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#39

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AFFRÊTEMENTS, OPÉRATIONS EN DOUANE
ASSURANCES, MAGASINAGE
ETC. ETC.

BUREAUX A
HAVRE, 26, Rue des Viviers
MARSEILLE, 40, Rue Montgrand
BOULOGNE S/MER, 6, Rue des Pipots
DUNKERQUE, 10, Quai de la Citadelle
SAINT-NAZAIRE, Quai du Commerce
ANVERS, 39 Rue des Tanneurs
LONDRES, 15/16, Camomile Street

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La confection par nous des factures consulaires n'a lieu que sur la demande expresse des Expéditeurs & sans aucune responsabilité de notre part pour quelle que cause que ce soit.
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Incl.:

Nº A RAPPELER

LLD/SP

Paris, le July 22nd. 1935.

Adresser toutes correspondances & demandes de renseignements au Bureau de Paris.

Mr. B A R R
Director of the MUSEUM of MODERN ARTS
Hotel Matignon
6, Avenue Matignon,
P A R I S.

Dear Sir,

We hear that you are now in Paris for arranging an Exhibition of paintings at the Museum of Modern Art and we take the liberty to place our organization at your disposal.

You are aware that we have already dealt in many opportunities with the Museum of Modern Art and we are specially organized for giving the best service to the most moderate rates.

Our agents in NEW YORK, THE HUDSON FORWARDING & SHIPPING Cº. Inc., are also very well connected with you and you know that their service has constantly proved quite satisfactory.

May we remind you that we were recently entrusted with collecting and shipping of all the

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	MoMA Exhs.	39,4

works meant for the TRIBAL ART Exhibition. You thus perfectly know that we can collect, store, pack, ship and eventually insure all the works which you contemplate gathering for the New Exhibition you have in view and that the interest of both the Museum of Modern Art and the lenders would be entirely safeguarded.

We should be very thankful to you to grant us an appointment and we should be pleased at any time to take note of your requirements so that we can take in the most proper way all necessary steps.

Hoping to hear from you very soon, and, remaining with pleasure at your entire disposal, we are,

Dear Sir,

Yours very truly.

de la RANCHERAYE & C°

Le Gérant

A Bertal Rancheraye

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~~Fotelus~~ – 80. Boul. Haussmann

Fotelus – Harbuni – assureurs.

Henri

1 Galerie – 2 r. des B. Arts

14 Cameroun seat repaired –

2 M. Zara – sous réserve all right

M. Hahn – 43 – Hr 2 S. Pères

32 – tête en ivoire bonnet

abîmée et plaché

36 – ivoire éclat partiel pied

31 masque d'ivoire

oreille –

Dr. Louvet – 55 r. de Bozelle

285 – fétiche abîmé un coup en plat ventre

Rhote – 9 Bulard

2 masques abîmés

Carré – Numéro 8 – Coli

331 bracelet en ivoire

brisé en 4 – le nouer

aides et cassé – cou de fétiche

Mme Paul Guillaume 163 – fétiche

cuillère manque un morceau bois

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Guillaume

193 - Masque - Masque en socle

182 - Stat. d'ivoire la face coupée en 2

198 - trompe en ivoire cassé -

Roma - Versailles - statuette - bras cassé [illegible] broken -

Féréon -

Lipschitz -

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Rancheraye

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17 STATE STREET
NEW YORK, N. Y.

CABLE ADDRESS
"JACBERG"

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BOWLING GREEN
9-4151 TO 4156

TAB Pending

January 25, 1935.

Messrs. De La Rancheraye & Co.,
31 Place du Marche St. Honore,
Paris, 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.

Inasmuch as we have been instructed by the Museum of Modern Art that Messrs. Pottier, of Paris, are to do the packing of various objects loaned for the Exhibition of African Tribal Art, to be held here this coming March under the auspices of the Museum of Modern Art, we have addressed them as per copy of letter enclosed herewith, which is self-explanatory.

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 packers, and if necessary, be registered, in order to assure their re-entrance into your country without Customs difficulties or duties, which as you will note from the enclosed letter, we have explained to Messrs. Pottier.

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, as 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 can effect arrangements for Customs clearance, examination and deliveries in conformity with the procedure and instructions of our clients. Also kindly use your best efforts to assure careful handling of the shipments by the carriers, throughout transportation.

It is extremely important, as stated above, that such shipments reach

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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
CC to Messrs. Pottier.

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Ratton

CHARLES RATTON
14, RUE DE MARIGNAN. PARIS. 8e
ÉLYSÉES 58-21

Paris le 6 Avril 1937

#39

Mr Alfred H. Barr, Jr
Director
Museum of Modern Art
II West 53rd Street
New-York-City U.S.A.

Cher Monsieur Barr,

Je vous remercie de votre aimable lettre du 23 Mars et du chèque de $25,00 qui y était inclus.

J'espère que nous aurons le plaisir de vous voir à Paris sous peu et je vous prie de croire à l'expression de mes sentiments les meilleurs.

Ch. Ratton

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CHARLES RATTON

Ratton

Paris le 23 Mai 1936
March 23, 1937

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

Dear M. Ratton:

Please forgive our delay in sending you a cheque for your interesting article on African art in our Bulletin. Through my own carelessness the matter lay fallow for almost a year. I hope you will forgive me.

With kindest regards, I am

Very sincerely yours,

M. Charles Ratton
14, Rue de Marignan
Paris 8, France

AHB:EH
Check enclosed

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Ratton

CHARLES RATTON
EXPERT PRÈS LES DOUANES FRANÇAISES
14, RUE DE MARIGNAN, PARIS-8e
ÉLYSÉES 58-21

Ulrich Mallette

Paris le 23 Mai 1936

Miss Alice Mallette
The Museum of Modern Art
II West 53rd Street.
New-York-City.

Chère Miss Mallette,

Je vous accuse réception de votre lettre du 7 Mai et vous adresse ci-joint un chèque de $:18,17.- en règlement des frais qui m'incombent pour le retour de la panthère.

Do you know about this? or is it merely retaliation?

Je vous serais obligé de vouloir bien verser à mon compte à la National City Bank of New York (Park Avenue Branch) le prix de l'article que j'ai fait l'an dernier pour le Bulletin du Musée, à la suite de l'exposition African Negro Art.

Veuillez agréer, chère Miss Mallette, l'expression de mon meilleur souvenir.

Bien sincèrement à vous.

C. Ratton

Wrote Ratton 7-10-36
"answer your letter after
Jun Bars returns
for copy of insurance pending

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Gladstone
114-122 East 52nd Street at Park Avenue
New York

Cher Monsieur Barr,

Je vous adresse ci-joint l'article que vous avez bien voulu me demander pour le bulletin du musée.

J'ai pensé qu'il était préférable de faire quelque chose d'assez général plutôt que d'entrer dans une discussion de détail comme celle dont nous avions parlé l'autre jour et que je n'ai fait qu'effleurer

and probably Milwaukee, St. Louis, and San Francisco.

Very sincerely yours,

Cordialement.

Mr. Charles Ratton
Hotel Gladstone
114 East 52 Street
New York City

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Je compte que vous voudrez bien me communiquer le texte en anglais avant de le donner à l'imprimeur.

Agréez, cher Monsieur, je vous en prie, l'expression de mes sentiments distingués.

L. H. Matthews.

sentiments aujourd'hui dévoués.

Very sincerely yours,

Cordialement.

L. H. Matthews

Mr. Charles Ratton
Hotel Gladstone
114 East 52 Street
New York City

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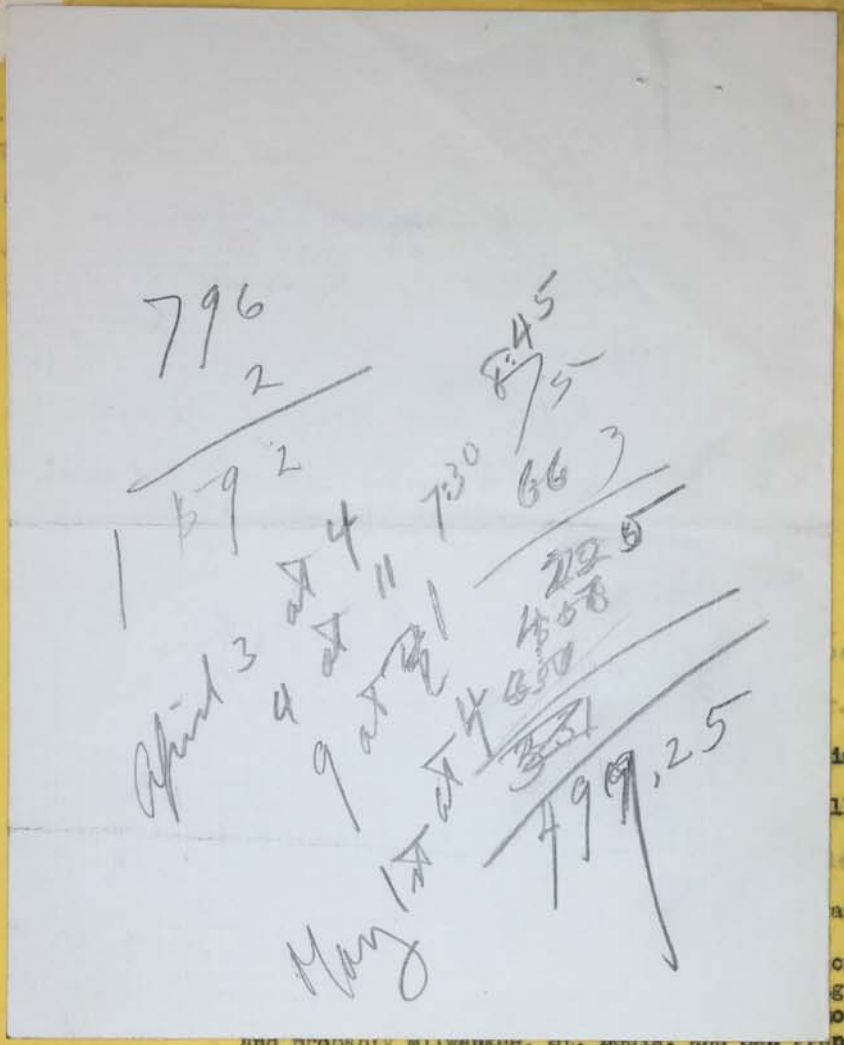

Ratton

796
2
1592
8:45
7:30
663
799,25

and probably Milwaukee, St. Louis, and San Francisco.

Very sincerely yours,

Mr. Charles Ratton
Hotel Gladstone
114 East 52 Street
New York City

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Ratton

Paris le 20 Septembre 1934

March 20, 1935

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

Dear Mr. Ratton:

The length of the article which you have kindly agreed to write for our Bulletin should be about 1200 words. I can't tell you how pleased I am to have your article which will present an expert European view of the Exhibition.

I hope tomorrow to have a favorable answer from you concerning our request for the extended loan of African objects for circulation to other museums in the United States including certainly Cleveland, Chicago, Manchester (Vermont) and probably Milwaukee, St. Louis, and San Francisco.

Very sincerely yours,

Mr. Charles Ratton
Hotel Gladstone
114 East 52 Street
New York City

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Ratton #39

CHARLES RATTON
EXPERT PRÈS LES DOUANES FRANÇAISES
14, RUE DE MARIGNAN, PARIS-8e
ÉLYSÉES 58-21

Paris le 25 Septembre 1936

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

Cher Mr Barr,

De retour à Paris aprés une longue absence je trouve votre aimable lettre du 7 Aout dernier.

Naturellement,je vous laisse le soin de me régler l'article comme vous l'entendrez ; je ne me souviens plus trés bien moi-même des termes de la conversation que nous avons eue à New-York à ce sujet.

Croyez,cher Mr Barr,à l'expression de mes sentiments sincèrement dévoués.

Cordialement.

C. Ratton

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Ratton

CHARLES RATTON
EXPERT PRÈS LES DOUANES FRANÇAISES
14, RUE DE MARIGNAN, PARIS-8e
ÉLYSÉES 58-21

Paris le 25 Septembre 1936

Miss Alice Mallette
Museum of Modern Art
II West 53rd Street
New-York-City.

Chère Miss Mallette,

J'ai bien reçu le chèque de $33.14 que vous m'avez fait parvenir en compensation des détériorations survenues aux socles et écrins de mes objets pendant l'exposition organisée par le Museum of Modern Art.

Je vous remercie d'avoir bien voulu intervenir auprès de la Compagnie d'Assurances pour m'obtenir satisfaction.

Croyez, chère Miss Mallette, à mes sentiments les meilleurs.

Ch. Ratton

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Ratton

1 September 1936

Dear Monsieur Ratton:

I enclose our check for $33.14 to cover the damage to your cases and pedestals loaned to us during the African Art exhibition. I regret the delay but of course the matter had to be taken up with our insurance company.

Mr. Barr writes that he has already written you about the Bulletin article.

Very sincerely yours,

Registrar

M. Charles Ratton
14 rue de Marignan
Paris 8, France

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July 27, 1936

Dear Monsieur Ratton:

Further to my letter of July 10 regarding the damage to your cases and petestals, I believe our insurance company here will handle the matter, and that you will receive a check very shortly.

With kind regards, I am

Very sincerely yours,

Registrar

M. Charles Ratton
14 rue de Marignan
Paris, 8, France

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July 10, 1936

Dear Monsieur Ratton:

I have just returned to the Museum after several weeks' absence, and find your letters of May 23 and June 20. As I do not know what arrangement was made about the article you wrote for our Bulletin I shall have to wait for Mr. Barr's return before answering your letter of the 23rd.

I am distressed to learn of the condition of your cases and pedestals. I have forwarded a copy of your letter to our insurance company and I am sure you will hear from their Paris representatives shortly.

I trust the copies of the Bulletin reached you.

With kind regards, I am

Very sincerely yours,

Registrar

M. Charles Ratton
14 rue de Marignan
Paris 8, France

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June 30, 1936

Dear Mr. Ratton:

We are sending to you today, under separate cover, 20 copies of the March-April 1935 Bulletin of the Museum, as you requested in your letter of June 20th.

Very truly yours,

Executive Director

Mr. Charles Ratton
14 Rue de Marignan
Paris 8e
France

TDM/k

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CHARLES RATTON

EXPERT POUR LES DOUANES FRANÇAISES

14, RUE DE MARIGNAN, PARIS-8e

ELYSÉES 44-31

Paris le 9 Juin 1936

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

June 25, 1936

Dear Mr. Ratton:

We have received your check for the African Negro Art Corpus. Thank you very much.

