochaines nouvelles, je vous prie d'agréer Cher Monsieur, l'assurance de mes meil-leurs sentiments.

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	MoMA Exhs.	39.3

Ethn

LaPorte

July 6, 1934

Dear Mr. La Porte:

The Museum of Modern Art is planning for the spring of 1935 an exhibition of African art. Mr. Winslow Ames of the Lyman Allen Museum in New London, Connecticut, has written us to the effect that recently you were in possession of a large collection of African pieces. He writes that you had loaned him many photographs as well as a complete typed catalog of the collection which at that time was for sale.

In case this group of African pieces is still in your possession we would greatly appreciate your advising us if it is still for sale and regarding the possibilities of borrowing pieces from it for our exhibition. We would also appreciate your lending us photographs of it which you may be able to spare for a few months. Also, it would be of great assistance to us if you could lend us the typed catalog which Mr. Ames writes us that he returned about a year ago.

I personally hope to be in France next autumn. However, before leaving I am desirous of laying out my plans and particularly my itinerary with a certain degree of definition. To this end I would like to have an idea of the type of material your collection embraces.

I trust that I am not asking too much of you in this and I feel that our exhibition which is going to be undertaken on a rather generous scale will do a great deal toward the stimulation of a wider interest in the United States in African art. I also hope you can see your way to assisting us especially in the matter of photographs and the typewritten catalog.

Thanking you, I am

Very truly yours,

Director of Exhibition of African Art

Mr. J. La Porte
Créon, Gironde, France

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Lavachery

HENRI LAVACHERY
16, Chaussée de Vleurgat
Téléphone 48-25-16
IXELLES-BRUXELLES

Bruxelles le 13 Mai 1935

#39

Mr. James Johnson Sweeney
c/o Museum of Modern Art
New York

Cher Monsieur Sweeney,

Ma femme m'a fait part des visites que vous avez faites chez moi durant mon séjour à Easter Island et j'ai vivement regretté que le prêt de quelques objets de ma collection africaine n'ait pas pu s'arranger; votre dernière lettre en effet indiquait que vous aviez à Bruxelles une personne chargée de rassembler les pièces mais vous n'en donniez pas le nom. Ma femme n'a trouvé pr personne qui pouvait le lui indiquer.....

J'ai entendu parler du grand succès que rencontre votre exposition et je vous en félicite car je sais combien vous y avez mis de vous- même de vos efforts et de votre enthousiasme.

Je vous serais très obligé de me faire adresser contre remboursement le catalogue de cette exposition, si possible illustré.

Dans l'espoir d'avoir un jour le plaisir de vous rencontrer je vous prie d'agréer, cher Monsieur, l'expression de tous mes sentiments les meilleurs

Henri Lavachery

DrLavachery

If you could concede these loans I would be extremely grateful for a letter stating their valuations, also for photographs, if you have any, in order that I might reproduce them in our illustrated Catalogue, which, of course,

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	MoMA Exhs.	39.3

~~Brussels~~
Lavachery

Grosvenor House Hotel,

London, W. 1.

15th December, 1934.

Mme. Henri Lavachery,
16, Rue Chausse de Vleurgat,
BRUSSELS,
Belgium.

My dear Mme. Lavachery,

Forgive me for not writing to you more promptly. As you can well believe, my last few weeks on the Continent have been extremely full. I am now sailing for New York on Sunday, December 16th, and I feel that, save for a few gaps left unfilled, my mission has been modestly successful. However, I do wish that some pieces from your collection could have been included in our showing. I am sincerely regretful that M. Lavachery is so far from this corner of the world. However, I am writing to you now in the hope that you may be able to offer us one or two of your finest pieces in order that your collection may be represented in our Exhibition.

I would particularly appreciate the loan, if you could at all see your way to extending it, of your :-

listed JM

Fine Loango seated commerative figure on the pedastal at the entrance to the dining-room; also

Your Mangebubetu box with anthropomorphic top;

Likewise your top of comb (?), second piece from the left on the third shelf from the bottom in the case next to the door.

If you could concede these loans I would be extremely grateful for a letter stating their valuations, also for photographs, if you have any, in order that I might reproduce them in our illustrated Catalogue, which, of course,

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	MoMA Exhs.	39.3

will go to press considerably before the objects arrive in America.

The Exhibition is to take place between March 20th and May 5th. Our shippers in Brussels are who are to call for our other loans from your city about the middle of February.

Of course, all expenses of transportation as well as of insurance against all risks will be supported by the Museum of Modern Art.

I sincerely hope that you may have been able to get in touch with M. Lavachery since our visit, and that we may include a selection, as above suggested, of your fine pieces in our Exhibition.

Thanking you, and with sincerest regards to you and to your son,

I am,
Very truly yours,

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	MoMA Exhs.	39.3

BRUSSELS

Henri Lavachery
16, rue Chaussée de Vleurgat

- - -

Loango commemorative figure seated.
Loango mirror figure.
Senufo female figure in case.
Top of comb (broken) (second piece from left on third shelf from bottom).

Ivory coast bobbin.
Ruanda baskets.
Mangebetu top of box (reproduced).

NB: Easter Island figure
Baluba figurine "as in British Museum".

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BRUSSELS

Henri Lavachery
16, rue Chaussée de Vleurgat

- - -

Loango commemorative figure seated.
Loango mirror figure.
Senufo female figure in case.
Top of comb (broken) (second piece from left on third shelf from bottom).

Ivory coast bobbin.
Ruanda baskets.
Mangebetu top of box (reproduced).

NB: Easter Island figure
Baluba figurine "as in British Museum".

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	MoMA Exhs.	39.3

Pre Level

GALERIE PERCIER

#39

June 13, 1935

Dear Monsieur Level:

In Mr. Barr's absence abroad I am writing to tell you that in about a week we will ship the 13 objects of African art loaned by Galerie Percier and the 2 from your own collection 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 are two receipts. We shall appreciate your signing and returning them to the Museum when your loans have reached you safely.

Very sincerely yours,

Executive Director

M. André Level
8 rue Cernuschi
Paris 17, France

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	MoMA Exhs.	39.3

Percier

GALERIE PERCIER
SOCIÉTÉ ANONYME AU CAPITAL DE 250.000 FRANCS
38, RUE LA BOÉTIE, PARIS
TÉLÉPHONE : ÉLYSÉES 66-43
REGISTRE DU COMMERCE SEINE N° 202.252
4, AVENUE PERCIER A L'ENTRESOL

N° 1765

20 Avril 1935

M. Alfred Barr, Director
of the Museum of Modern Art , New York

Cher Monsieur Barr,

En réponse à votre lettre du 9 courant, je m'empresse de de vous faire connaître que je suis fort heureux d'avoir contribué, si peu que ce soit et pour une bien faible part, au succès de l'exposition d'art nègre organisée par M.J.J. Sweeney dans votre beau Musée.

Mais je ne puis me résoudre à être privé pendant longtemps des objets que j'ai prêtés et à les voir circuler de ville en ville.

Je pense de même pour les objets prêtés par la Galerie Percier que je vous serai obligé de me faire retourner ainsi que les miens, sauf pour ceux que M. Louis Carré retirerait pour les livrer à des acquéreurs. Je me réfère en ce qui le concerne à ce que j'écrivais à M.J.J. Sweeney le 30 Janvier dernier.

Veuillez, Cher Monsieur Barr, croire à mes sentiments bien distingués,

A. Level

3 rue Bernuchi
Paris 17e

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April ninth
19 35

Dear Monsieur Level:

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 ppopose 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
4	35.429	Figure of a Woman, wood. French Sudan
491	35.383	Cup with Hand, wood. Kasai

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,

M. Andre Level
3 rue Cernuschi
Paris XVII, France

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	MoMA Exhs.	39.3

Percier

March 29, 1935

Galeris Percier
4 Avenue Percier
Paris, France

Gentlemen:

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 lendingus your objec s 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.

Very sincerely yours,

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

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	MoMA Exhs.	39.3

Level

GALERIE PERCIER

38, RUE LA BOÉTIE, PARIS

TÉLÉPHONE : ÉLYSÉES 66-42

March 28, 1935

M. Andre Level
3 rue Carnuschi
Paris XVII, France

Dear Monsieur Level:

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 your objects for the current exhibition of African Negro Art at the Museum.

The reception accorded t is 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.

Very sincerely yours

James Johnson Sweeney
Director of the Exhibition
of African Negro Art

Enc.

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Rosenberg
A. Level

Level

GALERIE PERCIER
SOCIÉTÉ ANONYME AU CAPITAL DE 250.000 FRANCS
38, RUE LA BOÉTIE, PARIS
TÉLÉPHONE : ÉLYSÉES 66-43
REGISTRE DU COMMERCE SEINE N° 202.252
4, AVENUE PERCIER A L'ENTRESOL

PARIS, le 18 Janvier 1935.

Monsieur James Johnson SWEENEY,

Director of the Exhibition of
African Negro Art,

The Museum of Modern Art,

11 West 53rd Street,

NEW-YORK, N. Y.

Cher Monsieur SWEENEY,

Je réponds à votre lettre du 4 Janvier 1935, confirmant notre conversation pour les objets que la Galerie Percier et moi-même prêtons à l'Exposition d'art africain que vous organisez au Museum of Modern Art.

Je suis d'accord avec vous sur le nombre, la désignation et la valeur d'assurance de ces objets, que je remettrai à l'emballeur Pottier à la date que vous lui avez fixée.

Les objets qui appartiennent à la Galerie Percier seront à vendre et je pense qu'un signe spécial précisera cette indication dans votre catalogue. Qant aux objets que je prête personnellement à l'Exposition, la question de leur vente est réservée pour le moment. En ce qui concerne les prix de tout ce qui pourra être vendu, mon représentant à New-York, que je vous indiquerai ultérieurement, les fixera selon mes propres

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	MoMA Exhs.	39.3

GALERIE PERCIER
SOCIÉTÉ ANONYME AU CAPITAL DE 250.000 FRANCS
38, RUE LA BOÉTIE, PARIS
TÉLÉPHONE : ÉLYSÉES 66-43
REGISTRE DU COMMERCE SEINE N° 202.252
4, AVENUE PERCIER A L'ENTRESOL

instructions. Naturellement, il ne pourra disposer des objets avant la fin de l'Exposition.

Si, à l'occasion de cette Exposition, certains de ces objets étaient vendus, il est bien entendu que nous ne serions redevables d'aucune commission à l'Exposition même et je voudrais également être assuré que le nécessaire sera fait pour introduire ces sculptures comme objets ethnographiques et nous dispenser des droits de douane.

Je vous enverrai par un prochain courrier un certain nombre de photographies que je ferai suivre de la documentation propre à chaque objet.

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

A. Level

André Level

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	MoMA Exhs.	39.3

SCULPTURES ARCHAÏQUES DU MUSÉE DE L'ACROPOLE
(MOULAGES POLYCHROMES)
PARIS 1934

1ère Exposition organisée au profit de la Fondation Hellénique
de la Cité Universitaire et du Cercle François Villon

TÉL. : TROCADÉRO 34-60
NOTRE RÉFÉRENCE N° LC/BL
(A rappeler dans la réponse)

SECRÉTARIAT :
2 BIS, VILLA GUIBERT
(83, Rue de la Tour) XVIe

PARIS, November 28th 1934

My Dear Mr Sweeney

I am glad to let you know that I phoned this afternoon to Mr Level, Director of the Galerie Percier, 4 Avenue Percier, Paris (VIIIème), who possesses some pièces , masks and statues, of the Ivory Coast, Belgium Congo, and the Pahouin District.

I succeeded to obtain from Mr Level that he should lend you some pieces, and I am glad to tell you that he is quite willing.

He told me to inform you that he could receive you on Friday afternoon, from 3 to 6 1/2 o'clock. He will not be at his Galerie to-morrow.

I suggest to you to phone him on Friday, about at 3 o'clock, to take the appointment you want.

Yours faithfully,

Louis Carré

Louis Carré.

P.S. - The phone number of the Galerie Percier is :
Elysée 66-45.

Mr James Johnson Sweeney
Hotel de Crillon, 10 Place de la Concorde
Paris (8ème)

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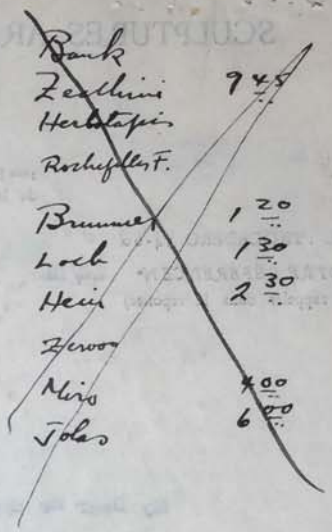
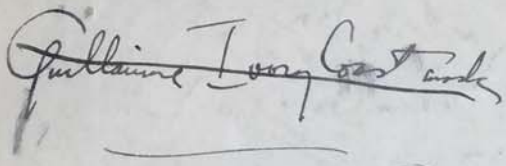
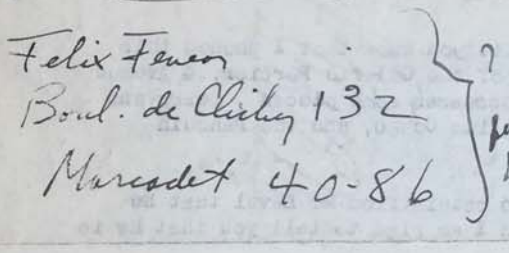
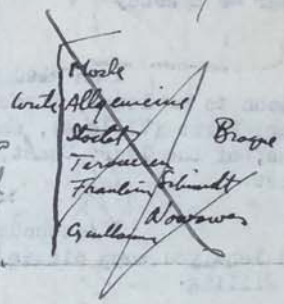
	MoMA Exhs.	39.3









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	MoMA Exhs.	39.3

Lhote

39

June 13, 1935

Dear Monsieur Lhote:

In Mr. Barr's absence I am writing to tell you that in about a week we will ship your nine objects of African art t. 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. Will you kindly sign and return it to the Museum when your loans have reached you safely.

Very sincerely yours,

Executive Director

M. André Lhote
38 bis, rue Boulard
Paris 14, France

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	MoMA Exhs.	39.3

Lhote

L

April ninth
19 35

March 29, 1935

Dear Monsieur Lhote:

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
75	35.400	Mask with teeth, "Dan", wood.
72	35.529	Mask with Beard, wood and iron
342	35.401	Pipe Bowl, bronze. Cameroon
504	35.407	Spoon, ivory. WaRegga

We will insure these objects at the valuations listed on our receiptsof March 29th. The tour will close in May 1936.

I cannot say how much thesmuseums 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,

M. Andre Lhote
38 bis, rue Boulard
Paris XIV, France

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	MoMA Exhs.	39.3

Lhote

March 29, 1935

Dear Monsieur Lhote:

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 and at the same time to enclose a receipt for your loans.

Very sincerely yours,

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

M. André Lhote
38 bis, rue Boulard
P ris XIV, France

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	MoMA Exhs.	39.3

Lhote

February 6, 1935

M. Andre Lhote
38 Bis rue Boulard
Paris XIV

Dear Monsieur Lhote:

You will recall my visit early in December in which you were kind enough to offer several fine pieces from your collection of African Sculpture to the Museum of Modern Art for its forth-coming Exhibition.

From London, I believe, I requested you to let us know as early as possible the valuations you get for these pieces in order to expedite insurance coverage. Also I was very anxious to have photographs if any were available, as well as complete data, dimensions, presumed region of provenance, etc. for the documentation for the catalog.

Our catalog is going to press soon, also we have advised Pottier to pick up pieces from collectors in Paris who have kindly promised to lend them. Could you communicate with us regarding the valuations as early as possible, also let us have dimensions as they are vitally necessary for the proper cataloging.

Thanking you, and with kindest personal regards, I am

Sincerely yours

James Johnson Sweeney
Director of the Exhibition
of African Negro Art

JJS-m

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Lhote

Grosvenor House Hotel,

London, W. 1.

15th December, 1934.

M. André Lhote,
58 bis, Rue Boulard,
PARIS XIV.

My dear Monsieur Lhote,

Forgive my tardiness in thanking you for your hospitality of Saturday last. Also for your kindness in the matter of my spectacles which I left in your attelier.

I had hoped to be able to confirm our conversation more promptly, also to give you full details regarding the Exhibition of African Art in which you have so generously promised to co-operate.

The Exhibition is to be held in the Museum of Modern Art, 11 West 53rd Street, New York, between March 20th and May 5th, 1935. Pottier, of Rue Gaillon, Paris, is attending to all the details of packing and shipping for the Museum of Modern Art (that is, of course, if the lenders find this house satisfactory; otherwise any packer whom they specify will be eligible); Lloyds of London are taking care of the insurance of all objects loaned, at the valuation proposed, against all risks; the Museum of Modern Art is, of course, supporting all expenses of packing, shipping and insurance during the period of the loans.

In order that the exhibits will reach New York with a generous amount of time for the arrangement of the Exhibition, Pottier will call for the objects about the middle of February.

There is also one other point: the matter of our illustrated Catalogue. Because the loans will not reach New York until about the 1st March, or possibly later, it is necessary to request the lenders to send us what photographs they may have available of their most interesting

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	MoMA Exhs.	39.3

pieces, in order that we may include them in the Catalogue. If photographs have already been made but no prints are available, the Museum of Modern Art will gladly pay for such prints .

I am appending a list of the objects you so generously offered to lend the Museum of Modern Art, and I am enclosing a duplicate of this letter. If you will be kind enough to note beside each article its value for insurance purposes, and to sign it and return it to me, at your earliest convenience, in order that I may close all arrangements for insurance coverage, I will deeply appreciate it. Also I would appreciate any photographs you may have available of any or all of the pieces mentioned in the list.

Côte d'Ivoire, masque couverte de terre avec barbe de plumes.

Masque de Gouri, fer, et barbe.

Côte d'Ivoire, avec cornes.

Cameroun fourneau de pipe (De Mire)

Cuillière (De Mire)

Masque Dan, rouge-blanc avec dents.

Grande Bakota fetiche (Catalogue du Théâtre Pigalle)

Dahomey masque polychrome violette.

Masque Nigerie Anglaise polychrome.

If it would be possible I would greatly appreciate your posting this list with insurance valuations as early as possible to me at the Museum of Modern Art, New York - (11, East 53rd Street, New York, U.S.A.)

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	MoMA Exhs.	39.3

Thanking you again for your many kindnesses,

I am, with sincerest regards,

Very truly yours,

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	MoMA Exhs.	39.3

Lhote

Nov. 1-31

January 8, 1935.

Côte d'Ivoire avec barbe et plume

(1906 six francs bought)

Masque de Gouri fer ou top + barbe

Côte d'Ivoire avec cornes

Cameroon fourneau (de luire sale)

Cuillère de luire

N'Gi Masque Dan rouge-blanc avec dents

Masque Dan coquillages et perles

Grand Baboto (Catalogue Theatre pygalle)

Dahomey masque-crobate

Nigerie Anglaise fétiches laiton with bowl 48

Very truly yours

M. Andre Lhote
18 rue d'Odessa
Paris, France

Jr.

James Johnson Sweeney
Director of the Exhibition
of Negro African Art

JJS-s

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Lhote

Nov 1-34

January 8, 1935.

Dear Monsieur Lhote:

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.

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 Lhote
18 rue d'Odessa
Paris, France

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	MoMA Exhs.	39.3

Librairie des Art Dec.

#39

January 8, 1935.

Librairie des Art Decoratifs
68, rue La Fayette
Paris IXe

Dear Sirs:

I beg to acknowledge your favor of December 22 in reference to the hundred copies of "Masques Africains" by Monsieur Raton which you offered to the Museum of Modern Art at the very generous figure of ten francs a copy. I have taken this matter up with the Director of the Museum and he regrets that despite the attractive figure it would be impossible for us to put this book on sale in the Museum in so much as it is not a Museum publication. The rule of the institution is that none other than Museum publications should be sold.

However, I may suggest that the Weyhe Gallery would very likely be interested in your proposition and in so much as the Weyhe Gallery is the best known art book shop in New York I feel that it would be to your advantage to communicate with Mr. E. Weyhe, 794 Lexington Avenue, New York, regarding the matter before the Exhibition opens.

Thanking you for your generous offer, I am

Very truly yours

James Johnson Sweeney
Director of the Exhibition
of Negro African Art

JJS-m

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	39.3

lipchitz

#39

June 13, 1935

Dear Monsieur Lipchitz:

In Mr. Barr's absence I am writing to tell you that in about a week we will ship your Mask to Messrs. de la Rancheraye & Company with instructions to deliver to you. We will return the other Mask 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 Mask has reached you safely.

Very sincerely yours,

Executive Director

M. Jacques Lipchitz
8 Allée des Pins
Boulogne sur Seine, Paris

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	MoMA Exhs.	39.3

Lipschitz

June 5th, 1935

My dear Monsieur Lipschitz:

In Mr. Barr's absence I want to acknowledge your very kind letter of May 1st.

We sincerely appreciate your generosity in lending your fine Polychrome Mask for the tour of seven American Museums.

The mask is insured against each and every risk for the period of the tour which will close in May 1936.

I am enclosing the Museum bulletin of the exhibition of African Negro Art, which you may be interested to read.

Very sincerely yours,

Elodie Courter, Secretary
Department of Circulating
Exhibitions

c/r
enc

Monsieur Jacques Lipschitz
9 Allée de Pins
Boulogne-sur-Seine
France

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 39.3

Le 1er mai 1935

Cher Monsieur,

En rentrant de voyage je trouve votre aimable lettre du 19 avril et m'empresse de vous répondre, quoique je crains qu'il ne soit un peu tard.

Il est évident que c'est toujours pénible d'être séparé d'une chose que l'on aime surtout pour un laps de temps aussi prolongé. Néanmoins les motifs que vous invoquez pour me le demander sont tellement respectables que je ferai mauvaise grâce pour vous le refuser. C'est donc entendu vous pouvez disposer de mon masque pour les expositions que vous projetez à travers votre vaste pays. La seule chose que j'ai à vous demander c'est de bien vouloir signaler que les ~~hat~~ hauts des deux cornes sont d'une grande fragilité étant donné que dans le temps ils étaient coupées et recollées.

Avec mes meilleurs compliments pour James Johnson Sweeney

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

Miró

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 39.3

April ninth
19 35

Dear Monsieur Lipchitz:

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 your Polychrome mask with horns. (catalog number 81, receipt number 35.533). 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 thesmuseums and the publics of these cities, as well as our Trustees will appreciate this representative loan from your collection. May I ask yyu 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,

M. Jacques Lipchitz
9 Allee des Pins
Boulogne sur Seine, France

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Lip Sculp

March 28, 1935

M. Jacques Lipchitz
9 Allee des Pins
Boulogne sur Seine, France

Dear Monsieur Lipchitz:

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 your objects for the current exhibition of African Negro Art at the Museum.

The reception ccorded 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.

Very sincerely yours

James Johnson Sweeney
Director of the Exhibition
of African Negro Art

Enc.

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	MoMA Exhs.	39.3

Lipschitz

Only reference in Pagès catalogue

January 5, 1935

My dear Monsieur Lipschitz,

Forgive my tardiness in writing to acknowledge the receipt of photographs of your work. Also your kind and extremely interesting note which I received before my departure from Paris for England.

The photographs will be extremely valuable to me in my course at the Metropolitan Museum of Art this winter. While possibly not as complete by way of documentation as you would have wished, they are very full of interest, historical and critical, for me and I intend to make full use of them this spring, as well as follow out the suggestions you made regarding them in your letter.

I am very grateful to the trouble to which you went in selecting them and in ordering them for me from your photographer.

Since my return to New York, and in connection with some work I am undertaking here for the Museum of Modern Art - an exhibition of African Negro sculpture - it struck me that I might write you on this subject. The Museum is planning an exhibition of African Negro Art for the spring of 1935 and, remembering some of the fine pieces I saw in your atelier, I thought it might be interesting for you to participate in this exhibition. It would certainly be extremely gratifying to me and to the Trustees of the Museum of Modern Art to include your name among our collaborators.

There were two masks which particularly attracted my attention among objects. I refer to these two on the stairway we discussed immediately before my departure, Both were rather large pieces one, as I recall, an Ivory Coast polychrome; the other also an Ivory Coast "Tema".

As I say, the Trustees of the Museum of Modern Art, as well as I, would be extremely gratified to include your name among our lenders, particularly because of what

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it represents in the history of modern art. Because the Museum is a Museum of Modern Art, we are particularly interested in having the collaboration of artists whose names make part of the history of twentieth century art.

If you feel you can help us with your two fine masks, I would appreciate your writing me, as early as possible, valuations and descriptions of them for insurance purposes. The Museum of Modern Art, of course, is arranging for all insurance against all risks, wall to wall, during the period of the loan with Lloyds of London. It is important that we receive specific valuations from the lenders as early as possible, with descriptions of the objects for identification, and also for full documentation of the illustrated catalogue. Likewise, we are asking lenders of the more interesting pieces to let us have photographs, if they have any available. Because the catalogue must go to press before the objects will reach us here in New York, we cannot have the objects photographed ourselves for reproduction in the catalogue and we must depend on the owners for assistance in this matter. We are particularly anxious to have as full a photographic record of the exhibition included in the catalogue as we can arrange. The dimensions of the objects would be most valuable to us.

All packing, shipping and insurance charges, of course, will be borne by the Museum of Modern Art. Our packer and shipper in Paris is Pottier, 14 rue Gaillon. He has instructions to call for loans in the Paris region before the fifteenth of February, in order that they may reach us here in New York with ample time for a leisurely installation.

Should there be any further points regarding the plans of the Museum of Modern Art, I should be only too glad to supply them to you, and any information regarding shipping, the firm of Pottier, I am sure, will willingly provide.

I wish again to thank you for your kindness and for the very pleasant morning I enjoyed at your atelier and I

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	MoMA Exhs.	39.3

sincerely trust that you will see your way to collaborating with the Museum in their forthcoming exhibition. It would be extremely gratifying to me to be able to include your two fine masks in our offering.

In any case, I will look forward to hearing from you, and with kindest regards, I remain

Very truly yours,

James Johnson Sweeney
Director of Exhibition of
African Negro Art

JJS/z

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	MoMA Exhs.	39.3

January 5, 1935

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There were two masks which particularly attracted my attention among objects. I refer to those two on the stairway we discussed immediately before my departure, both were rather large pieces; one, as I recall, an Ivory Coast polychrome; the other also an Ivory Coast "Toma".

As I say, the Trustees of the Museum of Modern Art, as well as I, would be extremely gratified to include your name among our lenders, particularly because of what

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	MoMA Exhs.	39.3

sincerely trust that you will see your way to collaborating with the Museum in their forthcoming exhibition. It would be extremely gratifying to me to be able to include your two fine masks in our offering.

In any case, I will look forward to hearing from you, and with kindest regards, I remain

Very truly yours,

James Johnson Sweeney
Director of Exhibition of
African Negro Art

JJS/z

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P. Loeb

GALERIE PIERRE L

PIERRE LOEB - DIRECTEUR
TABLEAUX
2 RUE DES BEAUX ARTS _ PARIS VI

(ANGLE DE LA RUE DE SEINE)

TELEPH. DANTON 52-05 ... R.C. SEINE 240.

Paris, le 20 Avril 1935

~~77~~ 39

June 12, 1935

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

Dear Monsieur Loeb:

In Mr. Barr's absence I am writing to tell you that in about a week we will ship your seven 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 r ceipt. Will you kindly sign and return it to the Museum when your loans have reached you safely.

Very sincerely yours,

Executive Director

M. Pierre Loeb
2 rue des Beaux Arts
Paris, France

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Loeb

Copies retournées

L

GALERIE PIERRE
PIERRE LOEB - DIRECTEUR
TABLEAUX
2, RUE DES BEAUX ARTS _ PARIS. VI[e]
(ANGLE DE LA RUE DE SEINE)
TÉLÉPH : DANTON 53-09 .-. R.C. SEINE 382.130

Paris, le 26 Avril 1935

Monsieur Alfred H.Barr Jr.
Director of The Museum of
Modern Art
II West 53rd.Street
New-York, N.Y.

Cher Monsieur,

J'ai bien reçu votre lettre du 6 Avril. Je regrette de ne pouvoir vous laisser ces objets pour deux raisons :

I)- Parce qu'ils sont très fragiles et que je crains de trop nombreuses manipulations.

2)- Parce que le délai est vraiment trop long.

J'ai appris avec plaisir le succès de votre exposition et en attendant le plaisir de vous lire, je vous prie de croire cher Monsieur, à mes sentiments les plus distingués.

Loeb

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	MoMA Exhs.	39.3

April sixth
19 35

Dear M. Loeb:

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 inthe 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
53	Ivory Coast polychrome mask,"Dan", wood,9" high
333	Cameroon mask with red granules, Djumperi, wood, 12½" high

We will insure each of these objects according to 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.

With kindest regards,

Very sincerely yours,

M. Pierre Loeb
2 rue des Beaux Arts
Paris, France

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	MoMA Exhs.	39.3

GALERIE PIERRE
PIERRE LOEB DIRECTEUR
TABLEAUX
2 RUE DES BEAUX ARTS _ PARIS VI
TÉLÉPH : DANTON 53-09

Paris, le 15 Janvier 1935

March 29, 1935

Dear Monsieur Loeb:

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.