The African sculptures were shipped on May 16th on the S. S. Sarcoxie to de la Rancheraye who was instructed to deliver them to you. They should certainly have been delivered to you by now. If, however, they have not arrived please notify us at once.

Very truly yours,

Elisabeth Knedler
Assistant

Mr. Charles Ratton
14 rue de Marignan
Paris 8e
France

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CHARLES RATTON
EXPERT PRÈS LES DOUANES FRANÇAISES
14, RUE DE MARIGNAN, PARIS-8e
ÉLYSÉES 58-21

check o/joint bills sent out

Paris le 9 Juin 1936

Mr Thomas Dabney Mabry Jr.
Executive Director
The Museum of Modern Art
II West 53rd Street
New York City. U.S.A.

Check for $103.26 acct. J. Quinn to Mrs. Reinfeld. Shipment sent May 16 on S.S. Sarcoxie to be Paul Cherau & Cie

Cher Monsieur,

Nous vous adressons ci-joint un chèque de $:103,26.-en règlement du Corpus of African Negro Art.

Nous nous étonnons de ne pas encore avoir reçu les sculptures africaines en retour que vous nous annonciez par votre lettre du 5 Mai. Nous espérons qu'elles ne tarderont pas à nous être livrées.

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

Ch. A. Ratton

Ask Curator when Mrs Reinfeld wants it

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Ratton

May 5, 1936

Dear Monsieur Ratton:

In Mr. Barr's absence abroad I am writing to tell you that within a few days we will ship your African art objects to Messrs. de la Rancheraye in Paris with instructions to deliver them to you.

In accordance with Mr. Matisse's instructions we have allowed the BaKota Figure #35.282 to remain in Hartford at the Wadsworth Atheneum. We are sending to the Cleveland Museum the BaKuba Mask #35.239, and 2 bronze weights #35.339 and #35.352. It is understood that our entire responsibility for the objects ends with their delivery to Hartford and Cleveland.

I want to take this opportunity to thank you again for your very generous loans.

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

Very sincerely yours,

Executive Director

M. Charles Ratton
14 rue de Marignan
Paris, France

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May 7, 1936

Dear Mr. Ratton:

I enclose bill for $18.17 which is one-half the amount we paid for sending your African "Leopard" #35.296 to you in Paris before the close of our exhibition. The Museum is willing to pay the other half of the expenses.

For your information the expenses are itemized as follows:

local charges including packing, express and ocean freight	$25.22
foreign charges	11.13

We are now returning the remainder of our African Art exhibition as you have doubtless heard from Mr. Mabry.

Very sincerely yours,

Registrar

Mr. Charles Ratton
14 rue de Mariguan
Paris, France

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Mr. Charles Ratton
14 rue de Marignan
Paris, France

May 6, 1936

one-half expenses for returning African "Leopard" #35.296 from Hartford to Paris $18.17

Hartford (Wadsworth) charges for packing	$2.50
express collect to New York	1.72
Hudson bill #C11707	21.00
" 12004 foreign charges	11.13

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Paris, 8e
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1228 A

Charge to the account of MUSEUM OF MODERN ART $

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WESTERN UNION

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

CHECK
ACCT'G INFMN.
TIME FILED

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

3-5-36

RATTONCHAR PARIS

CAN RETURN LEOPARD AFTER CLOSE EXHIBITION HARTFORD APRIL TWENTY

MODERNART

14 rue de Marignan

WESTERN UNION GIFT ORDERS ARE APPROPRIATE GIFTS FOR ALL OCCASIONS.

Paris, 8e
France

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The Museum of Modern Art

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NLT	Cable Night Letter
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PARIS THE MUSEUM OF MODERN ART
11 WEST 53RD ST.

NLT MODERNART

NEW YORK

SERAIS TRES RECONNAISSANT RENVOYER URGENT LEOPARDS
BENIN 35295 ET 35296 QUI SONT VENDUS SI JE PUIS
LIVRER AVANT FIN MARS MERCI

RATTON

Cher

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Paris, 8e
France

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SIGNS	
	Full-Rate Cablegram
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Received at 40 Broad St. (Central Cable Office), New York, N. Y. ALWAYS OPEN 1936 MAR 4 PM 11 13

T FCH PST82 YN 25 4

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NLT MODERNART

NEW YORK

SERAIS TRES RECONNAISSANT RENVOYER URGENT LEOPARDS BENIN 35295 ET 35296 QUI SONT VENDUS SI JE PUIS LIVRER AVANT FIN MARS MERCI

RATTON

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Paris, 8e
France

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~~No.~~

Ratton

The Museum of Modern Art

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

Telephone: CIrcle 7-7471
Cable Address: Modernart

~~Sold to~~

RECEIPT OF DELIVERY

M. Charles Ratton
14 rue de Marignan
Paris, 8e, France
(for the Trocadéro)

~~Terms are net~~

May 1956

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

8 juin 1956

Signed C. Ratton

14 rue de Marignan
Paris, 8e
France

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	39.4

May 20, 1936

Dear M. Ratton:

Enclosed you will find a bill in duplicate for the set of mounted African Negro Art Photographs ordered by you for the Musee d'Ethnographie du Trocadero, and for the amount expended in shipping them to you on May 5, 1936.

Very truly yours,

Elisabeth Knedler
for Mr. Mabry

M. Charles Ratton
14 rue de Marignan
Paris, 8e
France

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	39.4

Mr Barr says send
$25 - to M. Rattan
for Bulletin article

May 20, 1936

May 5, 1936.

$85.00
18.26
$103.26

today by American Express the completed
for Modern Art for the Trocadéro.
and preparation of this Corpus was
at to the Museum of Modern Art from the
the Trocadéro is one of the five volum-
we were able to offer this Corpus at

enclosed with the photographs. The
and our Museum staff have given great
Mr. Evans spent several months photo-
of which were photographed many times.
in four portfolios accompanied by an
l be a valuable addition to your library
of the Trocadéro. Enclosed you will find our bill.

The Museum of Modern Art is greatly indebted to you for your kindness and cooperation which helped to make possible the original exhibition last spring.

Very truly yours,

M. Charles Rattan,
14 rue de Maignan,
Paris, 8e, France.

Enc.
TCMJ:f
P.S. Instead of being enclosed in the letter the bill will follow. Please sign and return the enclosed receipt.
T.C.M.

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	MoMA Exhs.	39.4

Mr. Barr says he wrote M. Kelton 3 wks. ago about this.

AHB 8-31-36

May 20, 1936

6, 1936.

$85.00

18.26

$103.26

Express the completed
the Trocadéro.
of this Corpus was
art from the
General Education Board. The Trocadéro is one of the five educational institutions to which we were able to offer this Corpus at the nominal price of $85.

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

The Museum of Modern Art is greatly indebted to you for your kindness and cooperation which helped to make possible the original exhibition last spring.

Very truly yours,

M. Charles Kelton,
14 rue de Marignan,
Paris, 8e, France.

Mme.
TCM:jf
P.S. Instead of being enclosed in the letter the bill will follow. Please sign and return the enclosed receipt.

T.C.M.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	39.4

M. Charles Ratton
14 rue de Marignan
Paris, 8e
France

May 20, 1936

May 6, 1936.

1 set of 477	mounted AFRICAN NEGRO ART PHOTOGRAPHS	$85.00
	shipping charges	18.26
		$103.26

Dear M. Ratton:

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

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Very truly yours,

M. Charles Ratton,
14 rue de Marignan,
Paris, 8e, France.

Enc.
TDMcB:f
P.S. Instead of being enclosed in the letter the bill will follow. 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.	39.4

Ratton

May 5, 1936.

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Very truly yours,

M. Charles Ratton,
14 rue de Marignan,
Paris, 8e, France.

Enc.
TDMPlf
P.S. Instead of being enclosed in the letter the bill will follow. 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.	39.4

April 23, 1936.

Dear Mr. Ratton:

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. Charles Ratton,
14 Rue de Marignan,
Paris 8e, France.

TDM:lf

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Apicius Trocadero Paris

CHARLES RATTON

14 RUE DE MARIGNAN, PARIS 8e

ELYSÉES 68-21

Paris le 21 septembre 1935.

7a Trocadero

November 21, 1935.

Miss Dorothy C.Miller
The Museum of Modern Art
11 West 53rd Street
New-York City.

PARIS-XVIII
12
15H15
DEC
34
RUE DE LIGNANCOURT

Monsieur

Mr. Reeves
National City Bank
Waterloo place
London.

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

Mr. Charles Ratton,
14 Rue de Marignan,
Paris, 8 e, France.

TDM:lf

p.a. The Trocadero

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

Executive Director

Mr. Charles Ratton,
14 Rue de Marignan,
Paris 8e, France.

TDM:lf

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	MoMA Exhs.	39,4

après Trocadero Paris

CHARLES RATTON

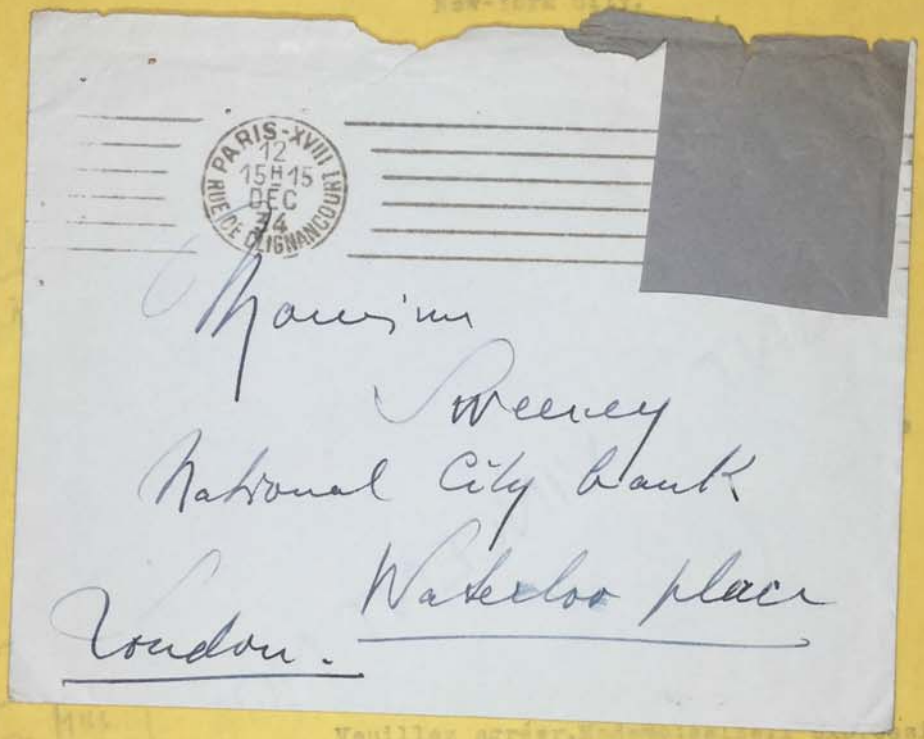
14, RUE DE MARIGNAN, PARIS 8e

Paris le 21 septembre 1935.

Pa Trocadero

November 21, 1935.

Miss Dorothy C. Miller
The Museum of Modern Art
11 West 53rd Street
New-York City.



Maxim

Sweeney

National City Bank

Waterloo place

London.

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

Pa: The Trocadero

Mr. Charles Ratton,
14 Rue de Marignan,
Paris, 8 e, France.

TDM:lf

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	MoMA Exhs.	39.4

Afrique Trocadero Paris

CHARLES RATTON

14, RUE DE MARIGNAN, PARIS (8e)

EXPERTISES DIVERSES

Paris le 21 septembre 1935.

To Trocadero

November 21, 1935.

Miss Dorothy C.Miller
The Museum of Modern Art
11 West 53rd Street
New-York City.
U.S.A.

Dear Mr. Ratton:

I am writing to explain to you the delay in our delivery of the African Negro Art Photographic Corpus. We hope to have the work finished within the next few weeks so that we may send a set to you for the Trocadero early in January. 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. We shall bill you for $85. for the set, mounted. The size of the pictures will be 8"x10", or larger, mounted on sheets 10"x12". Please be assured that we shall deliver the set to you at the earliest possibility.

Very truly yours,

Executive Director

Mr. Charles Ratton,
14 Rue de Marignan,
Paris, 8 e, France.

TDM:lf

c/o The Trocadero

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	MoMA Exhs.	39,4

CHARLES RATTON
14, RUE DE MARIGNAN, PARIS. 8e
ÉLYSÉES 58-21

apres
Ratton Paris

Paris le 24 septembre 1935.

for
Trocadero

Miss Dorothy C.Miller
The Museum of Modern Art
II West 53rd Street
New-York City.
U.S.A.

Mademoiselle,

Votre lettre du 4 crt.

Je crois bien avoir prété en effet un poids representant un homme assis sur un siége trés bas,à haut dossier,et,fumant la pipe.Cette piéce porte le numero 7542/64 inscrit à la gouache blanche et mesure 7cm.

Je vous serais reconnaissant de me faire savoir à quel moment je pourrai obtenir l'exemplaire de ce Corpus que Mr.Barr m'a promis pour le Musée d'Ethnographie du Trocadéro.

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

J. J. Ratton

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	MoMA Exhs.	39,4

R

Reboul + Co.

COPY

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

CABLE ADDRESS
"JACBERG"

TELEPHONES
BOWLING GREEN
9-4151 TO 4156

#39

TAB

February 4th, 1935.

Messrs. Reboul & Co.,
#1 Place Magenta,
Nice - FRANCE.

Gentlemen:

We have been requested by our clients

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

to communicate with you at once relative to certain textiles which Mr. Henri Matisse, of #1 Place Charles Felix, your city, has consented to loan for the Exhibition of African Tribal Art to be held early in March under the auspices of the Museum of Modern Art.

We would therefore ask you to kindly get in touch with Mr. Matisse immediately and arrange for shipment of the articles he is loaning at the earliest moment, as it is of the utmost importance that same should reach here about March 1st, 1935- but not later than March 5th. If necessary you are also to attend to the packing, and see that same is very carefully done.

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

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

(continued)

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	MoMA Exhs.	39.4

(continued)

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

It is extremely important, as stated above, that the shipment reaches New York before the aforementioned dates.

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

Very truly yours,

HUDSON FORWARDING & SHIPPING CO. INC.

TAB:EA

T. A. Brady, Ass't. Treas.

CC: The Museum of Modern Art.