Very sincerely yours,

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

M. Pierre Loeb
2 rue des Beaux Arts
Paris, France

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	MoMA Exhs.	39.3

Loeb

GALERIE PIERRE
PIERRE LOEB - DIRECTEUR
TABLEAUX
2, RUE DES BEAUX ARTS _ PARIS. VI:
(ANGLE DE LA RUE DE SEINE)
TÉLÉPH : DANTON 53-09 .-. R.C. SEINE 382 130

Loeb

Paris, le I5 Janvier I935

Monsieur SWEENEY
I20 East End Avenue
New-York City
U.S.A

Cher Monsieur Sweeney,

J'ai bien reçu votre aimable lettre du 20 Décembre 34 et je suis très heureux que vous et Madame Sweeney soyez satisfaits de votre achat de Picasso.

J'ai eu la visite de Ratton qui m'a demandé de lui remettre les photos, ce que je fais aujourd'hui même.

Je vous félicite pour l'effort que vous faites afin de faire connaître et comprendre tout ce que nous aimons.

Et vous prie de croire cher Monsieur, ainsi que Madame Sweeney à mes sentiments bien cordiaux.

P. Loeb

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	MoMA Exhs.	39.3

Mackenzie

#39

May 27, 1955

Dear Miss Mackenzie:

Mr. Sweeney and I enjoyed very much looking over the game counters and other objects which you so kindly left at the Museum. These objects may be called for at the desk downstairs as you suggest in your letter. Will you please telephone Miss Mallette at the Museum before you intend to call so that we may have them ready for you?

I want to thank you again for your generous extension of the loan of Mr. Adams' piece for tour next year.

With kindest regards, I am

Very sincerely yours,

PJ3

Miss Jean Kenyon Mackenzie
Hotel Shelton
Lexington Avenue
New York City

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 39.3

April 18, 1935

The Shelton - May 24 - 35

My dear Mr Barr -

I suppose that you will be glad to have me take away the various African oddments which I left for you to look over and that you might have on loan, if desirable. The exhibit is over, and the image belonging to Mr. Adams will have gone on tour, but I'll call at the desk down stairs, in the Museum, unless I hear from you to the contrary, for my game counters and

Miss Jean Kenyon Mackenzie
Hotel Shelton
Lexington Avenue
New York City

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	MoMA Exhs.	39.3

April 18, 1935

spoons and brass ornaments.
You will be thinking now
of new exhibits, & other kinds.

Sincerely

Jean K. Mackenzie

Miss Jean Kenyon Mackenzie
Hotel Shelton
Lexington Avenue
New York City

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	39.3

April 18, 1935

Dear Miss Mackenzie:

It would be extremely kind of you to bring in the brass spoons and the game counters so that Mr. Sweeney, M. Ratton and others can see them. Could we keep them here a week or so?

I am delighted to know that we may send Mr. Adams' fine piece on tour.

I am very pleased to know that you have liked the exhibition.

Sincerely yours,

Miss Jean Kenyon Mackenzie
Hotel Shelton
Lexington Avenue
New York City

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	MoMA Exhs.	39.3

April 11th
1935

Center The Shelton - April 16-35

Dear Mr. Barr:

I am sure that Mr. Adams will be entirely willing that you should exhibit his Negro figure among the others to go on tour. If you need additional material I have several pieces of brass and some small spoons, and a set of about one hundred game counters, very small, beautifully carved, to which you are welcome. I did not offer you these things before

Miss Jean Kenyon Mackenzie
Hotel Shelton
Lexington Avenue
New York, N. Y.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	39.3

April 11th
1935

March 30, 1935

because I thought they were perhaps duplicates of such as you would be exhibiting - but you have not shown anything exactly like them. And they are fine. If you want to see them I'll bring them in - no answer I'll take to dismiss them.

I have so greatly enjoyed the exhibit -

Sincerely
Jean K. Mackenzie

Miss Jean Kenyon Mackenzie
Hotel Shelton
Lexington Avenue
New York, N. Y.

Miss Jean K. Mackenzie
Hotel Shelton
Lexington Avenue
New York City

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	39.3

April 11th
1935

Dear Miss Mackenzie:

Do you think that Mr. Adams would be willing to let his Negro figure go on tour to other American museums which have been so impressed by the present exhibition that they have asked for a selection.? These cities include Cleveland, Chicago, Milwaukee, San Francisco, St. Louis and Manchester (Vermont). We have been able already to borrow over one hundred objects and hope to send a first rate collection of some two hundred and fifty.

The quality of Mr. Adams' piece makes its inclusion of real importance. We would maintain the same insurance throughout the tour which will end in May 1936.

Very sincerely yours,

Miss Jean Kenyon Mackenzie
Hotel Shelton
Lexington Avenue
New York, N. Y.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	39.3

Mackenzie

March 30, 1935

Dear Miss Mackenzie:

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 allowing us to borrow Dr. Adams' Statuette 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 loan has 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

Miss Jean K. Mackenzie
Hotel Shelton
Lexington Avenue
New York City

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Mackenzie

March 26, 1955

Dear Miss Mackenzie:

Mr. Sweeney, the Director of our African Art Exhibition, will write a letter of acknowledgment shortly. In the meantime I wish to thank you for your trouble and generosity in lending us the fine wooden Figure belonging to Mrs. Adams. I hope you have seen the Exhibition and like it.

I enclose a formal receipt.

Very sincerely yours,

Miss Jean K. Mackenzie
Hotel Shelton
Lexington Avenue
New York City

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	MoMA Exhs.	39.3

Mackenzie

February 27, 1935

Dear Miss Mackenzie:

Thank you for your letter of February 26th. We shall acknowledge the fetish in our catalog as lent by Albert G. Adams, Cameroun.

We are having it photographed and hope to reproduce it in the catalog.

I believe that my mother, Mrs. Alfred H. Barr, has frequently been in correspondence with Mrs. Adams. In any case I am very happy to include in the exhibition a fine object lent by a Presbyterian missionary.

I hope that you will be able to accept our invitation to come to the opening on Monday evening, the 18th of March.

Cordially yours,

Miss Jean K. Mackenzie
Hotel Shelton
Lexington Avenue
New York City

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Mackenzie

The Shelton
26 February 35

Dear Mr. Barr:

The Negro statuette which you hold in my name is the property of Albert G. Adams, a member of the Presbyterian Mission in Equatorial West-Africa, the Cameroun, a French Mandated territory. He is now in Africa. I shall inform him of the career of his little fetish image. He left it with me until his return three years from now, and I have his permission to exhibit it.

I own a number of good examples of African work in wood and brass; I enjoy and admire them greatly but have not thought to call them

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Mackenzie

to your attention as you are to have, I suppose, a wide choice of similar things. The statuette is a thing apart.

There is a suggestion in your note of February 23rd that you have written me before, if this is so and your letter is without answer, that has been because I have received no other than the recent note. You will know if there is any matter not cleared.

Sincerely,

Jean Kenyon Mackenzie

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	MoMA Exhs.	39.3

Mackenzie

February
23rd,
1935.

My dear Miss McKenzie:

How are we to acknowledge the loan of the Negro Statuette? In your letter you say it belongs to another missionary.

I want to say again how pleased we are to have this very exceptional piece. I shall let you know what European authorities say when they see it.

Sincerely,

Miss G. McKenzie
Hotel Ehelton
New York, N.Y.

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	MoMA Exhs.	39.3

The Hotel Shelton - Lexington Ave
30 December 34

Mr. A. H. Barr,
Dear Sir:-

I have possession for a limited time of an African fetish image of unusual beauty. The owner, a fellow missionary of mine, left it with me at my request. I know that you are to have an exhibition of African art at the Modern Museum and I would be glad to lend you this splendid specimen if you would care to exhibit it. In making this offer I am without other concern than my own pleasure in showing this interesting example of an art that is rare.

M. Louis Marcoussis,
61 rue Caulaincourt,
Paris, France.

Enc.
lf

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	MoMA Exhs.	39.3

The authenticity of this image is without question; it is of Fang or Bulu origin - rather, I would say, it was got in Bulu or Fang country. It is obviously an antique. If you would care to see it, and will communicate with me at the above address, I shall be glad to show it to you.

Yours truly

Jean Kenyon Mackenzie

M. Louis Marcoussis,
61 rue Caulaincourt,
Paris, France.

Enc.
lf

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	MoMA Exhs.	39.3

Marcoussis

#39

May 4, 1936.

Dear Monsieur Marcoussis:

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. de la Rancheraye and Company in Paris with instructions to forward it 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

M. Louis Marcoussis,
61 rue Caulaincourt,
Paris, France.

Enc.
lf

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	MoMA Exhs.	39.3

Marcoussis

#39

June 13, 1955

Dear Monsieur Marcoussis:

In Mr. Barr's absence I am writing to tell you that in about a week we will ship your African Figure to Messrs. de la Rancheraye & Company with instructions to deliver to you. We will return the textile 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 Figure has reached you safely.

Very sincerely yours,

Executive Director

M. Louis Marcoussis
61 rue Caulaincourt
Paris, France

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	MoMA Exhs.	39.3

Marcoussis

April 11th
1935

Dear Mr. Marcoussis:

As you may know, our Exhibition of African Negro Art assembled by Mr. Sweeney has met with quite remarkable success - so much so that museums of six other American cities have asked to exhibit a selection from our exhibition during the season 1935-1936. These cities are Cleveland, Chicago, San Francisco, St. Louis, Milwaukee and Manchester.

Would it be too much to ask you to lend your fine Sudan seated figure (number 5 in our catalog) and your beautiful textile (number 581) for the tour?

We would insure these two objects at the valuations mentioned in our receipt of March 29th against February 27th against each and every risk until the objects are returned to you in Paris.

We have already been able to borrow over one hundred objects including many of the finest things from Patton's and von der Heydt's collections. We believe that this tour will greatly forward propaganda for the appreciation of Negro art in this country. I hope we may have your assistance.

Very sincerely yours,

Louis Marcoussis, Esq.
Hotel Windsor
100 West 58 Street
New York, N. Y.

Enc.

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	MoMA Exhs.	39.3

Marcoussis

March 28, 1935.

M. Louis Marcoussis
Hotel Windsor
100 West 58 Street
New York, N. Y.

Dear Monsieur Marcoussis:

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 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.

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

Very sincerely yours

James Johnson Sweeney
Director of the Exhibition
of African Negro Art

Enc.

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	MoMA Exhs.	39.3

Marcoussis

Copy

March 22, 1935

Dear Mr. Marcoussis:

Mr. Sweeney spoke to me about your not having received an invitation to the opening of the African Art Exhibition. I looked into the matter and found that no invitation had been sent to you in New York because on the list of lenders your address was given as Paris. This was an unfortunate error. I wish that you had telephoned the Museum so that we might have sent you an invitation directly.

We are very glad to have included the excellent loans which you have made to the Exhibition. I wish to thank you on behalf of our Trustees.

Very sincerely yours,

Mr. Louis Marcoussis
care M. Knoedler and Company
14 East 57 Street
New York City

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	MoMA Exhs.	39.3

Marcoussis

January 19th, 1935.

Dear Mr. Marcoussis:

I had hoped to write more promptly to thank you for your kind offer to lend your Sudan Maternity piece to the Museum of Modern Art. I know its quality and it will be a great privilege for the Museum to be able to include it among its exhibits, as well as to include your name among our lenders.

The Museum of Modern Art will naturally bear all expenses of packing, shipping, and insurance during the period of the loan. Insurance complete, against all risks, wall to wall, will be arranged with Lloyds of London, based on the valuation specified by the lender. In order to expedite the arrangement of this insurance, we are asking lenders to furnish us with valuations as early as possible. Our shipper in Paris is: Pottier, 14 rue Jaillon. He has instructions to communicate with lenders before the 15th of February and to pick the objects up about the middle of that month in order that they may reach us here in America in ample time for installation.

Because our catalogue must go to press considerably before the objects will reach us in New York, we will not be able to photograph them ourselves. For this reason, we are requesting the lenders of the more important pieces to help us out, when possible, with photographs in order that those pieces may be reproduced in the illustrated catalogue. If you have a photograph of your Maternity piece, or if Madame Marcoussis has one in Paris, I would greatly appreciate receiving it, as I am extremely anxious to reproduce the object.

If there are any other points on which

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	MoMA Exhs.	39.3

I can give you information, or if there are any further details you desire regarding shipping, packing or insurance, I will be delighted to do so.

And thanking you again for your generosity, both on the part of the Trustees of the Museum of Modern Art and of its Director, Mr. Barr, and on my own part, and with kindest personal regards, I am

Very truly yours,

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

JJS/W

Mr. Louis Marcoussis,
Hotel Barbizon Plaza,
Central Park South,
New York City, N.Y.

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	MoMA Exhs.	39.3

Mason

#39

February 25th,
1935.

My dear Mrs. Mason:

As you have doubtless heard, the Museum is to hold an important exhibition of African sculpture in the middle of March. We have succeeded in borrowing objects of great importance from museums in Germany, France, Belgium, as well as from many private collectors abroad and in this country.

Mr. Alain Locke has told us of the magnificent Vatjivokoe Sceptre Head in your collection. We believe this to be the finest of its kind anywhere. For this reason it is an essential object for the important exhibition. Do you think we could borrow it from you for the two month exhibition? We would insure it at your valuation against each and every risk. I hope that we may have your consent.

Very sincerely yours,

Mrs. R. Osgood Mason
Lying Hospital
York Av. @ 68 st
N.Y.C.

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Mason, G.

Meyer

#39

1624, CRESCENT PLACE, N.W.
WASHINGTON.

570 Lexington Ave.,
April 18th, 1935.

May 3, 1935

Mrs. Genevieve W. Mason,
40 East 10th Street,
New York, N. Y.

Dear Mrs. Mason:

Your pencil note left at the Museum was handed to me only yesterday.

I am so glad you like our Exhibition. I think it is beautifully installed.

I enclose the daily hint from the Museum.

Yours sincerely, Sincerely yours,

Agnes E. Meyer
(Mrs. Eugene Meyer) President.

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

Cathy Mary Mabry

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	MoMA Exhs.	39.3

Meyer

#39

1624, CRESCENT PLACE, N.W.
WASHINGTON.

May 3, 1936

Dear Miss Mallette:

The Ivory Coast door which I loaned to the Museum of Modern Art, may be returned to my country place in Mount Kisco, New York.

As I have no truck at present, I cannot send for it myself.

Yours sincerely,

Agnes E. Meyer

(Mrs. Eugene Meyer)

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

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	MoMA Exhs.	39.3

April 30, 1936

My dear Mrs. Meyer:

Now that our exhibition of African Negro Art has ended its tour we are returning objects to their owners.

Will you let me know where we should return your Ivory Coast Door?

Very sincerely yours,

Registrar

Mrs. Eugene Meyer
1624 Crescent Place, N.W.
Washington, D. C.

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	MoMA Exhs.	39.3

Meyer

#39

1624 CRESCENT PLACE, N.W.
WASHINGTON

May 27, 1935

May 25, 1935

Dear Mrs. Meyer:

Thank you for your letter of May 25th. We are very pleased to have the Door for our circulating exhibition of African Negro Art. I am attending to the borer in the lower left hand corner and will have the whole door looked over.

I wish that we could do something about showing the exhibition in Washington. Unfortunately the schedule is full and has been for some weeks. If there should be any withdrawals I am asking Miss Courter, the secretary of our Circulating Exhibitions Department, to let you know immediately.

I am glad you saw the show and only regret that I had not the chance to go through it with you.

Very sincerely yours,

Agnes E. Meyer
(Mrs. Eugene Meyer)

Mrs. Eugene Meyer
1624 Crescent Place
Washington, D. C.

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	MoMA Exhs.	39.3

1624, CRESCENT PLACE, N.W.
WASHINGTON.

May 25, 1935

Dear Mr. Barr:

I came in to see the African Show but did not wish to disturb you.

I should be perfectly willing to let my door go, if you think it will not get battered in the course of so much handling. I have had quite a bit of experience with exhibitions that go from town to town. Also, my door should be examined because I noticed when I saw it in a good light at the exhibition that there is a borer in the left hand lower corner.

I should also like to know whether there is any chance that we could have the exhibition in Washington. I could perhaps interest the National Gallery in showing it, after you have finished in Baltimore.

Please let me know at once, so that I can make the necessary arrangements.

Yours sincerely,

Agnes E. Meyer

(Mrs. Eugene Meyer)

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

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	39.3

Meyer

March 28, 1935

Mrs. Eugene Meyer
1624 Crescent Place, N.W.
Washington, D. C.

Dear Mrs. Meyer:

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 Door 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.

Do you wish us to insure the Door, and if so will you kindly advise us of the value.

Allow me to thank you again personally for your kindness and at the same time to enclose a receipt for your 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.	39.3

Meyer

March 14, 1935

Dear Mrs. Meyer:

We are delighted to have your fine Door which is much better than the one we had been able to borrow. We have installed it in the exhibition. Will you let me know whether your insurance covers it, or whether you wish us to insure it? If the latter, at what valuation?

We appreciate your sending in the other three pieces but we found that we already had much the same material from Europe. The Mace we believe is Polynesian and not African. We are returning the three pieces when your truck calls tomorrow.

Mr. Sweeney will write you after the opening of the Exhibition.

Very sincerely yours,

Mrs. Eugene Meyer
1624 Crescent Place, N. W.
Washington, D. C.

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	MoMA Exhs.	39.3

1624 CRESCENT PLACE, N.W.
WASHINGTON

March 11, 1935

Dear Mrs. Meyer:

Thank you for your letter of March 7th. It is very kind of you indeed to have your African things brought in for Mr. Sweeney to see.

Most unfortunately Tuesday at twelve is about the worst time of the week for him as he has to lecture uptown at NewYork University at two o'clock and will be, I am afraid, desperately engaged in preparation. For this reason I am afraid the things will have to be called for on Friday. Almost any other time of the week would have been better than Tuesday noon.

Again with many thanks, I am

Sincerely yours,

Mrs. Eugene Meyer
1624 Crescent Place, N. W.
Washington, D. C.

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	MoMA Exhs.	39.3

1624, CRESCENT PLACE, N.W.
WASHINGTON.

March 7, 1935

Dear Mr. Barr:

As I am not going to be in New York for some time and as I have not yet brought in my African pieces from the country, I am instructing my housekeeper to send to you with my own truck, four of my most important African carvings. They will arrive at your Museum on Tuesday, the 12th, at 12 o'clock.

I should like you to ask Mr. Sweeney to examine them at once as he will no doubt be able to see at a glance whether he can use them or not, so that he can return to my man immediately what he does not wish to keep. This procedure would save the truck an extra trip. If by chance it is impossible to examine them at once, they could be kept until Friday, the 15th, when my man could return for them. The latter procedure, however, is not quite as convenient.

Sincerely yours,

Agnes E. Meyer

(Mrs. Eugene Meyer)

Mr. Alfred H. Barr, jr.
The Museum of Modern Art
11 West 53rd Street
New York, N.Y.

P.S. It is just possible that my housekeeper will not select all of the articles according to instructions, in which case you may get something that isn't African at all. However, I hope for the best.

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	MoMA Exhs.	39.3

Ethel Meyer

1624, CRESCENT PLACE, N.W.
WASHINGTON.

February 25, 1935

Dear Mr. Barr:

As Mrs. Meyer is in the South at the present time, I am acknowledging your letter of February 20th. Mrs. Meyer is expected to return to Washington early in March, when she will no doubt make an appointment for Mr. Sweeney to see her African things at her New York apartment.

Sincerely yours,

Marie R. O'Hara

Secretary to
Mrs. Eugene Meyer

Mr. Alfred H. Barr, jr.
The Museum of Modern Art
11 West 53rd Street
New York, N.Y.

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	MoMA Exhs.	39.3

Meyer

Ethel
Cut

February 20, 1935

Dear Mrs. Meyer:

Mr. Sweeney has returned from his European trip. As he is extremely busy with his catalog of the African Art Exhibition he has asked me to write you that he is anxious to see your African things at your apartment, 950 Fifth Avenue, As the time is short he would like to see them as soon as it is convenient for you.

It is very good of you to take the trouble to bring them in.

Very sincerely yours,

Mrs. Eugene Meyer
1624 Crescent Place
Washington, D. C.

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	MoMA Exhs.	39.3

October 30, 1934

Dear Mrs. Meyer:

May I thank you for your letter of October 29th to Mr. Sweeney. Mr. Sweeney has sailed for Europe to assemble material for the African Art Exhibition and will not return to this country until the end of December. However, as the Exhibition does not open until the end of March I trust he may have the opportunity of seeing your African objects before then.

When he returns to this country I shall call your letter to his attention and he will make an engagement with you.

With many thanks for your interest, I am

Very sincerely yours,

Mrs. Eugene Meyer
1624 Crescent Place
Washington, D. C.

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	MoMA Exhs.	39.3

Meyer

SEVEN·SPRINGS·FARM
MOUNT·KISCO
NEW·YORK

October 29,1934

Dear Mr. Sweeney:

I have just a few good African works of art, and as they are not big I should be glad to bring them to my apartment at 950 Fifth Avenue to show them to you.

If you will let me know at 1624 Crescent Place, Washington, D.C. when you wish to see these objects, I will make an engagement with you.

Sincerely yours,

Agnes E. Meyer
(Mrs. Eugene Meyer)

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

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	MoMA Exhs.	39.3

Meyer

Other Cuf.

October 25, 1934

My dear Mrs. Meyer:

The Museum of Modern Art is planning an exhibition of African Tribal Art for the spring of 1935. It is my understanding that you have several very interesting pieces of African sculpture in your collection. I would be very interested in hearing from you if you would consider allowing me on my return from Europe to visit your collection, also if you would consider lending any objects to the Exhibition which is to open at the Museum of Modern Art in March.

Thanking you in anticipation for your consideration, I am

Very truly yours,

James Johnson Sweeney,
Director of Exhibition of
African Tribal Art

Mrs. Eugene Meyer
950 Fifth Avenue
New York City

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	39.3

Moris

JN

#39

June 13, 1935

Dear Monsieur Moris:

In Mr. Barr's absence I am writing to tell you that in about a week we will ship your ten 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. Antony Moris
10 rue Victor Masse
Paris 9, France

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	39.3

Paris

Paris 29 Avril 1935

Monsieur Barr.

Je reçois votre lettre à l'instant et comme a pu vous le dire Mr Carré je ne puis vous laisser les objets plus longtemps ayant l'occasion de pouvoir les vendre à Paris

Dans l'attente de recevoir les dits objets à moins que vous en soyez acquereur

Je vous prie d'agreer l'assurance de ma considération distinguée

Morris

10 Rue Victor Masse (9e)

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35

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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,

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	39.3

April ninth
19 35

M. Antony Moris
10 rue Victor Masse
Paris IX, France

Dear Monsieur Moris:

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 mu 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
11	35.542	Stylized Antelope, wood. Bambara
39	35.535	Shield, crocodile hide, French Sudan
45	35.409	Figure, stone. French Guinea
48	35.534	Bellows, wood. French Guinea
246	35.402	Head. Dahomey
332	35.258	Janus Mask, parchment over basketwork
389	35.264	White Mask, wood. OgoWe River
412	35.524	Mask, wood. French Congo
413	35.503	Round Mask, wood. French Congo
428	35.272	Trumpet, ivory. French Congo

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,

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	39.3

March 29, 1935

Dear Monsieur Moris:

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.

Very sincerely yours,

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

M. Antony Moris
10 rue Victor Masse
Paris IX, France

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 39.3

Paris le 17 Janvier 1931

Monsieur

J'ai l'honneur de vous adresser la liste des objets qui doivent figurer a votre exposition et dont vous devez en assurer la valeur

1° Antelope du Soudan valeur 4.000 f // a paru dans 0,81c l'édition Portier et a figuré au Musée des Colonies

2° Double tête du Cameroun valeur 5000 f // a paru dans 0.25c l'édition Calavas et figurée au Musée des Colonies

3° Masque brun du Congo 0m25c valeur 2000 f // a figuré au Musée des Colonies

4° Masque blanc du Gabon avec plumes 0,29c valeur 6000 f // a figuré au Musée des Colonies

5° Masque rond du Congo 0,37c valeur 2000 f // a figuré au Musée des Colonies

6° Masque de tête noir du Dahomey 0,25c valeur 2000 f //

7° Corne d'appel en ivoire sculpté 0,37c valeur 10.000 f // a figuré au Musée des Colonies a figurée aux Arts décoratifs.

8° Fetiche en pierre de la Guinée française 0.15c valeur 800 f //

9 Soufflet de forge de la Guinée 0.63c valeur 3500 f // a figuré au Musée des Colonies et aux Arts Décoratifs

10 Boulier africain en crocodile 0.59 valeur 500 f //

Je tiens ces objets a la disposition de votre emballeur

Veuillez agréer Monsieur l'assurance de ma considération distinguée

Morin

10 Rue Victor Massé

J'ai cru trois photos, M. Ratton vous en enverra deux autres

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	39.3

No valuations given
Sheild (Bouclier en crocodile) sonda
Cas d'appell
Pierre de Guinée Francaise/missing.

Moris

Collection Antony Moris.Paris
address ? 10 rue Victor Masse, Paris (IX)

Masque peint en blanc surmonté d'une touffe de plume
Congo français
Gabon.Region de l'Ogoué
H:29cm
Exp.Musée des Colonies.Paris.I934

Masque
H: 33cm
Congo français
Exp.Musée des Colonies.Paris I934.

Masque
H; 25cm.
Congo français
Exp.Musée des Colonies Paris I934

Masque en forme de tête humaine en ronde-bosse.
H: 32cm.
Dahomey
Exp.Musée des Colonies.Paris I934.

Reproduire
*Antilope,sommet de coiffure de danse.H: 8Icm.
Region du Niger
Bambara.
Exp.Pavillon de Marsan (Louvre)I925.
Reprod:Poncetton.les Arts ~~Indigénes.~~ Sauvages." Paris. S.L.N.D

Soufflet de forge (Tuyauterie en bois d'un...)anthropomorphe
H: 63cm.
Sierra-Leone
Exp.Pigalle.Paris I930
Exp.Musée dez Colonies.Paris I934.

Tête double recouverte de parchemin.
H: 25cm.
Cameroun.Cross-River
Reprod:C.Ratton.Masques africains.Librairie des Arts Decoratifs.Paris ~~xxxxxxx~~ S.d.
Exp.Theâtre Pigalle.Paris I930
Exp.Musée des Colonies.Paris I934.
Reprod: A. Basler "Les Arts chez les peuples primitifs" Librairie de France (Paris 1929 Plate 21 bis

*
Reprod: Pijoan p. 164 fig. 223
Reprod: M. Delafosse "Les Nègres" (F Rieder et Cie Paris 1927) Plate XXXVIII fig 2
Reprod: H. Clouzot et A Level. Sculptures Africaines et Océaniennes (Librairie de France Paris) plate XVIII

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	39.3

January 4, 1935

M. M. Moris,
10 rue Victor Masse,
Paris 9e,
France.

My dear M. Moris,

Permit me to confirm our conversation of December 8th, in which you kindly promised to lend certain fine objects from your collection to the Museum of Modern Art for their forthcoming exhibition of African Negro Art scheduled to take place between the twentieth of March and the fifth of May 1935. At the same time, permit me to thank you again, personally, and on the part of the Museum, Trustees and its Director for your generosity in favoring us with your collaboration.

The Museum , of course, is arranging full insurance at the specified values submitted by the lenders during the period of the loan. Complete insurance against all risks, wall to wall. To facilitate the arrangement of this coverage as early as possible, I will appreciate your submitting a list of the indivíual objects and their valuations as early as possible in accord with the selection we made together on the occasion of my visit to your shop. I am listing these pieces we discussed below. I trust you will recognize them from the description and if you can submit any further data regarding origin, exhibitions they may have participated in, or where they are reproduced - data which would be of extreme interest for our catalogue - I will be very grateful Likewise, insomuch as our catalogue must go to press, unfortunately, before the objects will reach us in New York, I will appreciate any photograph you may have which would make it possible for us to reproduce your important pieces in the illustrated catalogue of our exhibition. Since the pieces will not reach us before the catalogue must go to press, we cannot have the objects photographed here.

Our shipper is Pottier of rue Gaillon, Paris. He will in all likelihood, call for objects to be shipped to New York, about the fifteenth of February, in order that we may have a generous amount of time for the installation of the exhibition. He will communicate with you before calling for the pieces.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	39.3

And I am sure he will be glad to supply any information regarding his part in the transfer that you may wish.

In case there are any other details regarding which you may desire to be informed, I feel certain that M. Charles Ratton can give you full information, as I have talked over the Museum's intentions in this exhibition with him at some length.