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	MoMA Exhs.	39,4

130 West 57 Street,
New York City.

February twenty first.

Arthur
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Dear M

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R

MRS. HOURWICH REYHER
130 WEST 57 STREET
NEW YORK CITY

Please give to bearer
the three heads that
belong to mrs Reyher.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	39.4

130 West 57 Street,
New York City.

February twenty first.

Arthur Barr,
Modern Museum,
New York City.

Dear Mr. Barr:

I read in yesterday's paper that you were planning an exhibit of African art. I am interested to know whether this is to cover a specific section of Africa, and whether it is to be restricted to old pieces, and those of a high art value.

If, however, you are planning a fairly comprehensive show you might be interested in some pieces I have just brought back from Zululand and Portugese East Africa. These are primarily interesting to show what present natives are doing without European influence or instruction. I have been to Zululand twice, this time to collect material for a book on a Zulu woman to be published in London.

One head I have was given me by the Director of the Lourenco Marques Museum out of their museum collection. Some of the Zulu sticks and small figures are good of their kind, too. All have beem done by natives whom I know miles away from a railroad center. Before I left there in November the South African government photographed some of them to have a record of them as lower African carvings are meager and rare.

I am not selling any of these. This is purely a disinterested gesture.

Sincerely yours,

Rebecca Harwich Reyher

Rebecca H ourwich Reyher

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	39.4

Reyher

Rfs.
misc.

130 West 57 Street,
New York City.

March 5, 1935 March sixth.

Alfred Barr, Jr.,
The Museum of Modern Art,
New York City.

Dear Mr. Barr:

Thank you for your letter of March the fifth.

Your Mr. Sweeney may be interested in three heads I have made by the Macondes tribe of Port... One was presented to me by the Director of the Lourenco Marques Museum, out of the Museum collection, and two by the Secretary G... an auxilliary Museum c... Portugal for exhibition ... of Portugese ... have the rest of the ... interest in having the ... exhibit at my daughter ... I could then bring the ... see, if you were intere...

My dear Miss Reyher:

Thank you for your letter of February 21st. I shall try to persuade Mr. Sweeney, the director of the Exhibition, to see your objects from South Africa. He tells me, however, that he does not intend to include South African things in the Exhibition. He is omitting objects made by Bantus confining himself to more or less pure Negro stock. The only East Coast tribe that interests him is the Makonde.

Thank you for calling your collection to our attention.

Sincerely yours,

Rebecca Hourwich Reyher

Miss Rebecca Hourwich Reyher
130 West 57 Street
New York City

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	39,4

130 West 57 Street,
New York City.

March sixth.

Alfred Barr, Jr.,
The Museum of Modern Art,
New York City.

Dear Mr. Barr :

Thank you for your letter of March the fifth.

Your Mr. Sweeney may be interested in three heads I have made by the Macondes tribe of Portugese East Africa. One was presented to me by the Director of the Lourenco Marques Museum, out of the Museum collection, and two by the Secretary General of the Province, out of an auxilliary Museum collection prepared for a loan to be sent to Portugal for exhibition purposes. Lourenco Marques is the capitol of Portugese East ~~East~~. The Museum people there are anxious to have the rest of the world know about them , and that is my only interest in having these pieces shown. At present they are on exhibit at my daughter's school, but will be back in another week. I could then bring these three heads in for you or Mr. Sweeney to see, if you were interested.

Sincerely yours,

Rebecca Hourwich Reyher

Rebecca Hourwich Reyher

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	MoMA Exhs.	39.4

FROM LOURENCO MARQUES MUSUEM

LENT BY REBECCA HOURWICH REYHER
Mrs Reyher 130 West 57th.

Reyher

#39

#122	SMALL WOOD SCULPTURE HUGE MOUTH	5½"	HIGH
—	HEAD TEAKWOOD	5"	"
	HEAD W. HAT "	6"	"

Dear Miss Reyher:

I am delighted to know that you have some Makonde figures. Please bring them to the Museum as soon as you can. The Exhibition opens the 18th.

Very sincerely yours,

AB

Miss Rebecca Hourwich Reyher
130 West 57 Street
New York City

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	MoMA Exhs.	39.4

March 7, 1935

Dear Miss Reyher:

I am delighted to know that you have some Makonde figures. Please bring them to the Museum as soon as you can. The Exhibition opens the 18th.

Very sincerely yours,

Miss Rebecca Hourwich Reyher
130 West 57 Street
New York City

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	39,4

Reyher

#39

March 11, 1935

Dear Mrs. Re her:

I have shown your three Makonde carvings to Mr. Sweeney. He has asked me to let you know that he regrets that he cannot include them in the exhibition. They seem to be objects of quite recent and possibly semi-commercial manufacture. I am sure you will understand his point of view.

Both of us wish to thank you for your trouble in bringing the objects for us to see. I hope you will be able to attend the opening of the exhibition. I am sending you an invitation.

Very sincerely yours,

AB

Mrs. Rebecca Hour ich Re her
130 West 57 Street
New York City

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	MoMA Exhs.	39.4

Evans

GENERAL EDUCATION BOARD

July 9, 1935.

Dear Walker:

Will you please let me know when you expect to return to New York and when you expect the African photographs to be ready?

As you know, we guaranteed the General Education Board that we would deliver them to the various colleges by September, which made it necessary, you remember, for you to agree to deliver them to us by August 1st.

I hope this agreement will not interfere with your present work, but I should like to have assurance from you that you have not forgotten it.

As ever,

Sincerely yours,

David H. Stevens

Mr. Walker Evans,
Hotel Southampton,
Washington, D. C.

TDM:lf

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	39.4

GENERAL EDUCATION BOARD

FOUNDED BY JOHN D. ROCKEFELLER 1902

(INCORPORATED 1903)

49 WEST 49th STREET, NEW YORK

DAVID H. STEVENS
VICE PRESIDENT AND DIRECTOR OF EDUCATION

June 8, 1936

Dear Mabry:

I shall get through the collection of prints during the week and also will tell the other men here that they are on exhibit in the library. We are glad to have them now as this happens to be the last week until autumn when all the men will be here. Won't you give me a letter regarding Mr. Evans's services? If you could do that this week, I shall see that the matter is taken up promptly. I am glad that you remembered our talk in regard to his services.

Sincerely yours,

David H. Stevens

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

DHS:MPB

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	MoMA Exhs.	39,4

African Grant

GENERAL EDUCATION BOARD

FOUNDED BY JOHN D. ROCKEFELLER 1902
(INCORPORATED 1903)
49 WEST 49th STREET, NEW YORK

OFFICE OF THE AUDITOR
GEORGE J. BEAL, AUDITOR
ARTHUR G. ASKEY, ASSISTANT AUDITOR

May 5, 1936

Dear Mr. Mabry:

Many thanks for your letter of April 30th enclosing a statement of receipts and disbursements under our appropriation (I 2711) for the preparation and circulation of sets of photographs of the African Negro art exhibition.

Very truly yours,

Arthur G. Askey.

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

AGA*CWW

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	MoMA Exhs.	39.4

Copies

GENERAL EDUCATION BOARD

April 30, 1936.

Mr. George J. Beal and
Mr. Arthur G. Askey
General Education Board
49 West 49 Street
New York City.

Gentlemen:

I am enclosing a signed statement of receipts and expenditures covering the General Education Board's appropriation I 2711 for the preparation and circulation of sets of photographs of the African Negro Art exhibition held at the Museum of Modern Art in the spring of 1935.

I must apologize for not having forwarded to you before now the accompanying statement. However we have been delayed by the extraordinary amount of detail involved in the preparation of these sets which was not foreseen at the time of the grant and I have wished to complete the work before sending you a statement. Mr. Evans brought in the last of the photographs this week and we shall begin mailing sets to the six Negro colleges and the 135th Street branch of the New York Public Library immediately.

Very truly yours,

Executive Director

Enc.
TDM:lf

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GENERAL EDUCATION BOARD

FOUNDED BY JOHN D. ROCKEFELLER 1902

(INCORPORATED 1903)

49 WEST 49th STREET, NEW YORK

OFFICE OF THE AUDITOR
GEORGE J. BEAL, AUDITOR
ARTHUR G. ASKEY, ASSISTANT AUDITOR

April 23, 1936

My dear Mr. Mabry:

At your convenience, will you kindly send us a signed statement of receipts and expenditures, together with a check for any unexpended balance, covering the Board's appropriation I 2711 for the preparation and circulation of sets of photographs of the African Negro art exhibition.

Very truly yours,

Arthur G. Askey.

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

MPH

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THE ROCKEFELLER FOUNDATION
49 WEST 49th STREET, NEW YORK

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

October 16, 1935

Dear Mabry:

Our men are much interested in the collection of photographs. I am sending them back with one apology, that I have allowed them to disarrange the pictures. Those above your letter- 24 prints - were pulled out of their places in the sequence. I hope that you will find it easy to restore them.

Sincerely yours,

David H. Stevens

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

DHS:MPB

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file

GENERAL EDUCATION BOARD

FOUNDED BY JOHN D. ROCKEFELLER 1902

(INCORPORATED 1903)

49 WEST 49th STREET, NEW YORK

TREVOR ARNETT, PRESIDENT
W. W. BRIERLEY, SECRETARY

October 10, 1935.

THE ROOKERY · OLD HEADINGTON · OXFORD

Telephone: HEADINGTON 6416

July. 6.

Sir Michael Sadler thanks Miss Miller for sending him the list of objects sent by him to the Exhibition - He received Miss Miller's letter today - & thanks her for the trouble she has taken.

July 6.
1935.

a-

W.W. Brierley

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

WWB/GMC

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file

GENERAL EDUCATION BOARD

FOUNDED BY JOHN D. ROCKEFELLER 1902
(INCORPORATED 1903)
49 WEST 49th STREET, NEW YORK

TREVOR ARNETT, PRESIDENT
W. W. BRIERLEY, SECRETARY

October 10, 1935.

My dear Dr. Mabry:

I am replying to your letter of September 30th. The officers of the Board appreciate the care being taken in the preparation and circulation of sets of photographs of the African Negro Art Exhibition and have extended the termination date of the Board's grant to the Museum of Modern Art for this purpose from October 1st to December 31st, 1935.

We note that you expect to send a final accounting of the appropriation by December 1st.

Very truly yours,

W. W. Brierley

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

WWB/GMC

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GENERAL EDUCATION BOARD

FOUNDED BY JOHN D. ROCKEFELLER 1902
(INCORPORATED 1903)

49 WEST 49th STREET, NEW YORK

JOHN MARSHALL
ASSISTANT DIRECTOR OF EDUCATION

May 24, 1935

Dear Tom:

In reply to your inquiry of May 23, I need to say only that any mention of the grant for the photographs of your recent exhibition of Negro art rests entirely with you. I am sure that there would be no objection if you wished to allude to it in writing to various Negro colleges.

Yours sincerely,

John

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

JM:HR

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May 23, 1935.

Dear John:

As soon as I am certain when the photographs of the African Negro Art Exhibition will be ready I intend to write all of the Negro colleges. I suppose the General Education Board will have no objection if in this letter I say explicitly that the gift has been made possible through a grant from the General Education Board. Unless I hear from you to the contrary, I shall write these colleges to that effect within the next few days.

Sincerely,

Mr. John Marshall,
General Education Board,
49 W. 49 St.,
New York, N. Y.

TDM:lf

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GENERAL EDUCATION BOARD

FOUNDED BY JOHN D. ROCKEFELLER 1902

(INCORPORATED 1903)

49 WEST 49th STREET, NEW YORK

TREVOR ARNETT, PRESIDENT
W. W. BRIERLEY, SECRETARY

April 27, 1935.

My dear Mr. Mabry:

Dear Mr. Brierley: In accordance with your letter of April 23rd, I shall write to the several institutions listed in your letter to the effect that the sets of African Negro Art photographs were made possible by the General Education Board. I shall also give them some idea of the date upon which they may expect to receive these sets.

I shall send the Dillard University set to Mr. Favrot.

Sincerely yours,

Mr. W. W. Brierley,
General Education Board,
49 West 49th Street,
New York, N. Y.

TDM:lf

Sincerely yours,

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

WWB/GHG

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GENERAL EDUCATION BOARD
FOUNDED BY JOHN D. ROCKEFELLER 1902
(INCORPORATED 1903)
49 WEST 49th STREET, NEW YORK

TREVOR ARNETT, PRESIDENT
W. W. BRIERLEY, SECRETARY

April 23, 1935.

My dear Mr. Mabry:

In accordance with your letter of April 17th, the officers have extended the date for the completion of the project for which funds were voted from July 1st to October 1st, 1935.

Attached is a list of the institutions to which sets of the photographs and enlargements are to be sent. We assume that you will write to the several institutions to the effect that these photographs were made possible by an appropriation from the General Education Board. If questions arise, I hope you will feel free to write us.

Sincerely yours,

W. W. Brierley

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

WWB/GMC

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April 20, 1935.

Dear Mr. Brierley:

In accordance with your letter of April 18th, I understand that the Negro institutions to which the General Education Board wishes photograph sets to be sent are: 1 Atlanta University, 2 Fisk University, 3 Hampton Institute, 4 Tuskegee Normal and Industrial Institute, 5 Howard University, 6 the 135th Street branch of the New York Public Library, and one other institution still to be designated by the Board.

Dullard

I will notify you immediately upon the completion of the photograph sets. I expect this will be some time in July or early August.

Very truly yours,

Mr. W. W. Brierley,
General Education Board,
49 West 49th Street,
New York, N. Y.

TDM:lf

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GENERAL EDUCATION BOARD
FOUNDED BY JOHN D. ROCKEFELLER 1902
(INCORPORATED 1903)
49 WEST 49th STREET, NEW YORK

TREVOR ARNETT, PRESIDENT
W. W. BRIERLEY, SECRETARY

April 18, 1935

My dear Mr. Mabry:

I observe in my letter to you of April 13 that Howard University, Washington, D. C., was omitted from the first group of institutions to receive sets of photographs. Will you please note this.

If you will inform us when the photographs are ready for forwarding, we will send you the approved list of those institutions which are to receive the sets.

Very truly yours,

W. W. Brierley

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

WWB:GW

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April 17, 1935.

Dear Mr. Stevens:

I want to thank you for making it possible for the Museum to photograph the African Negro Art Exhibition. Mr. Walker Evans has agreed to do the work and has already begun with it. I am enclosing a copy of my letter to Mr. Brierley.

I should like also to say that the Trustees were very pleased that we were able to make this photographic record through the generous aid of the General Education Board.

I hope you will not fail to see the exhibition before it closes on May the 19th.

Sincerely,

David H. Stevens, Esq.,
Rockefeller Foundation,
30 Rockefeller Plaza
New York.

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THE ROCKEFELLER FOUNDATION
49 WEST 49th STREET, NEW YORK

April 17, 1935.

Dear John:

I want very much to thank you for your interest in our project of making a photographic record of the African show. I appreciate particularly the promptness with which you put the thing through so that we could begin work on it at once.

Walker Evans seems tremendously interested in the material and I believe we will have a remarkable set of photographs for the Negro colleges.

I am enclosing a copy of my letter to Mr. Brierly.

Sincerely,

John Marshall, Esq.,
Rockefeller Foundation,
30 Rockefeller Plaza,
New York, N. Y.

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Gold Mealey

THE ROCKEFELLER FOUNDATION
49 WEST 49th STREET, NEW YORK

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

March 22, 1935

Dear Mr. Barr:

I shall try to get at the question of your informal proposal of a photographic record of the African Exhibit sometime this coming week. Thank you for reminding me of it.

Sincerely yours,

David H. Stevens

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

DHS:MPB

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March 21, 1935

Dear Mr. Stevens:

The African Exhibition is now on view. I shall be glad to take you through any time at your convenience so that you may make up your mind whether it would interest the Rockefeller Foundation to have a Corpus of photographs made similar to the Theatre Art Corpus of last year.

I understand that Mr. Mabry, Mr. Blackburn's successor, is to see you for a brief moment tomorrow afternoon with Mr. Blackburn. Perhaps you could give Mr. Mabry some message about the African Exhibition.

There is some need for haste if the photographing is to be done well. Sculpture requires a good deal more time than the flat drawings of the Theatre Art Exhibition.

Very sincerely yours,

Mr. David H. Stevens,
Director of The Humanities
The Rockefeller Foundation
49 West 49 Street
New York City

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THE ROCKEFELLER FOUNDATION
49 WEST 49th STREET, NEW YORK

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

February 20, 1935

Dear Mr. Barr:

Your letter of February 18 regarding a possible grant to your project of a photographic record of your Negro art exhibit might best be supplemented with another letter giving more details. I should like to see the exhibit before having you make a formal request to us, and I shall keep this in mind. I think the idea is a most interesting one.

Sincerely yours,

David H. Stevens

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

DHS:MPB

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Rothbart

#39

March 30, 1935

Dear Mr. Rothbart:

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

The reception accorded this Exhibition has already assumed exceptional proportions. And we are particularly happy as the basis of this general interest is evidently the quality of the Exhibition.

Allow me to thank you again personally for your kindness.

Very sincerely yours,

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

Albert Rothbart, Esq.
515 Park Avenue
New York City

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Rothbart

March 18, 1935

Dear Mr. Rothbart:

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.

Very sincerely yours,

Albert Rothbart, Esq.
515 Park Avenue
New York City

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Rothbart

February 25, 1935

Dear Mr. Rothbart:

Mr. Sweeney has asked me to write you to ask whether we could borrow the Dan Mask which we saw in your apartment last spring for our African exhibition. The Mask is in your living room on a shelf opposite the door along with several other masks. It is, I believe, just at the left of the window beside a polychrome mask.

I hope this description will identify it. If not I will ask Mr. Sweeney to telephone your secretary.

We would collect the Mask about the 6th of March unless your secretary could take the time to leave it at the Museum in the meantime.

Will you be able to maintain your insurance on it? If not, will you let us know for what valuation you wish it insured?

Very sincerely yours,

Albert Rothbart, Esq.
550 Park Avenue
New York City

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Rothbart

October 10, 1934

Dear Mr. Rothbart:

I want to tell you how much James Sweeney and I enjoyed seeing your collection. I had seen it, I think, twice before but found some new things and renewed acquaintance with old admirations. Mr. Sweeney was surprised and pleased at the quality of your African things. He has found very few good masks in New York. Yours are among thebest.

I could see from the way the pictures are arranged in the apartment how integral a part of your life they are so that I hesitate to ask you to part with them even for a short time. You have, however, one of the finest small Seurat paintings I have ever seen, and the best Demuth watercolor I have ever seen. Do you think you could spare them for our important Fifth Anniversary Exhibition which is to run for two months beginning the middle of November? The Seurat would be in excellent company for we have secured the loan of the great Parade from the Stephen Clark collection, the Lewisohn Grande Jatte and the Poseurs formerly in the Quinn collection.

Will you not let me know whether our Museum may borrow these two fine things?

Very sincerely yours,

P.S. May I compliment you on Mrs. Este, your secretary. She was most helpful in showing us the pictures and in giving us information about sizes, dates, and so forth. She said that she would ask you whether we might have a list of your entire collection. We would appreciate this for our files but do not wish to urge you if you prefer not to let us have it.

Albert Rothbart, Esq.

550 Park Avenue
New York City

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R

ALBERT ROTHBART
535 PARK AVENUE
NEW YORK

February 7, 1935.

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

Dear Mr. Barr:

Thanks for your letter and for your kindness in sending copy of Mr. Sweeney's reference.

I shall be glad to loan the Seurat to the Museum sometime during a lengthy absence and shall let you know.

I have now sent it to Chicago for the exhibition of the Renaissance Society and upon its return look forward to enjoying it myself for awhile. Its small size makes me always fear that someone may cast an evil eye on it.

Very sincerely,

A Rothbart

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February 4, 1935

Dear Mr. Rothbart:

James Sweeney has come across a reference which indicates more definitely the date of your Seurat which suggests that Cousturier is wrong by a couple of years.

I enclose a copy of Mr. Sweeney's letter.

I want to thank you again for the loan of the Seurat and Demuth. Whenever you leave town for any length of time I should consider it a great privilege if the Museum could borrow the Seurat as a loan in your absence. Perhaps your secretary could let me know.

Again with many thanks, both personally and on behalf of our Trustees, I am

Very sincerely yours,

Albert Rothbart, Esq.
550 Park Avenue
New York City

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Sadler

May 4, 1936.

#39

Dear Sir Michael:

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

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

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

Very truly yours,

Executive Director

Sir Michael Sadler,
The Rookery,
Old Headington,
Oxford, ENGLAND.

Enc.
lf

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Sadler
=
#139

June 26, 1935

Dear Sir Michael:

I am answering your letter to Mr. Sweeney which has been received at the Museum.

Our records of the African exhibition give the following information about the African pieces which you so kindly consented to lend for our travelling exhibition:

Cat. No.	Object	Provenience	Size
15	Wood figure	French Sudan	26½ inches high
57	Wood figure	Ivory Coast, Senufo	12½ inches high
111	Wood mask with ram's horns and two birds	Ivory Coast, Senufo?	18¾ inches high
373	Head or mask, wood	Ivory Coast (incorrectly catalogued as Gabun, Pahouin)	13¾ inches high
586	Wood figure of woman seated	Belgian Congo, Badjok (incorrectly catalogued as from Angola)	18½ inches high
591	Wood sceptre	Angola, Vatchivokoe	17 inches high

I trust that this information will serve the purposes of your catalogue. Please let us know if there is anything further which we can do for you.

Very sincerely yours,

Assistant to the Director

Sir Michael Sadler
The Rookery
Old Headington
Oxford, England

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THE ROOKERY
OLD HEADINGTON
OXFORD

Telephone
HEADINGTON 6416

June 17. 1935

Dear Mr Sweeney,

It would be a great help to me, in revising the catalogue of the pieces of Negro Sculpture in my collection, if you would kindly send me a note of the provenance, size, material and outstanding characteristics of the six objects which you borrowed for exhibition in New York or the cities. Thank

Sir Michael Sadler
The Rookery
Old Headington
Oxford, England

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With, for purposes of the Tour, the new
card file May 1936; or in the meantime
I am anxious to complete a revised
edition of the Collection & my collection.

The six objects are

Cat. No.	Receipt No.	
French Sudan 15	35 618	Wood figure 26½" h.
Ivory C.-Semufo 57	35 613	Wood figure 12¼" h.
Ivory C.-Semufo 111	35 615	Mask w. ram's horns + 2 birds 18¾
Ivory C. 373	35 614	Head or mask. 12¾" h.
Badjok, B.C. 586	35 616	Wood figure of woman seated. 18½" h.
Angola-Vat. 591	35 617	Wood sculpture 17" h.

With kind regards

Hope that I can not puzzle you
much Truly

Michael E Sadler

Sir Michael Sadler
The Rookery
Old Headington
Oxford, England

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Sadler

May tenth
1935

Dear Mr. Sadler:

I wish to thank you very much for your letter of April 19th.

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

We will maintinn insurance on these objects at the valuations you have given us under our policy against each and every risk throughout the tour which will end in May 1936.

I am enclosing a copy of our Museum Bulletin on the exhibition which you may be interested to read.

Very sincerely yours,

Sir Michael Sadler
The Rookery
Old Headington
Oxford, England

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THE ROOKERY
OLD HEADINGTON
OXFORD

Telephone
HEADINGTON 6416

April 19. 35

Dear M' Barr

Your letter 2 April q has just come. I take it mail, I write at once to say that I will lend the six pieces that you mention, for the exhibition in the American cities till May 1936, on condition that they are fully insured

Yrs Sincerely

Michael E Sadler

591 35.617 Sceptre, wood, Vatchivokoe

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 thepublics 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,

Sir Michael Sadler
The Rookery
Old Headington
Oxford, England

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April 9th,
1935.

Dear Sir Michael Sadler:

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 in1935-1936. 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
15	35.618	Figure, wood, French Sudan
57	35.613	Figure, wood, Senufo
111	35.615	Mask with Ram's Horns and Birds
373	35.614	Head, wood, Pahouin
586	35.616	Figure of Woman, wood,
591	35.617	Sceptre, wood, Vatchivokoe

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 thepublics 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,

Sir Michael Sadler
The Rookery
Old Headington
Oxford, England

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Sadler

Sadler

March 29, 1935 January 4, 1935

Sir Michael Sadler,
The Rookery,
Old Headington,
Oxford, England.

My dear Sir Michael,

My dear Sir Michael:

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

Sir Michael Sadler
The Rookery
Old Headington
Oxford, England

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Sadler

Sadler

January 4, 1935

Sir Michael Sadler,
The Rookery,
Old Headington,
Oxford, England.

My dear Sir Michael,

Forgive me my tardiness in writing you to thank you for an extremely pleasant afternoon - one of the most pleasant Mrs. Sweeney and I enjoyed in England. Also my slowness in writing you further details regarding the exhibition of African Negro Art the Museum of Modern Art plans to hold in the spring and to which you so kindly promised to lend.

The exhibition is scheduled to take place between March 20th and May 5th, 1935. The Museum of Modern Art naturally undertakes all expenses of packing, shipping and insurance of objects loaned during the period of the loan. The insurance - against all risks, wall to wall - during the period of the loan will be arranged by the Museum with Lloyds, based on the specific valuations submitted by the lenders. To this end I am appending a list of the objects we discussed on my visit and I would deeply appreciate your letting me know the valuations which you wish to set for them at your earliest convenience. Also, for the sake of identification and, more important, for the sake of a documentation in the catalogue as full as possible, I will appreciate any additional descriptive data you may be able to supply without any undue inconvenience. Our shippers in London will communicate with you early in February and arrange to pick up the objects with the assistance of Charles Scott's Road Service, 337 Banbury, about the middle of February. As you expressed a desire, objects will be taken from Oxford to our agent in London by this road service. They will be packed in London for shipping. And on their return they will be unpacked in London before delivery to Charles Scott's Road Service for return to your home in Oxford.

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January 4, 1935

Sir Michael Saddler,
The Rookery,
Old Headington,
Oxford, England.

My dear Sir Michael,

Forgive me my tardiness in writing to thank you for an extremely pleasant afternoon - one of the most pleasant Mrs. Sweeney and I enjoyed in England.

Also, for my slowness in confirming the notes I took of your kind offer to lend the Museum of Modern Art in New York

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I trust I have understood your desire in this regard fully.

There is one other point in the matter of the catalogue which I do not recall whether or not I mentioned to you. Inasmuch as the catalogue must go to press before the exhibits will arrive in New York, we will not be able to photograph the objects here. For this reason, in the case of pieces which we would like to reproduce in our catalogue we are asking the lenders , when possible, without inconveniance, and when a photograph is already available, to assist us, toward having as full an illustrated documentation of the exhibition as possible, by helping us with photographs of their loans. Possibly you may have a photograph of your large Soudan piece, your Pahouin head, your Ivory Coast mask, or the Congo Squatting Female figure? If you have, they would be of great assistance. But do not go to any trouble in this regard.

However, to facilitate arrangements of insurance, I will deeply appreciate your valuations on the following objects, at your earliest convenience:

Angola - Vatjivokoe Scepter

Senufo figure with headdress

Large Soudan figure

Large Pahouin head

Ivory Coast Ram's Head with Bird

Congo figure - Female Squatting

Again permit me to thanking you for your several kindnesses and with sincerest regards, I remain

Yours very truly,

James Johnson Sweeney
Director of Exhibition of
African Negro Art

JJS/z

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January 4, 1935

Sir Michael Sadler,
The Rookery,
Old Headington,
Oxford, England.

My dear Sir Michael,

Forgive me my tardiness in writing you to thank you for an extremely pleasant afternoon - one of the most pleasant Mrs. Sweeney and I enjoyed in England. Also my slowness in writing you further details regarding the exhibition of African Negro Art the Museum of Modern Art plans to hold in the spring and to which you so kindly promised to lend.

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January 4, 1935

Sir Michael Saddler,
The Rookery,
Old Headington,
Oxford, England.

My dear Sir Michael,

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Also, for my slowness in confirming the notes I took of your kind offer to lend the Museum of Modern Art in New York

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However, to facilitate arrangements of insurance, I will deeply appreciate your valuations on the following objects, at your earliest convenience:

Angola - Vatjivekoe Scepter

Senufo figure with headdress

Large Soudan figure

Large Pahouin head

Ivory Coast Ram's Head with Bird

Congo figure - Female Squatting

Again permit me to thanking you for your several kindnesses and with sincerest regards, I remain

Yours very truly,

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.	39.4

Salles

#39

June 13, 1935

Dear Monsieur Salles:

In Mr. Barr's absence abroad I am writing to tell you that in about a week we will ship your African Idol 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. Will you kindly sign and return it to the Museum when your loan has reached you safely.