The following is the list of the pieces you so kindly offered the Museum on my visit and for which I would appreciate having your specific values for insurance as early as possible:

Antelope

Mask - Congo Francias

Mask - blanc

Cameroun - Ekoi

Congo - round mask

Dehomey-Mask

Cor d' Appel

Pierre de Guinee Francaise

Soufflet de fourge - Guinee

Bouclier en Crocodile

I will appreciate having these figures as early as possible and thanking you in anticipation, I am, with kindest regards,

Very truly yours,

JJS/z

James Johnson Sweeney
Director of Exhibition

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	MoMA Exhs.	39.3

Bouclier en crocodile
Antelope
Mask Congo Francais
Mask blanc
Cameroon Ekoi - pas de Negine
Cross River
Congo Round
(Cynocephalic)
Dahomey mask.
Cor d'appel
Paire de Guinée francaise
Soufflet de forge - Guinea

Jacques Kerchache
L'Afrique Noire (ordered gathered from Exp)
Handbook of African Plastic Sculpture

Patrick Henry Bruce
18 rue de la Borne
Avenue
Versailles

Gold mask Chana

insurance at the specified values submitted by the lenders during the period of the loan. Complete insurance against all risks, wall to wall. To facilitate the arrangement of this coverage as early as possible, I will appreciate your submitting a list of the indivisual objects and their valuations as early as possible in accord with the selection we made together on the occasion of my visit to your shop. I am listing these pieces we discussed below. I trust you will recognize them from the description and if you can submit any further data regarding origin, exhibitions they may have participated in, or where they are reproduced & data which would be of extreme interest for our catalogue - I will be very grateful Likewise, insomuch as our catalogue must go to press, unfortunately, before the objects will reach us in New York, I will appreciate any photograph you may have which would make it possible for us to reproduce your important pieces in the illustrated catalogue of our exhibition. Since the pieces will not reach us before the catalogue must go to press, we cannot have the objects photographed here.

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	MoMA Exhs.	39.3

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10 rue Victor Masse,
Paris 9e,
France.

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	MoMA Exhs.	39.3

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In case there are any other details regarding which you may desire to be informed, I feel certain that M. Charles Ratton can give you full information, as I have talked over the Museum's intentions in this exhibition with him at some length.

The following is the list of the pieces you so kindly offered the Museum on my visit and for which I would appreciate having your specific values for insurance as early as possible:

Antelope

Mask - Congo Francias

Mask - blanc

Cameroun - Ekoi

Congo - round mask

Dahomey Mask

Cor d' Appel

Pierre de Guinee Franchise

Soufflet de fourge - Guinee

Bouclier en Crocodile

I will appreciate having these figures as early as possible and thanking you in anticipation, I am, with kindest regards,

Very truly yours,

James Johnson Sweeney
Director of Exhibition

JJS/z

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Marseilles

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. Leon Mouries & Barret Gendre,
1 Quai de la Jolliette,
Marseilles, FRANCE.

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. Leonce Guerre,
80 rue Edmond-Rostand
(Bouches du Rhone)
Marseilles

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. Guerre 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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	MoMA Exhs.	39.3

COPY

HUDSON FORWARDING & SHIPPING CO., INC.
17 STATE STREET
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 instructionsof 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:NP

T. A. Brady, Ass't Treas.

CC to Museum of Modern Art.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	39.3

Nathanson

March 28, 1935

#39

Dear Mr. Nathanson:

Gallery talks on the Exhibition of African Negro Art will be given by Miss Fantâ 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,

Mr. Nathan Nathanson
740 New Jersey Avenue
Brooklyn, New York

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	39.3

Prad/ltr

The New York Public Library

CIRCULATION DEPARTMENT

#139

135TH STREET BRANCH
103 West 135th Street

April 30th, 1936

Mr. Richard Nett
Plantin Press
100 Sixth Avenue
New York, N. Y.

Dear Mr. Nett:

This will authorize you to kill the type on the book AFRICAN NEGRO ART.

Very sincerely yours,

Ernestine M. Fantl
Curator

EMF:br

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	39.3

Received

The New York Public Library

CIRCULATION DEPARTMENT

135TH STREET BRANCH
103 West 135th Street

New York, May 15, 1936.

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

My dear Mr. Mabry:

I am taking the liberty of answering your letter addressed to Miss Rose, our librarian, who is at present in Richmond, Virginia, attending the American Library Association conference.

I want to express my gratitude to the Museum of Modern Art and the General Education Board for having designated the 135th Street branch of the New York Public Library as one of the recipients of this magnificent set of photographs in four portfolios, index to same and printed book.

This collection will be highly praised and will form an indispensable unit to the study of primitive African art. It will be used, from time to time, in our exhibition cases for the students of New York City schools and adults of the neighborhood to enjoy the handiwork of African people.

This letter will serve as a receipt for the 477 photographs in four portfolios, a separate index, as well as a catalogue of the original exhibition. Thanking you for this excellent gift, I beg to remain

Very truly yours,

a a Schomburg

AAS/rs

A.A. SCHOMBURG
Curator

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	39.3

N. Y. Public Library

No. xxxx

The Museum of Modern Art

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

RECEIPT OF DELIVERY

Sold to xxxx Miss Ernestine Rose, Librarian
New York Public Library
103 W. 135 St., New York City

Telephone: CIrcle 7-7471
Cable Address: Modernart

~~Terms are net~~ xxxxxxxxxxxx

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 S. Oppenheimer

Very truly,

Ernestine Rose
Ernestine Rose,
Branch Librarian

Miss Ernestine Rose, Librarian,
New York Public Library,
103 West 135th St.,
New York, N. Y.

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.	39.3

The New York Public Library

CIRCULATION DEPARTMENT

135TH STREET BRANCH
103 West 135th Street

May 5, 1936.

Dear Miss Rose:

We are sending you today, by hand, the completed Photographic Corpus of African Negro Art. As I wrote to you last spring this gift to the New York Public Library was made possible through a grant to the Museum of Modern Art from the General Education Board. The New York Public Library, 135th Street Branch, is one of the seven institutions 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 Ernestine Rose, Librarian,
New York Public Library,
103 West 135th St.,
New York, N. Y.

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

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The New York Public Library

CIRCULATION DEPARTMENT

135TH STREET BRANCH
103 West 135th Street

New York, April 27th, 1936

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

My dear Mr. Mabry:

Thank you for your letter of April 23rd, concerning the Photographic Corpus of African Negro Art. We shall look forward to its receipt.

Very truly,

Ernestine Rose

Ernestine Rose,
Branch Librarian

ER:VMF

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	39.3

April 23, 1936.

Dear Miss Rose:

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

Miss Ernestine Rose, Librarian,
New York Public Library,
103 W. 135 St.,
New York City.

TDM:lf

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	MoMA Exhs.	39.3

The New York Public Library

CIRCULATION DEPARTMENT

125TH STREET BRANCH
103 West 135th Street

New York, July 5th, 1935
November 19, 1935.

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

My dear Mr. Mabry:

Dear Miss Rose:

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.

Probably

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

Very truly yours,

Executive Director

Viola M. Palmetto,
Secretary to Branch Librarian

Miss Ernestine Rose, Librarian,
New York Public Library,
103 West 135 St.,
New York, N. Y.

TDM:lf

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	39.3

Fue

The New York Public Library

CIRCULATION DEPARTMENT

135TH STREET BRANCH
103 West 135th Street

New York, July 5th, 1935

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

My dear Mr. Mabry:

I am sorry there has been a delay in replying to your letter of June 7th in which you notified Miss Ernestine Rose of a gift to the 135th Street Branch Library of a set of photographs of the exhibition of African Negro Art.

Your letter was forwarded to Miss Rose, who is at present on leave, and she has asked me to say that the gift will be greatly appreciated and to extend to you her personal thanks.

Sincerely yours,

Viola M. Falmetta

Viola M. Falmetta,
Secretary to Branch Librarian

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	39.3

June 7, 1935.

Dear Miss Rose:

The Museum of Modern Art has the honor to inform you that the 135th Street Branch of the New York Public Library 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 the 135th Street Branch of the New York Public Library?

Very sincerely yours,

Executive Director

Miss Ernestine Rose,
135th Street Branch,
New York Public Library,
103 W. 135 Street,
New York, N. Y.

lf

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	39.3

NEW YORK UNIVERSITY
WASHINGTON SQUARE EAST
NEW YORK CITY

DUPLICATE OF VOUCHER
ACCOUNT STATED

No 8670

INV 5-5-36 ORDER NO 10986	50 00	50 00

24130md

Mr. T. M. Johnson
New York University
100 Washington Square East
New York, N.Y.

Dear Mr. Johnson:

Enclosed you will find a bill in duplicate for one set of unmounted African Negro photographs which were delivered to Mr. Robert J. Goldwater at 29 East 83rd Street on May 6th.

Sincerely yours,

Elisabeth Knedler
for Mr. Mabry

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	39.3

New York University
100 Washington Square East
New York, N.Y.

Att. Mr. T. M. Johnson, Supervisor of Purchases May 5, 1936

In accordance with order no. 10985 of May 3, 1936

1 set of
479 unmounted AFRICAN NEGRO PHOTOGRAPHS $50.00

May 8, 1936

Mr. T. M. Johnson
New York University
100 Washington Square East
New York, N.Y.

Dear Mr. Johnson:

Enclosed you will find a bill in duplicate for one set of unmounted African Negro photographs which were delivered to Mr. Robert J. Goldwater at 29 East 83rd Street on May 6th.

Sincerely yours,

Elisabeth Knedler
for Mr. Mabry

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	39.3

New York University
100 Washington Square East
New York, N.Y.

Att. Mr. T. M. Johnson, Supervisor of Purchases May 5, 1936

In accordance with order no. 10986 of May 3, 1935

1 set of
477 unmounted AFRICAN NEGRO PHOTOGRAPHS $50.00

Mr. Robert J. Goldwater,
29 E. 86 St.,
New York City.

Enc.
CSW:lf

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	39.3

N. Y. Univ.
(Goldwater)

May 6, 1936.

Dear Mr. Goldwater:

We are sending you today by hand the completed Photographic Corpus of African Negro Art for New York University. 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. New York University is one of the five educational institutions to which we were able to offer this Corpucat the nominal price of $50. This price is for the unmounted photographs. The mounted Corpus would have cost $85. We strongly recommend that you have the photographs mounted at the earliest possibility. On the back of each photograph, in the upper left corner, you will find a number in pencil which refers to the catalogue list. In our own mounting we transferred this number to the mat so that the photograph would be easily identifiable.

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 accompanied by an index. I believe they will be a valuable addition to your library.

We are sending a bill for $50 to Mr. T. M. Johnson, Supervisor of Purchases at New York University.

Please sign and return the enclosed receipt.

Very truly yours,

Mr. T. M. Johnson,
Supervisor of Purchases,
New York University,
100 Washington Square East,
New York City.

TDM:lf

Mr. Robert J. Goldwater,
29 E. 85 St.,
New York City.

Enc.
TDM:lf

Receipt rec'd.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	39.3

April 23, 1936.

Dear Mr. Johnson:

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. T. M. Johnson,
Supervisor of Purchases,
New York University,
100 Washington Square East,
New York City.

TDM:lf

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	39.3

November 20, 1935.

Dear Mr. Johnson:

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. T. M. Johnson,
Supervisor of Purchases,
New York University,
100 Washington Square East,
New York, N. Y.

TDM:lf

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	MoMA Exhs.	39.3

Bell
Orig. Used
Afs-Copies

NEW YORK UNIVERSITY

100 Washington Square, East
NEW YORK CITY

May 16, 1935.

Dear Mr. Johnson:

In reply to your order No. 10986 for a set of approximately 400 photographs, price $50, delivery May 7th, I should like to advise you that these photographs will not be ready for delivery until approximately August 1st.

Very truly yours,

Executive Director

Mr. T. M. Johnson,
Supervisor of Purchases,
New York University,
100 Washington Square East,
New York, N. Y.

TDM:lf

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	39.3

ORIGINAL
PURCHASE ORDER

NEW YORK UNIVERSITY

100 WASHINGTON SQUARE, EAST
NEW YORK CITY

ORDER NUMBER
10986
THIS NUMBER MUST APPEAR ON B/L, SHIPMENTS AND INVOICES.

DELIVER TO NEW YORK UNIVERSITY
ADDRESS
ATTENTION OF 29 EAST 83 STREET NYC
XXXXXXXXXXXXXX DR. GOLDWATER

DATE MAY 3 1935
SHIP VIA
F. O. B. DEST.

VENDOR
MUSEUM OF MODERN ART
11 WEST 53 STREET
NEW YORK CITY

ATT. MR. ALFRED H. BARR

TERMS:
UNLESS INDICATED TO THE CONTRARY ON YOUR INVOICE, WE SHALL DISCOUNT YOUR BILLS ON THE TENTH AND TWENTY-FIFTH OF EACH MONTH.

PLEASE SEND INVOICES IN DUPLICATE TO THIS OFFICE

PLEASE SUPPLY THE FOLLOWING SUBJECT TO CONDITIONS BELOW:

ITEM NUMBER	QUANTITY	DESCRIPTION	UNIT PRICE	TOTAL
		SET OF APPROXIMATELY 400 PHOTOGRAPHS		50.00

Mabry

DELIVERY MAY 7.

CONDITIONS

NO CHARGES ALLOWED FOR BOXING, CRATING, PACKING OR CARTAGE.
NO GOODS TO BE CHARGED AT HIGHER PRICE THAN LAST WITHOUT NOTICE FIRST BEING GIVEN US.
ALL PRICES ARE F.O.B. DESTINATION UNLESS OTHERWISE SPECIFIED.
GOODS SUBJECT TO OUR INSPECTION, NOTWITHSTANDING PRIOR PAYMENT TO OBTAIN CASH DISCOUNT.
GOODS REJECTED ON ACCOUNT OF INFERIOR QUALITY OR WORKMANSHIP WILL BE RETURNED TO YOU WITH CHARGE FOR TRANSPORTATION BOTH WAYS, PLUS LABOR, RELOADING, TRUCKING, ETC., AND ARE NOT TO BE REPLACED EXCEPT UPON RECEIPT OF WRITTEN INSTRUCTION FROM US.
IT IS UNDERSTOOD THAT IN ACCEPTING THIS ORDER YOU HEREBY COVENANT AND AGREE TO DEFEND AND SAVE HARMLESS NEW YORK UNIVERSITY AGAINST ANY AND ALL CLAIMS WHICH MAY BE MADE UNDER THE PATENT LAWS OF THE UNITED STATES ON ACCOUNT OF THE MANUFACTURE, SALE OR USE OF THE ARTICLES WITHIN NAMED AND LIKEWISE OF ANY OTHER ARTICLE FURNISHED PURSUANT THERETO.
YOU ARE TO ASSUME ALL LIABILITY FOR ALL DAMAGE OR INJURY, INCLUDING DEATH, CAUSED BY OR TO YOUR WORKMEN WHILE ENGAGED IN THE EXECUTION OF THIS ORDER.
THIS ORDER IS ACCEPTED IN ACCORDANCE WITH CONDITIONS OF SALE MENTIONED HEREON.