Very sincerely yours,

Executive Director

M. Georges Salles
24 rue du Chevalier-de-la-Barre
Paris, France

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	MoMA Exhs.	39,4

FORM 2 T.W. 3-34-300M.

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PARIS 1010 MAY 3 1935

LC MODERNART

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

REGRETTE IMPOSSIBLE TRAITER STATUE VEUILLEZ LA RENVOYER PLUTOT APRES FERMETURE VOTRE EXPOSITION

GEORGES SALLES.

714A

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.

generosity? We hope to have your answer before May first.

With kindest regards,

Very sincerely yours,

James Johnson Sweeney
Director, Exhibition
of African Negro Art

Enc.

M. Georges Salles
24 rue Chevalier-de-la-Barre
Paris, France

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	39.4

April sixth
19 35

Dear M. Salles:

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 offfine objects from the exhibition to these museums in 1935-1936.

We wish to borrow for this tour the excellent French Guinea Idol from your collection. We will insure this object at the valuation listed on our receipt of March 29th. The tour will close in May 1936.

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

With kindest regards,

Very sincerely yours,

M. Georges Salles
24 rue Chevalier-de-la-Barre
Paris, France

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	MoMA Exhs.	39.4

Salles

March 28, 1935

M. Georges Salles
24 rue du Chevalier-de-la-Barre
Paris, France

Dear Monsieur Salles:

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 Idol 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.	39,4

Salles

January 7, 1935

Monsieur Georges Salles,
24, rue de Chevalier de la Barre,
Paris, France.

Dear Monsieur Salles,

In looking over the carbon copies of my correspondence, I find that I misdirected my letter of January 4th in sending it to 41, rue de Chevalier de la Barre instead of 24.

In possibility that my former letter may miscarry, I am enclosing a carbon copy herewith of the same.

Thanking you, with kindest regards, I am

Yours very sincerely,

JJS/z

James Johnson Sweeney

(not copied from Bibliothèque)

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	MoMA Exhs.	39,4

Salles

24, RUE DU CHEVALIER-DE-LA-BARRE
NORD 12-13

Le 4.2.35

Cher Monsieur

J'ai remis à la maison Gottlieb, pour vous être expédiée la statue, dont je vous envoie ci-joint la photographie pour la Cie Lafayette.

C'est une sculpture du Congo de la région : les Environs du Lac.

Je vous laisse d'avis des nouvelles de l'exposition et de son succès

Très sincèrement vôtre

Georges Salles

Le prix d'assurance de la statue est de : "cinquante mille francs"

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

1228 A

Charge to the account of Museum, 11 West 53 $

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

CHECK

ACCT'G INFMN.

TIME FILED

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

Feb. 7, 1935

GEORGES SALLES
24 rue Chevalier de la Barre
Paris

HAVE NOT RECEIVED INSURANCE VALUATION OR PHOTOGRAPH MATERNITY IDOL OFFERED FOR EXHIBITION. WILL DEEPLY APPRECIATE SAME NEXT MAIL.

JAMES JOHNSON SWEENEY

Sent by Mails.

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

for you.

The Museum of Modern Art will naturally take care of all details of insurance, complete coverage all risks, wall to wall, through Lloyds of London, during the period of the loan, at your valuation. For this reason I would also appreciate having a specific valuation from you, as early as possible.

Our shippers in Paris are Pottier, rue Gaillon. This house will communicate with you about the first week in February and will supply any information you desire regarding their part in the forwarding of your object.

Since we are anxious to have the objects in New York on or before the first of March, to give us generous time for the installation, Pottier will probably call for your piece about the middle of February.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	39.4

January 4, 1935

M. Georges Salles,
24 ~~41~~, rue du Chevalier de La Barre,
Paris, France.

My dear M. Salles,

Forgive me my delay in replying to your letter which was forwarded to me here from London. I was delighted to hear that you will favor the Museum of Modern Art with your fine maternity figure. I can speak on behalf of the Trustees and the Director of the Museum, in the fullness of their appreciation of your courtesy.

I will deeply appreciate your forwarding us a photograph of the piece as early as possible in order that it may be included in our illustrated catalogue. I am forced to ask lenders to help me in this matter insomuch as our catalogue must go to press before the pieces will arrive in New York and in this way, it will not be possible for us to have them photographed in time. I would also appreciate any data you may have concerning the figure, its origin, history, where it has been previously exhibited or reproduced, if it is not too much trouble for you.

The Museum of Modern Art will naturally take care of all details of insurance, complete coverage all risks, wall to wall, through Lloyds of London, during the period of the loan, at your valuation. For this reason I would also appreciate having a specific valuation from you, as early as possible.

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	MoMA Exhs.	39.4

The exhibition is scheduled to take place between the twentieth of March and May fifth, 1935.

Again I wish to thank you from myself and on behalf of the Museum for your kindness and looking forward to the receipt of your insurance valuation, in order that we may settle that matter as promptly as possible, and the photograph of your figure for the catalogue, I am, with sincerest regard,

Yours very truly,

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.	39.4

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41, rue du Chevalier de La Barre,
Paris, France.

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Yours very truly,

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Director of the Exhibition
of African Negro Art

JJS/z

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Schlocssmann

le 11 Xbre 38.

Cher Monsieur

Je suis décidé à envoyer à l'exposition d'Art Africain que vous préparez pour 1939 au Musée d'art Moderne de New York la grande statue des Baoulés du Sud que vous avez vue chez moi, et que vous m'avez demandée. Veuillez me faire adresser les notices comprenant les dates d'expédition, la durée de l'exposition et les formules d'assurance. Je joindrai à cet envoi des photographies pour le catalogue.

Veuillez agréer, cher Monsieur, l'assurance de mes sentiments les plus distingués

Paalen

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Schloessmann + Scheffler

COPY

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NEW YORK, N. Y.

CABLE ADDRESS "JACBERG"

TELEPHONES BOWLING GREEN 9-4151 TO 4156

#39

TAB Pending

January 25, 1935.

Messrs. Schloessmann & Scheffler,
Rosenstrasse 26,
Dresden, Germany.

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.

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

Staatliche Museen fur
Tier und Volkerkunde,
Dresden

will have some objects to loan for the above Exhibition. We therefore suggest that you get in touch with them immediately, and advise them that you understand the Museum of Modern Art has asked for certain loans, and that you are at their disposal for the packing, if necessary, and shipment of same to the States, and also any additional information they may require. It is of the utmost importance that any objects so loaned should reach here before March 1st, 1935.

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

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

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

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

Anticipating your early 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 Hamburg office on this subject, as they will also have the handling of some objects for this Exhibition.

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	MoMA Exhs.	39,4

Peter Sekaer
217 W 14th St
Chelsea 3 - 2553

---

or at CHelsea 9627

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	MoMA Exhs.	39,4

Stoclet

Cher Monsieur,

Rentrant de voyage je trouve votre lettre du 9 ct. et m'empresse d'y répondre.

Je regrette infiniment de ne pouvoir accéder à votre demande de conserver jusqu'en Mai 1936 les 4 objets en ivoire Wareega que je vous avais prêtés pour votre exposition d'art nègre africain.

Mr. Sweeney me les avait demandés pour quelques mois seulement. et je ne pourrais me décider à m'en séparer encore plus d'un an. Puis. je en conséquence vous demander de me les renvoyer le plus tôt possible.

Avec encore tous mes regrets, veuillez agréer, cher Monsieur, l'expression de mes sentiments très distingués

Stoclet

P.S. Je vous serais très obligé d'être mon interprète pour remercier Mr. Sweeney de l'envoi du catalogue de votre exposition. qui m'a très vivement intéressé.

23 Avril 1935. 281 Avenue de Tervueren. Bruxelles. (Belgique)

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	39.4

April ninth
19 35

Dear Monsieur Stoclet:

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
447	35.611	Figure, ivory. WaRegga
465	35.612	Mask, ivory. WaRegga
518	35.609	Amulet, Figure with Two Masks, ivory. WaRegga
519	35.610	Amulet, Two Figures Embracing, ivory. WaRegga

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. Alphonse Stoclet:
281 Avenue de Tervueren

Brussels, Belgium

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Stoclet

March 29, 1935

My dear Mr. Stoclet,

Forgive me my delay in acknowledging your kind letter advising me of the valuation for insurance of the objects you have promised the Museum of Modern Art in New York for the Exhibition of African Negro Art.

Dear Monsieur Stoclet:

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 generosity and at the same time to enclose a receipt for your objects on loan.

And my kindest personal regards to Madame Stoclet and to you.

Very sincerely yours,

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

M. Alphonse Stoclet
281 Avenue de Tervueren
Brussels, Belgium

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	MoMA Exhs.	39.4

Stoclet

BRUSSELS

GROSVENOR HOUSE.
PARK LANE.
LONDON, W.1.

TELEPHONE: GROSVENOR 8383.
TELEGRAMS:
GROVHOWE, AUDLEY, LONDON.

My dear Mr. Stoclet,

Forgive me my delay in acknowledging your kind letter advising me of the valuations for insurance of the objects you have so generously promised the Museum of Modern Art in New York for its coming exhibition of African Art.

Also I owe you an apology

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Stockt

BRUSSELS

for not forwarding you the enclosed note from Professor Sachs long ago. Unfortunately I found on my return to the hotel after our very pleasant afternoon with you that I had left it behind in Paris. And I did not succeed in discovering it a

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	MoMA Exhs.	39,4

Stoclet

BRUSSELS

281 Avenue de Tervueren
Woluwe St. Pierre
p. Bruxelles.

14 Novembre
1934.

Cher Monsieur,

Suivant le désir que vous m'avez exprimé je vous remets ci-dessous la liste des objets nègres que je suis disposé à vous prêter pour votre exposition et où j'ai indiqué la valeur pour laquelle je désirerais les voir assurer.

1°) Masque en ivoire patine brun foncé
Valeur : 2 000 (deux mille) dollars.

2°) Statuette de divinité en ivoire patiné brun foncé. Valeur: 2.500.
(deux mille cinq cents) dollars.

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Stoclet

BRUSSELS

3°) Porte amulette en ivoire - patine brun clair - à double face: principe mâle et femelle adossés.
Valeur: 500 (cinq cents) dollars.

4°) Porte amulette en ivoire. patine brun clair - principe mâle et femelle soudés par la tête et inclinés.
Valeur: 500 (cinq cents) dollars.

Ces quatre pièces sont d'art Wazega.
Région du Kwa - Congo belge.

Si vous obtenez encore d'autres renseignements je reste entièrement à votre disposition.

Veuillez me rappeler au bon souvenir de Madame Sweeney - et

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4to cat

BRUSSELS

Croyez, cher Monsieur, à tous
mes sentiments les meilleurs

Apollinaire

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Stoclet

BRUSSELS

Alphonse Stoclet
281, Avenue de Tervueren

- - -

Has promised:

Warega - Mask: ivory.
Warega - Statuette: ivory.
Warega - ? : : ivory.
Warega - Small statuette: ivory.

(Has also two good Ivory coast bobbins)

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	MoMA Exhs.	39.4

BRUSSELS

Alphonse Stoclet
281, Avenue de Tervueren

- - -

Has promised:

Warega - Mask: ivory.
Warega - Statuette: ivory.
Warega - ? : : ivory.
Warega - Small statuette: ivory.

(Has also two good Ivory coast bobbins)

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	39.4

Seligman

#39

May 4, 1936

Dear Professor Seligman:

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

Professor C. G. Seligman
Court Leys
Tood Baldon
Oxford, England
Enc.
k

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	39,4

Seligman

#39

June 12, 1935

Dear Prof. Seligman:

In Mr. Barr's absence abroad I am writing to tell you that in about a week we will ship your four objects of African art to Messrs. Gander & White with instructions to forward to you. We will return the ivory Pendant 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

Prof. C. G. Seligman
Court Leys
Toot Baldon
Oxford, England

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	MoMA Exhs.	39.4

Seligman

Court Leys,
Toot Baldon,
Oxford.

June 5th,
1935.

Dear Professor Seligman:

In Mr. Barr's absence I want to thank you very much for your letter of April 27th. We sincerely appreciate your generosity in lending us your Ivory Pendant Mask for the tour of seven American Museums.

We have insured the pendant at the valuation you have given us under our policy against each and every risk for the period of the tour, which will end in May 1936.

I am enclosing a copy of our Museum bulletin on 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

Professor C. G. Seligman
Court Leys
Toot Balbon
Oxford, England

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	39,4

Telegrams, Nuneham-Courtenay.
Telephone, Nuneham-Courtenay 6.

3rd May 1935

Court Leys,
Toot Baldon,
Oxford.

Dear Dr. Barr,

I wrote to you a few days ago from Paris in reply to yours of April 19th. In a postscript I asked you to be so good as to send me a copy of the catalogue of the Exhibition just held. On my return here I found that this had already been done, so I now write to thank you & Dr. Sweeny for having done this & to express my appreciation of the clear way in which the role of the Hamite in African civilization has been expressed in the introductory chapter.

Yours sincerely,

D.G. Seligman

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	MoMA Exhs.	39,4

Coyter
re: Barr

HOTEL BEDFORD
17, RUE DE L'ARCADE
MADELEINE - PARIS

Adr. Télégr. BEDFORTEL PARIS 123
Téléph. ANJOU 40-38 / INTER ANJOU 45

27/4/35

as from Toot Baldon
Oxford
England

Dear Dr Barr —

Yr. letter of April 9th has just reached me here & I hope this my answer will arrive in New York in time to save you doubts & trouble. I am very pleased to accede to your request & accordingly authorize you to lend for the tour you mention my Ba Pende ivory pendant N° 521 of yr. catalogue. I understand from yr. letter that you will be responsible for its return in May 1936 x

Yrs sincerely
C G Seligman.

x I take it that the specimen will be insured not only when exhibited, but also en route between exhibitions. I should be very grateful if you would arrange for a catalogue of the exhibition you have just held to be sent to me.

Prof. C.G. Seligman
Court Leys
Toot Baldon
Oxford, England

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	39.4

April ninth
19 35

Dear Prof. Seligman:

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 hasbeen 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. Louiseare 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 groupof fine objects from the exhibition to these museums in 1935-1936. M. Charles Ratton, the French collector and exhibit, 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
521	35.630	Pendant in Form of Mask, ivory. BaPende

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

Very sincerely yours,

Prof. C.G.Seligman
Court Leys
Toot Baldon
Oxford, England

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Seligman

March 29, 1935

Dear Prof. Seligman:

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 AfricanNegro Art

Prof. C. G. Seligman
Court Leys
Toot Baldon
Oxford, England

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Deligman

Telegrams, Nuneham-Courtenay.
Telephone, Nuneham-Courtenay 6.

12th Feb. 1935

Court Leys,
Toot Baldon,
Oxford.

Dear Dr.Sweeney,

Here is the carbon of a letter that I sent to Messrs Gander & White a couple of days before I delivered the objects to them for packing.

I discovered that the Bushongo gnome-like figure is very much rarer than I thought, so I asked Gander & White to insure this for £10. As a matter of fact none of the insurances are over done. There has been a small exhibition of African art in London lately, & I was surprised at the values- exaggerated, some of them seemed to me- attached to the objects shown.

Yours sincerely,

G Deligman

D.J.H.Sweeney,
Museum of Modern Art,
New York.

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Court Leys
Toot Baldon,
Oxford.

February 8, 1935

G. G. Seligmann, Esq.
Court Leys
Toot Baldon
Oxford, England

Dear Mr. Seligmann:

We deeply regret that your letter did not reach us until too late to cable you as you requested. However, all details will be taken care of as you asked. We are cabling Gander & White to advise us at once what insurance valuations you have finally placed upon the two sculptures.

Very sincerely yours,

James Johnson Sweeney
Director, Exhibition of
African Art

jjs.dm

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Seligman

Court Leys,
Toot Baldon,
Oxford.

Telegrams, Nuneham-Courtenay.
Telephone, Nuneham-Courtenay 8.

Answered

24th Jan. 1934

Dr.J.J.Sweeney,
Museum of Modern Art,
11 West, 53 Street,
New York, N.Y.

Dear Dr.Sweeney,

In reply to yours of Jan.5th, I enclose photographs of the Bapinde charm & of the goblin drinking cup. [illegible] provenance of the objects I am sending, which I hope to hand over to your shippers, Messrs Gander & White, the week after next when I shall be in London. I think it will be more satisfactory for me to hand the pieces over directly than to pass them through Charles Scott's Road Service. I suppose I am right in assuming that Messrs Gander & White will pack the objects & will undertake the insurance.

the objects from landing

Will you let me hear about this by return? I should like your letter to reach me not later than the morning of Feb.6th, & it had better be addressed to me at Berkeley House, Hay Hill, London,W.1, where I shall be staying for a couple of days.

I propose to insure the goblin cup for more than £5, as I find that it is a rare form. With regard to provenance, this specimen, which was not given me by Torday as were the other wooden objects (all Bushongo) that I send, is probably Bushongo. I referred the question of origin to Mr.Braunholtz at the British Museum (Captain Joyce being away, ill), & he writes that they have a similar but not so good a specimen, presented by Torday, which they have always assumed to be Bushongo, but that this is not quite certain in as much as Torday, who labelled their collection, has not labelled this, & so they think there may have been some doubt in his mind.

Yours sincerely,

C.G.Seligman

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$5\frac{1}{2}$ ins. high. a

$5\frac{1}{2}$ ins high. b

Colour a fine old black cap. 4 a.

the valuation proposed by the lenders. Our insurers are Lloyds of London. Objects loaned for the Exhibition

Peggy Johnson Treasury.

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C. G. Seligmann
Court Leys Iver Baldon
Oxfordshire

...irm my request of this afternoon regarding the exhibition of African Art which is to be held in the Museum of Modern Art, 11 West 53rd Street, New York City, between 20th March and 5th May, 1935.

The Museum of Modern Art has asked me to direct an exhibition of this sort and has sent me to Europe to arrange loans from the leading Ethnographical Museums of the Continent. I am happy to say that now, on the even of my return, I have been promised a generous representation of the richer Museums in this field, such as the Museum Für Völkerkundeof Berlin, that of Leipzig, of Hamburg, of Lubeck, of Munich of Frankfort and of Darnstaft, also the Trocadero Museum of Paris has offered its co-operation as well as most of the more important private collectors on the Continent.

The Museum of Modern Art is arranging full insurance coverage for all objects loaned, to be based on the valuation proposed by the lenders. Our insurers are Lloyds of London. Objects loaned for the Exhibition

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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C/o. The National City Bank,
11, Waterloo Place,
London, S.W.1.

15th December, 1934.

My dear Doctor Seligmann,

Permit me to confirm my request of this afternoon regarding the exhibition of African Art which is to be held in the Museum of Modern Art, 11 West 53rd Street, New York City, between 20th March and 5th May, 1935.

The Museum of Modern Art has asked me to direct an exhibition of this sort and has sent me to Europe to arrange loans from the leading Ethnographical Museums of the Continent. I am happy to say that now, on the even of my return, I have been promised a generous representation of the richer Museums in this field, such as the Museum Für Völkerkundeof Berlin, that of Leipzig, of Hamburg, of Lubeck, of Munich of Frankfort and of Darnstaft, also the Trocadero Museum of Paris has offered its co-operation as well as most of the more important private collectors on the Continent.

The Museum of Modern Art is arranging full insurance coverage for all objects loaned, to be based on the valuation proposed by the lenders. Our insurers are Lloyds of London. Objects loaned for the Exhibition

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will be packed and shipped by the Agents of the Museum of Modern Art, or if the lender prefers some other mode or some other agent, his wishes will be carried out in every detail. Naturally all expenses of packing, shipping and insurance will be borne by the Museum of Modern Art.

I am very pleased to be able to include objects from your collection with the others in our exhibition because I am confident of the quality they will offer, and if you will be so kind as to advise me of the values at which you wish us to insure the three items you offered me during our conversation of this afternoon, viz:

Hunting Charm

Piece of Textile

Bushongo Wood carving.

I will greatly appreciate it in order that I may arrange the coverage as early as possible. At the same time I would also appreciate any further descriptive data you may be able to provide regarding the prominence and nature of these pieces.

Thanking you again for your generosity in assisting us, I am

Very truly yours,

James Johnson Sweeney.

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

LAW OFFICES
SPEISER & SPEISER
1000 GIRARD TRUST BUILDING
PHILADELPHIA

MAURICE J. SPEISER
HERBERT A. SPEISER
RAYMOND A. SPEISER
SOL BRODY

December 12, 1934

#39

Mr. Alfred E. Barr,
c/o Modern Museum of Art,
17 West 53rd Street,
New York City.

Dear Mr. Barr:-

In re the sculpture exhibition which you spoke to me about, are you still desirous of obtaining the two or three pieces I have of African sculpture? If so, I will be glad to ship same to you.

Very truly yours,

MJS/D

Executive Director

Mr. Maurice J. Speiser
1000 Girard Trust Bui ding
Philadelphia, Pennsylvania

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December 18, 1954

Dear Mr. Speiser:

Thank you for your letter of December 12th. Mr. Sweeney, the director of the exhibition, has not yet returned from Europe. When he returns I will put your letter in his hands.

I want to thank you for your kindness in offering to let us see the three pieces of African sculpture.

Very sincerely yours,

Mr. Maurice J. Speiser
1000 Girard Trust Bui ding
Philadelphia, Pennsylvania

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

39

June 13, 1935

Dear Monsieur Stoclet:

In Mr. Barr's absence abroad I am writing to tell you that in about a week we will ship your four objects of African art to Messrs. Louis Ghemar 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. Alphonse Stoclet
281 Avenue de Tervueren
Brussels, Belgium

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Spingarn

#39

March 30, 1935

March 18, 1935

Dear Mr. Spingarn:

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

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

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

Very sincerely yours,

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

Arthur B. Spingarn, Esq.
44 Washington Mews
New York City

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

March 18, 1935

Dear Mr. Spingarn:

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 generosity in lending us these seven pieces. I enclose a formal receipt.

Very sincerely yours,

Mr. Arthur B. Spingarn
44 Washington Mews
New York City

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Spingarn

February 23rd,
1935.

My dear Mr. Spingarn:

Mr. James J. Sweeney, the Director of our African Art Exhibition has asked me to let you know that the following are the objects which he wishes to borrow:

2 Metal Vases - Nube, Nigeria
2 BaKuba boxes
2 BaKuba cups
1 BaKuba vase

I want to say how pleased we are at the prospect of including these fine objects in the Exhibition.

Sincerely,

Mr. Arthur B. Spingarn
36 West 44th Street
New York, N.Y.

P.S. - Will you kindly let us know the insurance valuation. We will let you know when the objects are to be collected.

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Spingarn

February 23rd,
1935.

My dear Mr. Spingarn:

Mr. James J. Sweeney, the Director of our African Art Exhibition has asked me to let you know that the following are the objects which he wishes to borrow:

2 Metal Vases - Nube, Nigeria
2 BaKuba boxes
2 BaKuba cups
1 BaKuba vase

I want to say how pleased we are at the prospect of including these fine objects in the Exhibition.

Sincerely,

Mr. Arthur B. Spingarn
36 West 44th Street
New York, N.Y.

P.S. - Will you kindly let us know the insurance valuation. We will let you know when the objects are to be collected.

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Spingarn

Ethn
Ex

October 11, 1934

Dear Mr. Spingarn:

Mr. Barr, the Director of the Museum of Modern Art, has shown me your letter of October tenth in which you mentioned the fact that you have a collection of African negro art which you would be willing to lend to the Museum of Modern Art for our forthcoming exhibition of African tribal arts.

We are very grateful for your offer and I would be delighted to call at your apartment at any time which would be convenient for you.

I would appreciate your communicating with the Museum of Modern Art and leaving a message for me with Miss Mallette, regarding the most convenient hour.

Thanking you again for your kind note, I am

Very truly yours,

Director of Exhibition of
African Tribal Arts

Mr. Arthur B. Spingarn
44 Washington Mews
New York City

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Stora

#39

June 13, 1935

Dear Monsieur Stora:

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 & 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. Raphael Stora
32 bis, Blvd. Haussmann
Paris, France

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March 29, 1935

Dear Monsieur Stora:

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 Exhibitionhhas 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. Raphael Stora
32 bis, Blvd. Hausmmann
Paris, France

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Stora

Raphael Stora
Paris

Soudan francais Verrou representant une
femme debout Bois et fer

Height: 54 cm

Catalogue Theatre Pigalle Exposition
"Afrique Oceanie" #10

Cote d'Ivoire Masque "Man"

Height: 28 cm

Catalogue Theatre Pigalle Exposition
"Afrique Oceanie" #52

Cote d'Ivoire Masque de Forme allongee cornue
Bois teite brune et noir
Height: 39 cm

Catalogue Theatre Pigalle Exposition
"Afrique Oceanie" #53

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January 22nd, 1935.

Mr. R. Kirk Askew, Jr.,
670 Fifth Avenue,
New York City, N.Y.

Dear Kirk:

I am very grateful for your kindness in having spoken with Raphael Stora regarding the exhibition at The Museum of Modern Art, and also for having forwarded the letter which I posted the other day. At the time I sent it, I did not know that you were taking care of Stora's interests here. Stora has some fine things and I am very anxious to be able to exhibit at least those I know.

I am sorry that I did not get a chance to speak with you last night at the Whitney Museum. I must have been too completely embroiled with Messrs. Kiessler and Janowitz.

Thanking you again for your note and your kindness in the Stora matter, and with best regards to Mrs. Askew and yourself, I am

Sincerely yours,

JJS/W

James Johnson Sweeney.

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DURLACHER BROS.
142 New Bond Street
LONDON

Established 1843

670 Fifth Avenue
Telephone Volunteer 5-3398

New York Jan. 18, 1935.

James Johnson Sweeney, Esq.,
The Museum of Modern Art,
New York.

Dear Jim:-

In the absence of any actual representative of Stora here in New York and as we have a place together, we have been attending to their things here. Consequently, when we received your letter about the negro sculpture, about which I had previously spoken to Raphael Stora and Alfred, I sent the letter on to Raphael urging him to give you what you want. I trust we will hear from him soon that it will be all right.

With best regards,

Sincerely yours,

R. Kirk Askew Jr.

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Stora

Other Art

January 10, 1935.

Stora Gallery

c/o Durlacher Bros.
670 Fifth Avenue
New York

Gentlemen:

Permit me to confirm the conversation yesterday afternoon between Mr. Barr and your office.

You have no doubt heard that the Museum of Modern Art is planning an exhibition of African Negro Art for the coming spring. I remember having seen in 1932 at the Exhibition in the Théatre Pigalle several fine pieces which belonged to the Stora Galleries in Paris, specifically I believe to Monsieur Raphael Stora. It struck me that perhaps you might favor us with your coöperation in our forthcoming show. We would be extremely grateful and I personally would be very gratified to include pieces of such quality as those which I recall belonged to Monsieur Stora. The pieces which particularly interested me at that time and which I made note of in my catalog were as follows:

10. Soudan francais Verron representant une femme debout Bois et fer Haut Cm 54

52. Côte d'Ivoire Masque "Man" 28 Cm.

53. Côte d'Ivoire Masque de Forme allongée cornue Bois teité brune et noir 39 cm.

Mr. Barr and I thought that perhaps you could get in touch more directly with Monsieur Stora in Paris and would be able to explain to him the nature of our exhibition and the interest which it is certain to stimulate in the United States. We are fortunate already in having the promised cooperation of many of the leading museums on the Continent such as the Musee de Congo Belge at Tervueren, the Museum fur Volkerkunde in Berlin, that of Leipzig, Munich, Darmstadt, Lubeck, Frankfurt and the Trocadero in Paris. Also practically all the large private collectors in France, Belgium and England have

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Stora Gallery January 10, 1935.

assured us of their collaboration. Thanks to this international interest we look forward to one of the most comprehensive exhibitions of African Negro Art ona nigh quality level yet held.

The Exhibition is scheduled to take place between March 30 and May 5, 1935. All expenses of packing, shipping and insurance during the period of loans will be borne by the Museum of Modern Art. Insurance in full coverage against all risks, wall to wall, during the period of the loans will be arranged with Lloyds of London, based on the valuations specified by the lenders. To expedite the arrangement of this coverage we are asking lenders to forward us at their earliest convenience full descriptions of the objects loaned, dimensions, presumed region of provinance, etc. with valuations.

Also in the case of more important objects, in as much as we will not be able to photograph the pieces ourselves for reproduction in the catalog which must go to press considerable before the objects will reach us, we are asking lenders to favor us with photographs of their pieces when such are available.

Our shippers in Paris are Pottier, 14 rue Gaillion. They have instructions to communicate with lenders in that city and neighborhood before the middle of February in order that objects loaned may reach us on or before the first of March. We sincerely trust that Monsieur Stora will see his way to favoring us with the three excellent pieces mentioned above.