PLEASE ACKNOWLEDGE RECEIPT OF THIS FORMAL ORDER
NEW YORK UNIVERSITY

GRAD. SCHOOL

L

Geo. M. Johnson
SUPERVISOR OF PURCHASES

PRO. NO. _____

9716

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	39.3

To be billed at cost
$100.

Dr Robt. Goldwater
New York
Fine Arts Bldg. Center
29 E 83rd
NYC

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P. Picasso

P

#39

Nov 1/34

The Museum of Modern Art

Dear Monsieur Picasso:

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.

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. Pablo Ruiz Picasso
23 rue de la Boetie
Paris VIII, France

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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. Frederick R. Pleasants
G41 Lowell House
Cambridge, Mass.

Terms are net

May 5 1936

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

Signed Frederick R. Pleasants

Mr. Frederick R. Pleasants,
G41 Lowell House,
Cambridge, Mass.

Enc.
TDM:lf

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African Peasants

apicon

Frederick R. Peasants

Bill at cost: —

$50. (?)

...otographic
... the pre-
... the

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	MoMA Exhs.	39.3

African Negro Art Pleasants

May 15, 1936.

Dear Mr. Pleasants:

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.

I hope you will be pleased with the photographs.

Please sign and return the enclosed receipt.

Very truly yours,

Mr. Frederick R. Pleasants,
G41 Lowell House,
Cambridge, Mass.

Enc.
TDM:lf

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African Negro Art Corpus

G41 Lowell House
Cambridge, Mass.
May 6, 1936

Dear Miss Miller:

Thank you for your letter. The exhibition they were putting up looked fine to me, I hope I will have a chance to see it some time. Unfortunately it does not look as though I would get to New York very soon, so could you mail the African photographs to me here. I will send you a check if you will let me know how much I am indebted to you for.

Our exhibition is coming along nicely. They have given me plenty of freedom except of course that the cases are all there in place and there are about ten Maya stele weighing about a ton apiece to clutter the room up.

With kindest regards to you,

Frederick R. Pleasants

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November 20, 1935.

Dear Mr. Pleasants:

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 probably be between 495 and 500. Please be assured that we shall deliver the set to you at the earliest possibility.

Very truly yours,

Executive Director

Mr. Frederick R. Pleasants,
Peabody Museum,
Harvard University,
Cambridge, Mass.

TDM:lf

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Pleasants

Mr. Frederick R. Pleasants
C41 Lowell House
Cambridge, Massachusetts

May 25, 1936

1 set of 477	unmounted AFRICAN NEGRO ART PHOTOGRAPHS	$100.00
	shipping charges	1.26
		$101.26

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POTTIER

EMBALLAGES & TRANSPORTS D'OBJETS D'ART

14, RUE GAILLON, 14

PARIS

2e

November 1, 1954

Dear Mr. Tsira:

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.

I had the pleasure some years ago of seeing your collection in the company of Mr. Russell Hitchcock.

May I say that our Trustees and myself will much appreciate any help that you can give Mr. Sweeney in the difficult task of assembling this important exhibition.

Very sincerely yours,

Mr. Tristan Tsira

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	39.3

Pottier

POTTIER

EMBALLAGES & TRANPORTS D'OBJETS D'ART

14, RUE GAILLON, 14

PARIS

2e

PARIS, le 1er Février 1935

Monsieur James Johnson Sweeny

Director of the Exhibition of African Tribal Art

Museum of Modern Art

11 West 53rd Street

NEW-YORK

Monsieur ,

M'étant mis en rapport avec Monsieur Tristan TZARA, 15 avenue Junot - PARIS, cette personne ne peut me donner les objets destinés à l'exposition de l'Art Nègre, ne se rappelant plus la liste ni les valeurs qu'il a du vous envoyer.

Je vous serais très obligé de bien vouloir m'envoyer par retour, le plus rapidement possible , la liste de ces objets et leur valeur afin que je puisse en prendre possession .

Vous remerciant , je vous prie d'agreer, Monsieur, mes très sincères salutations .

Pottier

LES EMBALLAGES SONT FAITS AVEC LE PLUS GRAND SOIN MAIS SANS AUCUNE RESPONSABILITÉ. POUR LES EXPÉDITIONS LORSQU'AUCUNE VALEUR NE NOUS EST DÉCLARÉE OU LORSQUE NOUS NE SOMMES PAS CHARGÉS DE L'ASSURANCE IL SERA APPLIQUÉ UNE VALEUR MAXIMUM DE 250 FRS. PAR CAISSE, SOMME À LAQUELLE SERAIT LIMITÉE NOTRE RESPONSABILITÉ DANS TOUS LES CAS

TÉLÉPHONE :
OPÉRA 74-90

GARDE-MEUBLE-SUCCURSALES
4, Impasse Cope. PARIS 18e
45, RUE KLÉBER - 50, RUE MATHIEU
ST-OUEN

ADR TÉL. POTTIERMAU-PARIS III
R.C Seine 85 865

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Pottier

POTTIER

EMBALLAGES & TRANPORTS D'OBJETS D'ART

14, RUE GAILLON, 14

PARIS

2e

PARIS, le 10 Décembre 1934

Monsieur James Johnson SWEENEY

National Bank

12 Waterloo Place

LONDRES

Monsieur,

Je vous confirme les renseignements que je vous ai donnés concernant les tableaux et objets d'Art Nègre que vous désirez expédier, en consignation, en Amérique :

Il est indispensable que vous nous remettiez une liste mentionnant les numéros que porteront les oeuvres et indiquant le titre et la valeur par oeuvre, ceci pour nous permettre d'établir le Passavant d'Exportation.

Nous pourrons vous établir les documents Consulaires, mais Monsieur LEGER devra aller lui-même au Consulat des Etats-Unis pour pour prêter serment que les oeuvres sont originales.

En ce qui concerne les objets d'Art Nègre, chaque pièce devra également porter un numéro qui sera reporté sur la liste que vous nous remettrez, et mentionner l'époque et l'origine des pièces.

En vous remerçiant de vos ordres je vous prie d'agréer, Monsieur, mes bien sincères salutations.

LES EMBALLAGES SONT FAITS AVEC LE PLUS GRAND SOIN MAIS SANS AUCUNE RESPONSABILITÉ. POUR LES EXPÉDITIONS LORSQU'AUCUNE VALEUR NE NOUS EST DÉCLARÉE OU LORSQUE NOUS NE SOMMES PAS CHARGÉS DE L'ASSURANCE IL SERA APPLIQUÉ UNE VALEUR MAXIMUM DE 250 FRS. PAR CAISSE, SOMME À LAQUELLE SERAIT LIMITÉE NOTRE RESPONSABILITÉ DANS TOUS LES CAS

TÉLÉPHONE :
OPÉRA 74-90

GARDE-MEUBLE-SUCCURSALES
4, Impasse Cope. PARIS 18e
45, RUE KLÉBER - 50, RUE MATHIEU
ST-OUEN

ADR TÉL. POTTIERMAU-PARIS III
R.C. Seine 85 865

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Pottier

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. Pottier,
14 Rue Gaillon,
Paris, (IIe), France.

Gentlemen:

We have been advised by our clients, the Museum of Modern Art, 11 West 53rd Street, New York, that their representative, Mr. James Johnson Sweeney, Director of the Exhibition of African Tribal Art, to be held this coming March in New York, under the auspices of the latter, visited your city on the occasion of his recent trip abroad in connection with such Exhibition.

We are enclosing herewith the names and addresses of the parties with whom Mr. Sweeney contacted on his visit to Paris.

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 above Exhibition; we would therefore ask you to get in touch with these parties immediately, and arrange for the packing of such objects for shipment 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 this 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.

Where the letter (C) appears alongside the name, definite promises have been made to loan some objects, but the specific items are not known or else certain items are still not finally decided upon. Therefore, it would be advisable that you get in touch with them and place yourselves at their disposal for the packing.

After the objects so loaned have been properly packed for shipment, they are to be turned over to Messrs. De La Rancheraye & Co., 51 Place du Marche St. Honore, Paris, for shipment to the States. For your information, we enclose herewith copy of letter addressed to Messrs. De La Rancheraye & Co. on this subject under today's date.

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It is of the utmost importance that the above objects should reach here before March 1st, 1935, and also that each object be given an inventory number, 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.

The shipment will be consigned to us, charges collect, by Messrs. De La Rancheraye & Co., 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.

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
CC to Messrs. De La Rancheraye & Co.

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	MoMA Exhs.	39.3

January 10, 1935

Hochwohlgeboren,
Herrn Professor Dr. Byhan,
Hamburgische Universität,
Museum für Völkerkunde,
Hamburg 13,
Germany.

My dear Dr. Byhan,

Permit me to thank you for your kind favor of December 5th, 1934, which enclosed the descriptions and valuations of the objects which you have offered to the Museum of Modern Art for their exhibition of African Negro Art to take place tween March 20th and May 5th, 1935.

Insurance coverage will be arranged to take effect immediately from the date the objects leave your premises until their return to you by our shipping agents.

There is one further point, by way of documentation, which I would deeply appreciate having for our catalog, namely: dimensions of the objects which you are lending us.

Also, because the objects will not reach us in time to have them photographed here for reproduction in the catalog, we are asking lenders in Europe to help us with photographs, when such are available for reproduction in our catalog. Of your pieces, I would like to have photographs of the following items, if they are available:

#466 Maske - Ost-Bamana

#5740:6 Tanzmaske Kanioka

#27·120:2 Hand maske. Ogowe-Gebiet

#597:10 Doppelglocke Bamum

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	MoMA Exhs.	39.3

If the pieces are not photographed, we would appreciate your having photographs made and forwarding us the bill for the same.

Thanking you again for your courtesy, I am

Very truly yours,

James Johnson Sweeney
Director of Exhibition
of African Negro Art

JJS/z

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	39.3

Hamburgiſche Univerſität
Muſeum für Völkerkunde
Direktor: Profeſſor Dr. G. Thilenius

Sprechzeit der Beamten [Binderſtr.14]: 10-12 Uhr
Dienſtzeit der Geſchäftsſtelle: Montags – Freitags von 8 bis 16 Uhr, Sonnabends von 8 bis 13.30 Uhr

Alle Zuſchriften ſind nicht an den unterzeichneten Beamten, ſondern an das Muſeum für Völkerkunde, Hamburg 13, Binderſtraße 14, zu richten. Jede einzelne Angelegenheit iſt in beſonderen Schriftſtücken zu behandeln.

Hamburg 13,
Fernſprecher: 44 41 48 den 5.Dez.1934

Aktenzeichen: D 2,91
Im Antwortſchreiben bitte mitanzugeben

Herrn
James Johnson Sweeney,
American Express Company,
B e r l i n
Unter den Linden 3

Sehr geehrter Herr Sweeney!

Anbei übersenden wir Ihnen die gewünschte Liste der von Ihnen für die geplante Ausstellung ausgewählten Gegenstände aus der afrikanischen Abteilung unseres Museums. Mit der Firma Schloessmann & Scheffler sind wir bereits in Verbindung getreten.

Mit vorzüglicher Hochachtung

Byhan.

Anlage!

27.120:2	Handmaske	Ogowe-Gebiet		1 200.-
597:10	Doppelglocke Kriegsglocke	Bamum		" 200.-
			W e r t	5 000.-

* Tanzmaske Kanioka - Wood. Red ground color
stripes of red and black.
regions of mouth and eyes
white.
Height 29cm. Former collection
Frobenius.
Reprod: Figure 83 -Ernst Vatter
"Religiöse Plastik der Naturvolker"
Frankfort-Am-Main 1926.

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Hamburg

V e r z e i c h n i s .

Leihgabe des Hamburgischen Museums für Völkerkunde für die Ausstellung über afrikanische Kunst, New York 1935.

					W e r t:
11.1:355	Tanzhut	Bamana Beledugu ✓		RM.	300.-
427	"	Ost-Bamana ✓		"	300.-
406	"	Bamana Beledugu ✓		"	300.-
466	Maske	Ost-Bamana ✓		"	900.-
13.46:99	Deckel z. Milchgefäss	Ruanda ✓		"	120.-
5854:Ø6	Holzfigur	Bena Lulua ✓		"	180.-
* 5740:06	Tanzmaske	Kanioka ✓	h. 29cm.	"	1 200.-
3725:06	Löffel mit Gesicht	Bakuba Skoka ✓		"	300.-
27.120:2	Handmaske	Ogowe-Gebiet ✓		"	1 200.-
597:10	Doppelglocke Kriegsglocke	Bamum ✓		"	200.-
				W e r t	5 000.-

* Tanzmaske Kanioka - Wood. Red ground color
stripes of red and black.
regions of mouth and eyes
white.
Height 29cm. Former collection
Frobenius.
Reprod: Figure 83 -Ernst Vatter
"Religiöse Plastik der Naturvolker"
Frankfort-Am-Main 1926.

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HAMBURG

Requested and promised 17-xi-34:

BALUBA mask (reproduced in Vatter).

SUDAN small headdress.
SUDAN (2) large antelope headdresses.
CAMEROON double bell.

RAANDA basket.

OGOVE River fetiche.

CONGO ladle with face.

SUDAN mask with six straight horns.

BAKUBA cup.

SUDAN doll.

CONGO-BENELULUA standing figure.

12 pieces

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BAKUBA

Requested and promised 17-xi-54:

BALUBA mask (reproduced in Vatter).

SUDAN small headdress.
SUDAN (2) large antelope headdresses.
CAMEROON double bell.

BAANDA basket.

OGOVE River fetiche.

Congo [illegible] male with face.

SUDAN mask with six straight horns.

BAKUBA cup.

SUDAN doll.

CONGO-BENELULUA standing figure.

18 pieces

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Hamburg

October 24, 1934

The Director
Museum fur Volkerkunde
Hamburg, 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, Messrs. Schloessmann & Scheffler, Breitestr. 54-56, Hamburg, 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, Messrs. Schloessmann & Scheffler, 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 the

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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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Hôtel de Crillon
Place de la Concorde
PARIS

Le 3 Décembre 1934

Madame Bela Hein

43 ter, rue des Saints Pères

PARIS

Chère Madame,

Veuillez me permettre de vous confirmer notre conversation du 29 Novembre, au cours de laquelle vous avez généreusement accepté de prêter au Musée d'Art Moderne quelques-unes des jolies pièces africaines que vous possédez, pour son Exposition d'Art Nègre qui doit avoir lieu du 20 Mars au 12 Mai 1934.

Ci-dessous, je vous communique la liste des pièces que vous m'avez indiquées . En même temps je vous envoie une copie de la présente lettre, vous demandant de vouloir bien indiquer à côté des objets la valeur pour laquelle ils devront être assurée; copie que vous voudrez bien signer et me retourner le plus tôt qu'il vous sera possible, pour me permettre de la faire parvenir sans délai à nos Assureurs Lloyd de Londres.