Thanking you in anticipation for our courtesy in communicating with him, I am

Very truly yours

James Johnson Sweeney
Director of the Exhibition
of African Negro Art

JJS-m

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November 21, 1935.

Dear Jim:

I am writing to explain to you the delay in our delivery of the African Negro Art Photographic Corpus. We hope to have the work finished within the next few weeks so that we may send your set to you early in January, perhaps sooner. Walker Evans has spent months on these photographs and the result, I hope, will please you.

Sincerely,

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

TDM:lf

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African Art

NYC

Sweeney

Free

120 East End Avenue
June 9, 1935.

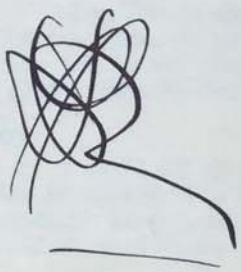
Mr. Thomas Dabney Mabry, Jr.
The Museum of Modern Art
11 West 53rd Street
New York City

Dear Tom:

Thank you for your note of May 31st regarding the set of African photographs.

I would prefer to have the photographs finished just as the other sets will be. I feel that they would be more useable mounted.

Sincerely yours,



Sweeney

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May 31, 1935.

Dear Jim:

Will you please let me know whether you want your set of African photographs mounted or unmounted? Walker has not yet decided just what form the mounting will take and it occurred to me that you might not want yours mounted at all.

Please let me know about this within the next month.

Yours,

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

TDM:lf

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African Sweeney

#39

July 30, 1934

Dear Mr. Sweeney:

I enclose copy of letter from M. Laporte. The ten photographs he sent are here. Do you want me to forward them to you?

Miss Ulrich has shown me your letter of the 14th. I have looked through my file but do not find that Dr. Jayne wrote at the time he sent the last photographs.

I shall be at the Museum until the 18th of August when I leave for another two weeks. Miss Fantl will take care of my mail at that time.

Very sincerely yours,

Registrar

Mr. James J. Sweeney
212 West Adams Street
Chicago, Illinois

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Sweeney

212 W. Adams St.,
Chicago, Ill.,
July 17, 1934

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

Attention of Miss Ione Ulrich

Dear Miss Ulrich:

I received this morning the sixteen photographs from the University of Pennsylvania which you so kindly forwarded.

Thanking you, I am

Very truly yours,

James Johnson Sweeney

JJS:WD

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326-330 - west adams street - chicago
117-119 - east third street - cincinnati

sweeney
& johnson

July 16, 1934.

My dear Mr. Sweeney:

In response to your letter I enclose the sixteen photographs received from the University of Pennsylvania Museum. These photographs arrived without an accompanying letter.

Yours very sincerely,

Ione Ulrich

James Johnson Sweeney, Esq.,
326 West Adams Street
Chicago, Illinois.

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 39,4

326-330 - west adams street - chicago
117-119 - east third street - cincinnati

sweeney
& johnson

chicago july fourteenth
1934

Museum of Modern Art,
11 W. 53rd St.,
New York, N. Y.

Attention of Miss Ulrich

Dear Miss Ulrich:

I received a letter from Miss Mallette dated July 12 to the effect that sixteen photographs of negro objects had been received from the University of Pennsylvania Museum.

Miss Mallette wrote me that you would be glad to forward these photographs. Also I would appreciate your forwarding any letter that may have accompanied them in order that I may reply to it in acknowledging receipt of the photographs.

Thanking you, I am

Very truly yours,

James Johnson Sweeney

JJS:ED

CABLE ADDRESS: SWEEJOHN - CINCINNATI

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Sweeney

July 12, 1934

Dear Mr. Sweeney:

The other sixteen photographs came this morning from the University Museum. I shall not be at the Museum for the next two weeks but Miss Ulrich will be glad to forward photographs or any other material you want to you.

Very sincerely yours,

Registrar

Mr. James J. Sweeney
212 West Adams Street
Chicago, Illinois

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African

Sweeney

May 15, 1934

Dear Jim:

Here are two suggestions for the Negro exhibition:

Mme. Eva Gauthier, the singer (one of the original explorers of Malaysian dancing) says that an acquaintance of hers, Mr. Gregar Kharoff, 10 East 58 Street, has some African stuff. I suspect this is the same man who has the weights.

Miss Rubenstein has written saying that she would very pleased to see me some time this week. I am leaving for a Museum Directors Conference in Baltimore tomorrow so fear that I cannot arrange it. I wrote her that you were in Chicago and that we would try to get in touch with her when you got back. I am asking Miss Mallette to arrange a meeting for the three of us at her place some time Monday if this is convenient for you. Would you mind telephoning Miss Mallette as we have considerable difficulty in getting in touch with you by telephone.

Sincerely yours,

P.S. Miss Mallette tells me that she has arranged with Miss Rubenstein for an appointment at three on Monday.

James J. Sweeney, Esq.
130 East End Avenue
New York City

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Sweeney

May 2, 1934

Dear Mr. Sweeney:

I enclose a letter which I do not believe concerns the African exhibition and I am, therefore, not opening it.

I also enclose the photograph received from Newark Museum as well as copies of the letters from Newark, Hampton Institute, and M. Rivière.

Very sincerely yours,

Secretary to the Director

Mr. James J. Sweeney
120 East End Avenue
New York City

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Further Ethn — Sweeney

March 20, 1934

Dear Jim:

I enclose the lists of collectors. I am sorry that we have so few addresses.

I have not attempted to correct the mistakes in spelling made during copying as this is merely a rough list.

I am very happy over your getting started on the show in this energetic way. I really think we have little time to lose especially as I realize that you may be tied up at any time with your business.

Could we go together to see Janowitz's collection some time?

Are there any letters that I might write to make your path easier? For instance, to the Field Museum if you are going to Chicago?

Have you considered writing a list of masterpieces which we would almost certainly want in the exhibition?

Do you think it would be a good idea to prepare some kind of plan of the exhibition so that we might allot provisional space for it in the Museum? By this I mean a plan of an ideal exhibition of negro art with so many Sudan figures and so many ivory coast masks and so many Raffia mats and so many Masai cups? I know that this is difficult to do and if done should be followed in the most flexible manner. I think, however, it might clarify our problem.

I am fairly sure now that our Russian exhibition will have to be postponed so that my original plan for a fifth anniversary exhibition will probably go through. This would be a "museum" exhibition. I would like to include in it one room to represent the "ethnographical" department. Have you any ideas about this? I have in mind showing three or four superb negro objects, a group of Scythian bronzes, several Polynesian and other ethnographical objects such as the Eskimo mask for instance which we saw in Philadelphia, a cast of the Willendorf Venus, and so forth.

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It is very good of you to look up the Bliss Rousseau for our catalog. What I would like to have is your opinion about the date, any information you may have about the provenience, related paintings and drawings, any conclusions you may have about the relation of jungle pictures to Mexico, and any other notes of interest. Also, if you care to write a new critical biographical paragraph to take the place of the hasty one that I wrote in the original Bliss catalog we would appreciate it. Please don't undertake this unless you feel that you have time.

Sincerely,

James J. Sweeney, Esq.
120 East End Avenue
New York City

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March 16, 1934

Dear Mr. Sweeney:

Mr. Barr has asked me to send you the enclosed copy of his letter to Mr. Crowninshield.

Very sincerely yours,

Secretary to the Director

James J. Sweeney, Esq.
130 East End Avenue
New York City

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Sweeney

March 15, 1934

Dear Jim:

I enclose a letter to Walter Hough, curator of Anthropology in the United States National Museum (Smithsonian Institution). His office will be in the natural history building. In case he is out I am also giving you a brief note to Collins who according to Cahill is very stupid. Hough, Cahill thinks, will be very helpful although he is quite old. Hough seems to be interested principally in southwestern American anthropology.

I enclose a letter to Miss Cone.

The name of my oculist in Baltimore is Dr. Alan Woods, 906 Cathedral Street. Dr. Woods has an excellent reputation and I understand is one of the famous Dr. Wilmer's chief assistants.

I enclose a list of names of African collectors which we made out together.

I enclose a note to Krumrine.

Good luck to you on your trip.

Sincerely,

AHB

P.S. Try to present the letter to Dr. Hough first and use the Dr. Collins letter only in case he is not in. Please read both letters before presenting either.

James J. Sweeney, Esq.
120 East End Avenue
New York City

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Sweeney

The Museum of Modern Art

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

January 31, 1934

Dear Jim:

About fifty or sixty photographs of Crowninshield's negro art collection have come into the Museum. Stop in any time and look them over. My eye isn't very good but I was really surprised at the quality of many of the things.

Sincerely,

James J. Sweeney, Esq.
120 East End Avenue
New York City

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The Museum of Modern Art

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Alfred H. Barr, Jr.

Executive Secretary:
Alan R. Blackburn, Jr.

Trustees

President:
A. Conger Goodyear

Treasurer:
Mrs. John D. Rockefeller, Jr.

Secretary:
Samuel A. Lewisohn

William T. Aldrich
James W. Barney
Frederic C. Bartlett
Cornelius N. Bliss
Stephen C. Clark
Mrs. W. Murray Crane
Frank Crowninshield
Duncan Phillips
Nelson A. Rockefeller
Mrs. Rainey Rogers
Mrs. Charles C. Rumsey
Paul J. Sachs
Mrs. John S. Sheppard
Mrs. Cornelius J. Sullivan
Edward M. M. Warburg
John Hay Whitney

11 West 53rd Street, New York, N. Y. *Telephone:* CIrcle 7-7471 *Cable Address:* Modernart

January 22nd, 1935.

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

Dear Miss Mallette:

I am enclosing the information which we discussed over the 'phone last night regarding collectors abroad, their addresses, the shippers nearest them, and in some cases, the mode of shipping they prefer.

What I thought would be desirable would be for the Hudson Forwarding Company to communicate with their agents, or with the packers designated by the lenders, (as in the case of Pottier in Paris), by the courier of Friday night — I believe the Europa is sailing at midnight. I have written most of the lenders that our shipping agents in their regions will communicate with them before the 15th of February. And that these shippers have instructions to pick the objects up about the 15th, in order that we may receive them here in New York about the first of March, not later than the fifth.

Insomuch as some of the lenders have not given their final word regarding the loans, I do not wish to appear to act highhandedly. For this reason I think it might be well to request Hudson, through their agents abroad, to get in touch with the lenders, merely saying that they understood that The Museum of Modern Art had requested certain loans and that they (the packers) were at their disposal for any information necessary.

By next week's mail, I believe we will be able to forward fuller details regarding just what objects are promised, etc. In certain cases, however, I have already received the promise of definite loans. In these cases I am marking that fact on the list by a double asterisk (**).

In cases where I have received a definite

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promise but not the specific items, or in cases where certain items are still not finally decided upon, I am marking the name with a single asterisk (*).

Where there is no asterisk, I have not yet had a definite response. In three cases I have the lender's acquiescence indirectly —— Lavachery in Brussels, von der Heydt in Zandvoort-Holland, and Matisse in Nice. Although I am certain these parties will lend, I would rather that Hudson did not take any steps in their regard until next week.

In the case of France, I believe there are certain regulations regarding registration of objects leaving that country in order to insure re-entrance. It is important that all steps are properly taken in this regard. It may even be necessary for all objects to be given an inventory number by the packer or photographed in a group, or groups, at the packers. However, Pottier knows all the formalities thoroughly. I do not worry about him. I only hope that the Hudson Forwarding Company's agents elsewhere will take all precautions necessary to save us complications later on.

Yours very sincerely,

JJS/W
Enclosure.

James Johnson Sweeney.

P.S. Re Jacob Epstein of London, England: Mr. Barr has my correspondence with Epstein. Will you kindly fill in Epstein's address on the list from the letter as I do not find it among my notes.

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EXHIBITION OF AFRICAN NEGRO ART
MUSEUM OF MODERN ART

SHIPPER

Will communicate with .....

Lender
~~COLLECTOR~~

FRANCE
PARIS

Pottier,
14 rue Gaillon, Paris
(IIe)

- Louis Carré **
  24 rue Nungesser et Coli (A)
  Paris XVI
- Charles Ratton **
  14 rue de Marignan (A)
  Paris VII
- Felix Fénéon **
  10 Avenue de l'Opéra (A)
  Paris
- Mme. Paul Guillaume **
  1 Avenue du Maréchal (A)
  Maunoury (Bois de Boulogne)
  Paris
- André Derain **
  5 rue des Douaniers (A)
  Paris XII
- Patrick Henry Bruce
  18 rue de la Bonne Avenue (B)
  Versailles,
- Georges Braque
  6 rue des Douaniers (B)
  Paris XII
- Paul Chadourne **
  28 rue de Lisbon (A)
  Paris
- Dr. Stephen Chauvet *
  35 rue de Grenelle (C)
  Paris
- Jacques Lipchitz
  9 Allée des Pins (B)
  Boulogne-sur-Seine (Seine)
- André Lhote **
  38 Bis rue Boulard (A)
  Paris XIV
- G.H. Riviére *
  Musée d'Ethnographie (C)
  Palais de Trocadéro
  Paris XVI
- Tristan Tzara **
  15 Avenue Junot (A)
  Paris XVIII

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SHIPPER
will communicate with .....