Je vous serais également obligé si vous vouliez marquer, à titre d'indication pour le Musée, ceux des objets qui ne sont pas à vendre.

Nous sommes également en train d'établir un catalogue illustré pour l'Exposition, mais comme celui-ci sera envoyé à l'imprimerie avant que les objets ne parviennent à New York, si vous avez quelques photographies de vos pièces, je serais très heureux que vous nous les communiquiez.

Veuillez accepter mes bien vifs remerciements, tant au nom du Musée qu'en mon propre nom pour votre si généreuse collaboration et agréer, chère Madame, l'expression de mes hommages respectueux.

	Valeur pour l'Assurance
Congo belge - 1 masque ivoire	frs. 150.000
Congo Français-1 tête ivoire avec bonnet	" 40.000 -
" " 1 tête ivoire	" 30.000 -

...

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		Valeur pour l'Assurance
	Sceptre du roi San Salvador	
Congo belge -	Figure de femme, montée (à l'appartement)	frs. 50.000
	Tête ivoire ~~(Bud)~~ d'oiseau ou des poisson ?)	" 12.000
	Statuette ivoire (au Bureau)	" 12.000
	Statuette ivoire (au Bureau)	" 12.000
Soudan -	Jatte surmontée d'un cavalier (à l'appartement)	" 100.000
Guinée française -	Un tambour (au bureau)	" 25.000
	~~Un ornement d'or Aschanti~~	
Dahomey-	Un sceptre (au Bureau)	" 7.000
Côte d'Ivoire-	2 poids (Crapaud et Hippotame) (à l'appartement)	" 2.000, 2.000

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TELEFON: LOCARNO 880

TELEGRAMME:
HEYDT ASCONA SCHWEIZ

ASCONA (SCHWEIZ)
MONTE VERITÀ. January 19th.1935

Mr.James Johnson Sweeney

The Museum of Modern Art

New York, N.Y.

11 West 53rd.street

Dear Mr.Sweeney,

Many thanks for your kind lines of the 7th.inst. I am very pleased to hear from you because Mr.Ratton had already announced your visit to me some time ago. I have written to-day to Mr.Ratton to take to New York two pieces which were until recently in the collection of Mr.Ratton, and which are not yet in the Sydow-Catalogue. Mr.Ratton writes me that you would like to have these pieces very much.

With regard to the other pieces Sydow p.33 and 147, these are in the Museum für Kunst und Gewerbe in Hamburg, p.35 at my house in Ascona, p.43 and 141 at the Kunstgewerbemuseum in Zurich p.101 in the Kunstgewerbemuseum in Odogne. In order to facilitate matters I will bring p.35 to the Kunstgewerbemuseum in Zürich in about a fortnight, so that these three pieces can be sent together. I have instructed the museum in Zurich, in Cologne and in Hamburg to deliver the objects to your agent. I have also written them to send you photographs, also have I written to Mr.Rivière about it. My valuation of the different objects is as follows:

Ham.	Sydow p.	33	sFr.	5'000.-
Zurich	"	" 35	"	5'000.-
"	"	" 43	"	5'000.-
Cologne	"	" 101	"	1'000.-
Zurich	"	" 141	"	5'000.-
Ham	"	" 147	"	1'000.-

- Trocadéros.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	39.3

January 19th.1935
Mr.J.J.Sweeney, New York
p.2)

forwarded

I suppose that the Sudan-(Habbé) figure (formerly Ratton) and the two other figures (formerly Ratton) have been valued already directly by Mr.Ratton.

I am very pleased that I can do anything for your exhibition.

Yours very sincerely

Sleyat.

HMA

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	MoMA Exhs.	39.3

INVOICE OF MERCHANDISE
(NOT PURCHASED)

Berlin, 18. II. 1935.
(Place and date)

Invoice of 5 cases cont. bronces and wood-plastics *shipped*

by The Museum für Völkerkunde, *of* Berlin SW.11, Stresemannstr.110
(Indicate whether manufacturer, owner, or part owner)

to The Museum of Modern Art, *of* New-York, 11 West, 53rd. Street

for account of The Museum für Völkerkunde, *of* Berlin SW.11, Stresemannstr.110

to be shipped per S/S. "Albert Ballin"

Exhibition of African Negro art, New-York.

	Description:	Price :
III.N. 12215:	1 wood-masce, Wannera (D.C.A.)	240,00 ℳ.
III.C. 3621:	1 fetishfigur , Baluba (wood)	1 000,00 "
III.C. 6000:	1 wood-masce, Pangwe	240,00 "
III.C. 18066:	1 wood-sculpture, Ngumba	240,00 "
III.C. 18876:	1 wood woman-masce, Nigerien	320,00 "
III.C. 32944:	1 wood-masce, Warega	400,00 "
III.C. 1886:	1 wood-sculpture, Tjivokve	400,00 "
III.C. 26506:	1 " " , Bafum	360,00 "
III.C. 20682:	1 grave-sculpture, Bekon (wood)	800,00 "
III.C. 22793:	1 wood-chair, Banka	320,00 "
III.C. 12513:	1 bronce-portrait of a man , Benin	1 200,00 "
III.C. 19275:	1 bronce-sculpture, Benin	1 200,00 "
III.C. 8514:	1 bronce-viperhead, Benin	2 000,00 "
III.C. 27485:	1 bronce-wall-flat, Benin	1 200,00 "

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	39.3

G. K.		19 plastics of African Negro			
172-1/5		Arts-originals-		£.	13 640,00
5 cases		packing		"	47,50
		freight		"	100,00
		consular fee		"	2,50
			total :	£.	13 790,-

total net weight : 183,20kg. total gross weight : 585 kg.

Name of producer : unknown.

Date and place of production : 14.-15.Century, Africa.

Name and residence of persons,

from whom acquired : personal property of the seller.

Market value of this merchandise for home consumption in Germany is as follows : 34 100,00 Reichsmark.

NOTE 1.—"Manufacturer's Numbers." This column must include manufacturer's grade, quality, marks, numbers, or symbols.

NOTE 2.—The unit values of this invoice are those indicated in No. 5 _____ of "Required Contents of Invoice," on reverse side hereof. (State—(a), (b), (c), or (d))

If any taxes to which the merchandise is subject, either for home consumption or for export to the United States, as the case may be, are not included in unit values, they must be set forth separately and clearly at foot of invoice.

Staatl. Museum für Völkerkunde

(Signature of shipper or agent of shipper signing in the name of his principal.)

Signature of Shipper Berlin SW 11, Saarland-Str. 10

By (authorized agent) _____

1—13

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	39.3

Quadruplicate

MERCHANDISE NOT PURCHASED

Invoice No. 00527 Issued in ~~TRIPLICATE~~ QUADRUPLICATE

Certified 18 Feb. 1935 (Date)

AMERICAN CONSULAR SERVICE

AT

Berlin-Germany

Date 18. II. 1935.

Consignor Museum für Völkerkunde

Berlin SW.11, Stresemannstrasse 11

Consignee Museum of Modern Art

New - York, 11 West, 53rd. Street

Carrier _____ (Vessel or railroad)

Port of shipment Hamburg

Destination of goods New-York

Port of arrival New-York

Port of entry New-York

Amount of invoice $. 13 790,00

Kind of goods 5 cases, cont. 19 originals plastics of African Negro Art, 565 kg.

1—13 U. S. GOVERNMENT PRINTING OFFICE: 1931

Form 139
(Amended May, 1924)

DECLARATION OF SHIPPER OR HIS AGENT WHEN THE MERCHANDISE IS SHIPPED OTHERWISE THAN IN PURSUANCE OF A PURCHASE OR AN AGREEMENT TO PURCHASE

I, We, _____ acting in the capacity described below, truly declare that

_____ of Berlin W.11, Stresemannstr.11

I am / are the shipper / shippers of the merchandise described in the within or attached invoice; that the merchandise is shipped otherwise than in pursuance of a purchase, or an agreement to purchase; that there is no other invoice differing from the within or attached invoice and that all statements contained herein and in such invoice are true and correct.

I, We further declare that the plastics are originals.

and that it is intended to make entry of said merchandise at the port of _____

in the United States of America.

Dated at _____ this _____ day of _____

Staatl. Museum für Völkerkunde
Berlin SW. 11, Saarland-Str. 110 (Shipper)

_____ (Agent of shipper)

CONSULAR CERTIFICATE

Form 1[illegible]
(Amended May, 1[illegible])

18 Feb. 1935 (Date)

I do hereby certify that this invoice was this day produced to me by the signer of the above declaration.

I do further certify that I am satisfied that the person making the declaration above is the person he represents himself to be, and that a fee of $2.50 United States gold, equal to [illegible] (Local currency), has been paid by affixing stamps to the original copy of this document.

Witness my hand and seal of office the day and year aforesaid.

Cyrus B. Follmer
Vice Consul
_____ of the United States of America.

AMERICAN CONSULATE GENERAL BERLIN, GERMANY

(3) A detailed description of the merchandise, including the name by which each item is known, the grade or quality, and the marks, numbers, or symbols under which sold by the seller or manufacturer to the trade in the country of exportation, together with the marks and numbers of the packages in which the merchandise is packed.
(4) The quantities in the weights and measures of the country or place from which the merchandise is shipped, or in the weights and measures of the United States.
(5) The unit value for each item in the currency in which the transactions are usually made shall be: (a) The value for home consumption in the country of exportation; or (b) the export value to the United States if higher; or (c) in the absence of the foreign value and the export value, the price in such currency that the manufacturer, seller, shipper, or owner would be paid or was willing to receive for such merchandise if sold in the ordinary wholesale quantities in the country of exportation; or (d) in the absence of all of the foregoing, the cost of production.
The foregoing statement shall in no case include any value other than the cost of manufacture.
(6) The kind of currency, whether gold, silver, or paper.
(7) All charges upon the merchandise, itemized by name and amount when known to seller or shipper; as all charges by name (including commissions, insurance, freight, cases, containers, coverings, and cost of packing) whether included in the invoice values or not.
(8) All rebates, drawbacks, and bounties, separately itemized, allowed upon the exportation of the merchandise.

INSTRUCTIONS ISSUED BY THE SECRETARY OF THE TREASURY RELATIVE TO THE REQUIRED CONTENTS OF INVOICES

When special form of invoice is required by the United States customs authorities, and when the required information can not be given on the face of this invoice form, it should be attached to and be in lieu of the printed invoice form.

Ivory Coast - marteaux a musique [illegible] each
Nos. 2, 679-2,681-and 2,682 total 4500 frs.

Ivory Coast Bobbins, #2705, value 2000 frs.
No. 2,700, 2711, 2715, 2721
2752, 2764, each 1500 frs.

total 11,000 frs.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	39.3

January 4, 1935

M. Andre Level,
3, rue Bernuschi,
Paris (17 eme) .
France.

Dear Mr. Level,

Permit me to confirm our conversation of December 2nd during which you very kindly promised to lend the Museum of Modern Art certain pieces listed here below from your private collection and from the Gallerie Percier, - And when I promised to write you full details regarding shipping and insurance arrangements, to be made regarding loans, by the Museum of Modern Art.

The objects and their valuations, as per list you gave me, were as follows:

Collection of Andre Level -
Sudan fetiche - height 50 cm
(reproduced H. Clouzot et A. Level
L'Art Negre et L'Art Oceanien
Paris 1919
Plate XL) 8,000 frs.

Belgian Congo - coupe a main - exterior diameter 15 cm
(reproduced H. Clouzpt et A. Level
L'Art du Congo Belge
Paris 1921 figure 1) 4,000 frs.
total 12,000 frs.

Collection of the Galerie
Ivory Coast - marteaux a musique 15oo each
Nos. 2, 679-2,681-and 2,682 total 4500 frs.

Ivory Coast Bobbins, #2705, value 2000 frs.
No. 2,700, 2711, 2715, 2721
2752 , 2764, each 1500 frs.

total 11,000 frs.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	39.3

Ivory Coast Statuette, with divided beard	#2589	18,000 frs.
Belgian Congo Dtatuette #2266		15,000 "
Ivory Coast, Dan Mask with feather beard #2617		33,500 "
	total	52,000 "

The Museum of Modern Art is arranging full insurance coverage against all risks with Lloyds of London at the above valuation. Naturally, all expenses of insurance, packing and shipping during the period of the loan will be borne by the Museum of Modern Art. In order that objects may reach New York, on or about the first of March, our agents, (Pottier, rue Gaillon, Paris) will call for the objects about the middle of February. They will communicate with you before calling to phek the pieces up and give you any information you desire, in regard to their part in the transfer.

Because the illustrated catalogue of the exhibition must go to press considerably before the object will reach New York, I am asking our lenders to submit, when possible, photographs which will enable us to reproduce their most important pieces in the catalogue. Also I am askingthem to help us with whatever information they can supply regarding the origin, or character, of their objects. I would particularly like a photograph of your fine Soudan fetiche which is reproduced in Clouzot et A. Level,"L'Art Negre", Paris 1919). I hope you may have a print of this convenient.

Thanking you again for your courtesy in allowing the Museum to borrow your fine pieces, which I can assure you is deeply appreciated by the Trustees and Director, I am, with kindest personal regards,

Yours very truly,

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

JJS/z

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L'Art Negre et L'Art Oceanien
Paris 1919
Plate XL) 8,000 frs.

Belgian Congo - coupe a main - exterior diameter 15 cm
(reproduced H. Clouzpt et A. Level
L'Art du Congo Belge
Paris 1921 figure 1) 4,000 frs.

total 12,000 frs.

Collection of the Galerie

Ivory Coast - marteaux a musique 1500 each
Nos. 2, 679-2,681-and 2,682 total 4500 frs.

Ivory Coast Bobbins, #2705, value 2000 frs.
No. 2,700, 2711, 2715, 2721
2752 , 2764, each 1500 frs.

total 11,000 frs.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	39.3

Ivory Coast Statuette, with divided beard ~~#2,268~~	#2559	18,000 frs.
Belgian Congo Dtatuette	#2266	15,000 "
Ivory Coast, Dan Mask with feather beard	#2617	33,500 "
	total	52,000 "

The Museum of Modern Art is arranging full insurance coverage against all risks with Lloyds of London at the above valuation. Naturally, all expenses of insurance, packing and shipping during the period of the loan will be borne by the Museum of Modern Art. In order that objects may reach New York, on or about the first of March, our agents, (Pottier, rue Gaillon, Paris) will call for the objects about the middle of February. They will communicate with you before calling to pack the pieces up and give you any information you desire, in regard to their part in the transfer.

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JJS/z

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	MoMA Exhs.	39.3

André Level 3 rue Vernuschi
~~Galerie Percier~~
~~4, Avenue Percier~~
PARIS. (17ème)

Evaluation pour l'assurance:
~~Soixante mille francs~~ mille francs
Le dix douze mille francs
A. Level

1-12-34

Collection privée André Level

Sudan fetiche - height 50 cm
(reproduced H. Clouzot et A. Level L'Art Nègre et L'Art Océanien Paris 1919 plate XL) 8.000

Belgian Congo - coupe à main - extérior diameter 15 cm
(reproduced H. Clouzot et A. Level L'Art du Congo Belge Paris 1921 figure 1) 4.000
12.000

Evaluation pour l'assurance: cinquante deux mille francs

3 Ivory Coast- ~~Benin~~ marteaux à musique nos 2.679, 2.681 et 2.682 1500f chaque ensemble 4.500

7 Ivory Coast ~~Benin~~ bobbins nos 2.705 (2.000f), nos 2.700, 2711, 2715, 2721, 2753, 2764 ≈ 1500f } ensemble 11.000

Ivory coast statuette with divided beard no 2559 18.000

Belgian Congo statuette no 2.246 15.000

Ivory coast Dan mask with feather beard no 2.617 3.500

52.000

~~Ivory Coast statuette [illegible]~~

~~(reproduced H. Clouzot et A. Level L'Art Nègre et L'Art Océanien [illegible])~~

Gre Galerie Percier
4 avenue Percier
A. Level

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	39.3

André Level 3 rue Bernuschi 17e
~~Galerie Percier~~
~~4, Avenue Percier~~
PARIS. ~~8ème~~

promised 1-12-34

Sudan fetiche - height 50 cm

(reproduced H. Clouzot et A. Level
L'Art Nègre et L'Art Océanien
Paris 1919) 8.000

plate XL

Belgian Congo - coupe à main - extérior diameter 15 cm

(reproduced H. Clouzot et A. Level
L'Art du Congo Belge
Paris 1921 figure 1) 4.000

3 Ivory Coast-Baoule marteaux à musique 1500 —— 4.500

7 Ivory Coast Baoule bobbins

Ivory coast statuette with divided beard 18.000

Belgian Congo statuette 15.000

Ivory coast Dan mask with feather beard 3.500

~~Ivory Coast Baoule coiffure height 15 cm~~

~~reproduced H. Clouzot et A. Level
L'Art Nègre et L'Art Océanien~~

Galerie Percier
4 Avenue Percier
8e

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 39.3

André Khote

22 - 2 - 35 Khote

Cher monsieur,

Voilà le désagrément de ne pas connaître les langues étrangères : On m'écrit en Anglais, en Espagnol, en Italien, en Allemand, et il faut que je réponde .... Le résultat est que j'attends le passage du traducteur et que quelquefois il arrive trop tard ....

Voilà pour mes épreuves du temps que j'ai mis à vous donner les renseignements demandés, et que je crois en votre possession par les soins de votre entelleur.

		Haut	Larg	Prix
1	Masque Côte d'Ivoire, corset de terre, barbe en plumes	— 0,24	0,13	600
2	masque Dan C. d'Ivoire, fer, barbe.	0,35	0,23	1200
3	id. id. dents métal, peinture rouge.	0,32	0,25	1500
4	id Cornes, id.	0,30	0,20	1000
5	Fetiche bakota cuivre, couvercle,	0,64	0,38	2000
6	Masque Dahomey, turban outremer	0,30	0,30	1000
7	Grand masque Nigerie Anglaise.	1m 30	0,35	5000
8	Fourneau de pipe	0,25	0,12	1200
9	Cuillère Ivoire	0,20	0,05	800

Je joins à ce mot, en souhaitant qu'il arrive à temps, une épreuve du fétiche bakota, la seule que je possède, et je commande une épreuve du masque Nigérie, pris par le photographe du Poitier.

Avec mes regrets et mes amitiés.

André Khote

P.S. La photo Nigerie n'arrive aujourd'hui seulement ! 2 Mars.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	39.3

LIBRAIRIE DES ARTS DÉCORATIFS
A. CALAVAS, ÉDITEUR, 68, RUE LA FAYETTE, PARIS IX[E]
SOCIÉTÉ A RESPONSABILITÉ LIMITÉE AU CAPITAL DE 250.000 FRANCS
R. C. SEINE 226.778 B - TÉLÉPHONE : PROVENCE 89-52 - CHÈQUES POSTAUX : PARIS 458-63

Paris, le 22 Décembre 1934

Monsieur James J. SWEENEY
Museum of Modern Art
11 West 53rd Street
New York City

Monsieur,

J'ai l'honneur de vous faire connaître que nous serions disposés à vous céder, au prix de 10 francs net par exemplaire, un minimum de 100 exemplaires du petit album de M. Ch. Ratton, "Masques africains", que nous avons publié.

C'est par suite d'une erreur, dont je vous prie de m'excuser, qu'un prix différent vous a été indiqué par M. Ch. Ratton. Le prix normal de l'ouvrage est de 30 francs, et il nous serait impossible, - quelque désir que nous ayons de vous être agréable, - de vous céder cet ouvrage à un prix inférieur à notre prix de revient, qui est de 10 francs.

Veuillez agréer, Monsieur, l'expression de nos sentiments dévoués.

G. Calavas

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 39.3

Monsieur Pierre Loeb
2 rue de la Huette
Par

(7 pieces) Loeb

Pierre Loeb

Liège Cameroun	35000 ✓	
masque à graines Nigeria Britannique?	3000 ✓	for insurance
Statue Soudan? Congo Belge rouge	10000	5,000
masque Dan	2500 ✓	3,000
Pahouin ½	6000 ✓	10,000
masque polychrome Côte d'Ivoire	8000 ✓	2,000
tissu Bakota	500 ✓	6,000
		8,000
		500

Confirmed 20-XII-34 from "Europa"
at some time giving all details of packing shipping and insurance and requesting photos and dimensions of objects.
On some date requested Rotton to send me any photos he might have and descriptive data of both objects

(1) (Belgian Congo)
(2)
(8) Repr
(9) Reproduced in Vortex & Location.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	39.3

Monsieur Pierre Loeb
2 rue de la Huette
Paris

(17 pieces) Loeb

Confirm

promised 29-XI-34:

	value for insurance
Cameroon Seat	frs: 35,000
(1) (~~British~~ Nigeria) masque à grains rouges (Repro. Ch. Ratton Masques Africains pl XI)	frs: 3,000
Belgian ~~Congo~~ Congo statue reddened with ngula (Repro.)	frs: 10,000
Ivory Coast Dan mask	frs: 2,000
Baloum half length figure	frs: 6,000
(2) Ivory coast polychrome mask (reproduced in Porter et Poucetta Pl.)	frs: 8,000
Baloota textile	frs: 500

(1) Reproduced Ratton: Masques Africains

(2) Reproduced in Porter & Poucetta.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	39.3

May 21, 1935

Dear Mrs. Meyer:

Our African Exhibition has just closed. It has been an extraordinary success. None of us, I think, thought that it would arouse so much critical and popular appreciation. Over 50,000 people came to see it.

So great an interest has been aroused that we have had strong demand for an exhibition in other cities. We have been able to borrow for circulation next year about 170 objects including works from the museums of Leipzig, Lübeck, Munich, Frankfurt, the Trocadéro in Paris, and from a dozen private collections. The exhibition is to be shown in San Francisco, Manchester (New Hampshire), Cleveland, Chicago, Milwaukee, Hartford, and Baltimore.

One of the most stbiking items in the exhibition is your large Ivory Coast door. Could we include this in the tour? We would, of course, maintain the insurance valuation of $300. upon the object.

Would you please let us know as soon as you can whether we may count on your lending the door to the traveling exhibition.

Very sincerely yours,

Mrs. Eugene Meyer
1624 Crescent Place, N. W.
Washington, D. C.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	39.3

Mouries + Gendre

M

#39

Translation

Leon Mouries & Barret Gendre

Marseille, February 15th, 1935

Museum of Modern Art,
II West 53 Road Street,
New York (U.S.A.)

RE: N/ Dr.Export 6191

Registered

Gentlemen:

We beg to advise you that we have forwarded to you, through the care of the Hudson Forwarding & Shipping Co.,Inc., 17 State Street, New York, on the S/S "President Harrisson"

marked O.C.#685 - one case statues wood and copper, 40 kg,

sender Mr. Leonce Guerre, 80 Rue Edmond-Rostand, Marseille.

We herewith confirm the cablegram which we addressed to the Hudson Forwarding under the date of February 12th in order to insure this case in the amount of Frs.20.000.-- on the base of an approximate value of Frs. 3.000.-- each object.

We have carried forward on this shipment, which is made "freight collect", the amount of $22.65 covering our charges, details of which will be given to you by the Hudson Forwarding, with whom we kindly ask you to get in touch.

Trusting that this shipment will reach you in good order, we beg to remain

Very truly yours,

P.P. Leon Mouries & Barret Gendre,

signature

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	39.3

R. C. MARSEILLE 76.613

LÉON MOURIÈS & BARRET GENDRE

SOCIÉTÉ A RESPONSABILITÉ LIMITÉE AU CAPITAL DE 380.000 FRANCS

TRANSPORTS A FORFAIT
DE ET POUR TOUTES DESTINATIONS
AGENCE EN DOUANE

SERVICES SPÉCIAUX
POUR
DENRÉES PÉRISSABLES
TRANSPORTS DE VOITURES AUTOMOBILES

SURVEILLANCE AU DÉBARQUEMENT
DE
CÉRÉALES, OLÉAGINEUX, ETC.

PORTEFAITAGE

MAISONS ALLIÉES ET CORRESPONDANTS DANS TOUS LES PAYS

Télégrammes : TRANSMOURIÈS-MARSEILLE
TELEPHONE C. 42-63

N/ Dr. Export 6191

MARSEILLE, LE 15 Février 193 5
QUAI DE LA JOLIETTE

RECEIVED
MAR 1 1935
M. F. A. Co. Inc.

MUSEUM OF MODERN ART
11 West 53 Road Street
NEW YORK (U.S.A.)

Recommandée

Messieurs,

Nous vous informons que nous vous avons adressé, par l'entremise de la Firme HUDSON FORWARDING & SHIPPING Cie, 17 State Street, NEW-YORK, par s/s "Président Harrisson" :

adresse O.C. 685 - 1 c/ statuettes bois et cuivre, 40 ks.

d'envoi de Mr. Léonce GUERRE, 80 Rue Edmond-Rostand, Marseille.

Nous vous confirmons par la présente le télégramme que nous avons adressé le 12 crt. à l'HUDSON FORWARDING pour assurer cette caisse pour la somme de . . . . . 20.000 Fr. nous basant sur une valeur approximative de 3.000 Fr. par sujet.

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En vous souhaitant bonne réception, nous vous présentons, Messieurs, nos salutations empressées.

P.Pon Léon MOURIÈS & BARRET Gendre

NOTA. — Aucune assurance maritime ni terrestre, ni de toute autre nature, n'est soignée que sur un ordre formel et chaque fois répété. Les risques de toute espèce des marchandises non assurées sont à la charge des expéditeurs et des destinataires. Notre responsabilité pour les transports qui nous sont confiés ne dépasse pas celle qui saurait vis-à-vis de nous les Compagnies de Chemin de fer, de Navigation ou Entreprise de Transports, d'après les règlements en vigueur. Tout différend devra être porté devant les Tribunaux de Marseille. Toutes nos factures sont payables à Marseille en francs effectifs, c'est-à-dire en or.

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Pottier

#39

February 9, 1935

Messieurs Pottier
14, rue Gaillon
Paris, 2

Dear Sirs:

Enclosed is a duplicate list of the African objects which M. Tristan Tzara has agreed to lend to the African Exhibition at the Museum of Modern Art. If you will present this list to M. Tzara, we trust that there will be no further difficulty in identifying the objects.

Kindly let us know if there is any further question in the matter, or any changes in the list as it now stands.

Very sincerely yours,

Assistant
MUSEUM OF MODERN ART

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List of African Objects to be Lent to the Museum of Modern Art, New York, by M. Tristan Tzara, 15 Avenue Junot, Paris

Soudan figure de femme debout ornée de tatouages. Bois patine brune. Dogon. H. 67 cm. 15,000 frs.

Belgian Congo Ouroua bottle with shells for incantations. H. 36 cm. 22,000 frs.

Cote d'Ivoire Baoulé masque in shape of ram's head. H. 8 cm. 7 12,000 frs.

Cote d'Ivoire Baoulé pendant - crocodile. L. 11 cm. 5 4,000 frs.

Soudan masque with long nose and horns. H. 35 cm. 1,500 frs.

Cote d'Ivoire Masque - "Man" (three noses). H. 26 cm. 1,500 frs.

French Guinea Sozo masque (Senegal?). H. 68 cm. 7,000 frs.

Belgian Congo ivory spoon. Warega. L. 17 cm. 5 1,200 frs.

Belgian Congo ivory baton with three faces. H. 15 cm 6,000 frs.

Cote d'Ivoire weights (20 pieces including Nos. 98, 99, 100, 101, 102, 103, 104. 10,000 frs.

Cameroon fourneau de pipe, bronze. H. 22 cm. 3,500 frs.

Soudan (Ivory Coast)? Senoufo Female Statuette. H. 26 cm 800 frs.

Liberia masque tatoué orné de poils de singe. Bois patine noire. H. 33 cm. 4,000 frs.

French Congo statuette funeraire, terra cotta. H. 38 cm. 2.000 frs.

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Cameroon Bamiléké statuette, beggar. H. 61 cm. 7,000 frs.

Cameroon masque, Bangoua. H. 21 cm. 6,000 frs.

Cameroon bracelet, Bamum. Diam. 10 cm. 600 frs.

Cote d'Ivoire statuette, Baoulé. H. 45 cm. 4,500 frs.

Congo (Belgian?) (Fleuve OOgoué) Bakota figure recourverte de bronze. H. 33 cm. 9 1,200 frs.

Belgian Congo masque, polychrome. H. 39 cm. 2,800 frs.

Cote d'Ivoire masque avec deux cornes. H. 48 cm. 2,500 frs.

French Congo white mask, heart shaped. Polychrome H. 24 cm. 2,500 frs.

French Congo trompe d'appel en ivoire. L. 36 cm. 2,800 frs.

Cote d'Ivoire small masque - "Man". H. 15 cm. 1,000 frs.

Benin panthère en bronze. L. 24 cm. H. 17 cm. 6,000 frs.

French Congo Loango small bell representing crouching figure. H. 17 cm. 1,200 frs.

Cote d'Ivoire Baoulé statuette. H. 27 cm. 1,200 frs.