FRANCE
PARIS

Pottier,
14 rue Gaillon, Paris

Lender
~~COLLECTOR~~

Maurice Vlaminck (B)
La Tourilliére
Reuil la Gandéliere

Christian Zervos ** (A)
14 rue ~~[redacted]~~ Nungasser et Coli
Paris

Mme. Bela Hein ** (A)
43 ter rue des Sts. Peres
Paris

Georges Salles * (C)
24 rue des Chevalier de la Barre
Paris

Pierre Loeb ** (A)
Galerie Pierre
2 rue des Beaux-Arts
Paris

Antony Moris ** (A)
10 rue Victor Massé
Paris IX

André Level ** (A)
3 rue Cernuschi
Paris XVII

D.H. Kahnweiller * (C)
Galerie Simon
rue d'Astorg
Paris VIII

Joseph Hessel (B)
26 rue la Boétie
Paris

Raphael Stora (B)
Paris
M.Y. requested to supply address

~~Exxtexx Exxdoux de Villiexx~~
~~102 xxxxxxxx xxx Honorx~~
~~Xxxix~~

Etienne Bignou ** (A)
8 rue de la Boëtie
Paris

Georges Keller ** (A)
c/o Galerie Bignou
8 rue de la Boëtie
Paris

Louis Marcoussis ** (A)
Paris

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	SHIPPER will communicate with	Lender ~~COLLECTOR~~
FRANCE Paris	Pottier, 14 rue Gaillon, Paris (II^{e})	E. Ascher ** 1 rue des Beaux-Arts, Paris (A) ** Galerie Percier, 4 Avenue Percier, Paris (A)
NICE	Messrs. Reboul & Co., #1 Place Magenta, Nice	Henri-Matisse * 1 Place Charles Felix Nice,
MARSEILLES	Messrs. Leon Mouries & Barret Gendre, 1 Quai de la Joliette Marseilles	Dr. Léonce Guerre 80 rue Edmond-Rostand (Bouches du Rhone) Marseilles
HOLLAND	Messrs. N.V. Koninklijke Meubel-transport-Mij de Gruijter & Co.	Baron von der Heydt * Zandvoort, Holland.
ENGLAND LONDON	Messrs. Gander & White Norway House, #21/24 Cockspur St. London, S.W. 1	Sydney Burney ** 37 Great Cumberland Place London, England (A) Richard Bedford ** 24 Eastside Road Golders Green London NW 2, England (A) Sir Michael Sadler ** The Rookery Old Headington Oxford, England (A) (Note: Objects to be picked up ~~with~~ by ~~assistance of~~ Charles Scott's Road Service, 337 Banbury, in Oxford + brought by them to Gander + White in London for packing + shipping.)
		Professor C.G. Seligman ** Court Leys Toot Baldon Oxford, England (A)
		Capt. A.W.F. Fuller 50 Kingsmead Road London, SW 2, England (B)
		Louis Clarke Cambridge Ethnological Museum Cambridge University Cambridge, England (B)
		Captain G.H.L.F. Pitt-Rivers Farnham, Dorset, England. (B)
		H.W. Balfour, Keeper of the Pitt-Rivers Museum Oxford, England (B)
		Jacob Epstein London 18 Hyde Park Gate (B)

shipper - 3/1/35

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SHIPPER Will communicate with	Lender<br~~COLLECTOR~~
ENGLAND London OK Messrs. Gander & White Norway House #21/24 Cockspur St. London, S.W. 1	Fry Estate (Refer to Sydney Burney 37 Great Cumberland Place London, England) (B)
BELGIUM	
Brussels OK Messrs. Louis Ghemar rue des Commercants 65-70, ✓ Brussels	Musée du Congo Belge -Tervueren ** A Brussels Dr. Henri Schouteden ** A Musee du Congo Belge -Tervueren Brussels Alphonse Stoclet ** (A) 281, Avenue de Tervueren Brussels Henri Lavachery (C) 16, Chaussée de Vleurgat Brussels Mlle. Jeanne Walschot (D) 71, rue de la Madeleine Brussels René Gaffé (E) (rue des Drapiers) 116-118, rue Terre Neuve Brussels R. Blondiau, (E) 21, rue Saint Augustin Brussels
GERMANY	
Berlin OK Mr. Gustav Knauer Wichmannstrasse 7-8, ✓ Berlin, W. 62	Dr. Alfred Schachtzabel ** Museum für Völkerkunde Stresemann Strasse, 110 XX Berlin
Hamburg OK Messrs. Schloessmann & Scheffler Breitestrasse #34/36, ✓ Hamburg	Herr Prof. Dr. Byhan ** Hamburgische Universität Museum für Völkerkunde XX Hamburg 13,
Lübeck OK Messrs. Koch & Reimers ✓ Bremen, Germany	Fraulein Margharita Schmidt ** Direktor General Museum für Völkerkunde

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	SHIPPER Will communicate with		Lender ~~COLLECTOR~~
GERMANY			
Leipzig	Messrs. Fentol & Sandtmann Nicholaistrasse 59 Leipzig	✓	Dr. German Museum für Völkerkunde Johannisplatz 8, 10 Leipzig
Munich	Laderinnung Muenchen, Gutleben & Weidert, Nchf GmbH., Paul-Heyse Str. 5, Munich	✓	Dr. H.U. Doering ** Museum für Völkerkunde Maximilian Strasse 26, München #3
Frankfurt-Am-Main	Allgemeine Transportgesellschaft vorm. Gondrand & Mangili, m.b.H., Im Hauptguterbahnof Frankfurt	✓	Dr. Wischoff ** Forschungsinstitut Völkermuseum Frankfurt-Am-Main Herrn Dr. Himmelheber ** (through Forschungsinstitut - Völkermuseum -Frankfurt)
Darmstadt	Dr. Ludwig Alter Elisabethanstrasse 34, Darmstadt	✓	Dr. Feigel Landesmuseum Paradeplatz Darmstadt
Dresden	Messrs. Schloessmann & Scheffler Rosenstrasse 26, Dresden	✓	Staatliche Museen für Tier und Völkerkunde Dresden

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Titus

#39

helena rubinstein

8 east 57th street, new york

November 29, 1935

November 1, 1935

Dear Mrs. Titus:

I want to thank you for your very kind letter of November 27th with enclosed check for a fellow membership in the Museum. I am turning over the letter and the check to the proper recipient.

I want to say, however, how gratified I am at your good will and support for you are genuinely interested in modern art and for this reason this evidence of your faith in the Museum is especially important.

With kindest regards, I am

Very sincerely yours,

Yours truly yours,

Secretary to Mme. Rubinstein

Mrs. Helena Rubinstein Titus
995 Park Avenue
New York City

her letter - ck - 2 enc 2

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VALAZE

gen-file

helena rubinstein
8 east 57th street, new york

November 1, 1935

Mr. Elodie Courter,
Museum of Modern Art,
11 West 53rd St.,
New York City.

My dear Mr. Courter:

I am in receipt of your letter of October 29th and am glad to know that the African art pieces belonging to Madame Rubinstein will arrive this week.

Madame Rubinstein would appreciate it if you will kindly have these pieces sent direct to her home. The address is 895 Park Avenue.

Very truly yours,

Sara Fox

Secretary to Mme. Rubinstein

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helena rubinstein
8 east 57th street, new york

Rubinstein

October 29, 1935

Dear Miss Fox:

We have made arrangements with the Cleveland Museum of Art to return the objects in our circulating exhibition of African Negro Sculpture which belongs to Madame Rubinstein. We are expecting them to arrive at the Museum toward the end of this week.

Will you be good enough to let me know to what address they should be delivered?

Very truly yours,

Elodie Courter, Secretary
Dept. of Circulating Exhibts

Miss Sara Fox, Secretary
8 East 57th St.,
New York, N.Y.

EC:ks

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Courtesy

helena rubinstein

8 east 57th street, new york

Sara Fox - Secty.

October 11, 1935

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

Dear Mr. Barr:

I have not replied to your letter of August 21st sooner because I was away in Europe and was willing to let you have the objects for the Cleveland exhibition which you said would close on October 27th. I was really stretching a point in letting you keep the pieces until that time but I wanted to accommodate you since you were so anxious to have them. Now, however, I really need the pieces very urgently and shall appreciate it extremely if you will arrange to have them returned to me at the close of the exhibition in Cleveland.

We pay from Cleveland

Obe me r payment

With kindest personal regards,

Very truly yours,

H. Titus

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Rubinstein

August 21, 1935.

Dear Mme. Rubinstein:

I am distressed upon my return from Europe to learn that you intend to withdraw the five important objects which you had lent to the circulating exhibition of African Art. These five pieces were of capital importance to the exhibition. I suppose there is no way of persuading you to leave the pieces in the exhibition at least until the close of the show in Cleveland. Mr. Mabry mentions possible substitutes for your loans, but, alas, there are none.

I therefore hope with all my heart that you can let us have the objects for the Cleveland exhibition, which will close on October 27th, and, if possible, for the duration of the tour. Otherwise, we shall, of course, follow your wishes.

With kindest regards and many thanks for your past generosity, I am

Very sincerely yours,

Mme. Helena Rubinstein,
8 East 57th St.,
New York, N. Y.

AHB:lf

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Barr

helena rubinstein

8 east 57th street, new york

July 22, 1935

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

Dear Mr. Mabry:

Replying to your letter of July 16th, I will be very pleased to let the matter of the return of my pieces, which you now have, await Mr. Barr's arrival.

I would like to have the pieces in London some time in October so there will be ample time if Mr. Barr returns in August as you write.

I shall appreciate it therefore if you will kindly bring this correspondence to his attention when he returns to New York.

Sincerely,

Helena Rubinstein Fitus

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helena rubinstein

8 east 57th street, new york

July 12, 1935

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

Dear Mr. Barr:

I am in New York for a few days and am very anxious to make arrangements while I am here to have my African pieces, which you still have, returned to me.

As you know, it has been my desire and endeavor to cooperate with the Museum in every way but now I find myself in a position that makes it very important and urgent for these pieces to be returned. I have just taken a new house in London and the completion of the decoration depends on the pieces which your Museum now has and which as you no doubt realize are the finest in my collection. It is therefore imperative that I have them again in my possession.

Since I shall be returning to Europe in a few days, I shall appreciate extremely having word from you without delay as to just how soon you can have these pieces returned to me in New York.

Thank you very much for your prompt attention to this matter.

Sincerely,

Helena Rubinstein

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61. RUE CAULAINCOURT
MARC : 34-24
Montmartre

Cher ami, Madame Titus m'a prié de vous demander de bien vouloir lui faire envoyer de retour les sculptures nègres qu'elles a prêtés pour vos expositions. Elle est en train de se faire construire une nouvelle maison et elle en a absolument besoin pour orner son appartement. Merci d'avance en son nom.

Ceci dit – Paris n'est pas gai en ce moment. Après New-York et Londres (où j'ai passé une quinzaine) tout semble joli et triste ici. Les camarades ne donnent pas une note optimiste. Aussi c'est avec soupirs que je pense à mon séjour au gay New-York... Où est votre terrasse, la menthe et les mint-juleps de Mrs Sweeny ? Où sont les amis & les amies ?

Comme consolation nous eumes ici d'admirables tableaux italiens dont on a organisé une abominable exposition au Petit Palais & chez Ratton votre ami,

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un surprenant ensemble de l'art de l'Alaska. Trocadero va être fermé pour 2 ans – on le met bas & l'on reconstruira. Chez les marchands rien à signaler. La rue La Boëtie s'appelle maintenant Le Mur des Lamentations (le mot n'est pas de moi.)

Aussi le file dans quelques jours à Londres, où j'ai à travailler et de là en Italie. J'espère être en Amérique en Janvier.

Et vous ? Quels sont vos plans ?

Transmettez, je vous prie, mes bons souvenirs à Madame Sweeney et croyez moi toujours très cordialement

votre

Marcel D.

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helena rubinstein
8 east 57th street, new york

December 24, 1934

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

My dear Mr. Barr:

Replying to your letter of December 20th, I shall be very pleased to lend you my bronze "Seated Woman" by Gaston Lachaise for the exhibition which your museum is planning. If you will kindly let me know when you want this piece, I shall arrange for it to be sent to you.

I had planned to drop you a few lines, so am adding it now to ask you if you and Mr. Sweeney would like to drop in at my apartment about 5 o'clock on Friday of this week to see some of the new African pieces which I brought from Paris. I am also asking a few others who are interested in African art including Mr. Marcoussis, who has considerable knowledge about the subject and whom I believe you and Mr. Sweeney would enjoy meeting.

I shall appreciate it if you will kindly let me know whether you can come on that day.

Sincerely yours,

Helena Rubinstein Titus

P.S. My home address is 895 Park Avenue, Apartment 16A.

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helena

8 ea

COLONIALE LECTUUR

NEGERKUNST

OUD - NIEUW

WALSCHOT (spezialiteit)

71, Rue de la Madeleine, 71 - BRUSSEL

Belgie

Tel 172.67 en 829 49

TENTOONSTELLING OP DE VERDIEPINGEN

Folklore - Volkenbeschrijving - Volledigewapenrust ing

Wapens, Beeldhouwerk, Vlechtwerk, Borduurwerk. Ivoor. olifantshaar. amuletten. Indische aandenkens — Leverancier der musea der twee vastelanden — Verkoop voor de vreemde volgens foto De hoogste aanbevelingen

Eerste huis van Afrikaansche Merkwaardigheden

May 12, 1934

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

My dear Mr. Barr:

Upon my return to New York, may I take this opportunity to acknowledge your letter of March 17th with respect to the exhibition of African Art which the Museum of Modern Art is planning for next year.

I would be very pleased to see you one day next week if you will be good enough to telephone my secretary, Miss Fox, and appoint a time convenient to both of us.

Thanking you for your interest,

Sincerely yours,

HR:SF

Helena Rubinstein

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helena rubinstein

8 east 57th street, new york

May 12, 1934

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

My dear Mr. Barr:

Upon my return to New York, may I take this opportunity to acknowledge your letter of March 17th with respect to the exhibition of African Art which the Museum of Modern Art is planning for next year.

I would be very pleased to see you one day next week if you will be good enough to telephone my secretary, Miss Fox, and appoint a time convenient to both of us.

Thanking you for your interest,

Sincerely yours,

HR:SF

Helena Rubinstein

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	39.4

helena rubinstein

8 east 57th street, new york

March 16, 1934

Mr. J. J. Sweeney,
120 East End Avenue,
New York City.

My dear Mr. Sweeney:

In accordance with our conversation the other day, I am herewith enclosing the photographs which you desired to have and also inventories of the collection which is here in New York and part of the collection remaining in Paris.

If there is any further data you would like to have, I should be very pleased to furnish it upon request.

Thank you very kindly for identifying the African piece for me.

Very truly yours,

HELENA RUBINSTEIN INC.

SF:FZ

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	MoMA Exhs.	39.4

July 16, 1935.

Dear Mme. Rubinstein:

Your letter of July 12th, addressed to Mr. Barr, has come in his absence. He will be in Europe for five or six weeks longer.

Our circulating exhibition of African Negro Art, in which are included the five pieces you so kindly loaned us, is scheduled to open in San Francisco this week. The objects are now en route.

Your pieces form a particularly important group in the Exhibition. Indeed, the entire selection for the traveling exhibition was built up in large part through your generosity in having agreed to let us include your objects for the period of circulation. The Museum of Modern Art and the museums which are showing this Exhibition would be very grateful to you if we could postpone returning your pieces until the itinerary has been completed. Without the pieces from your collection the Exhibition would be so materially reduced as to change its entire character and importance.

If you can find it possible to allow us to keep this exhibition intact until Mr. Barr returns the latter part of August when he will perhaps be able to find substitutes for your pieces, your kindness will be deeply appreciated.

Very truly yours,

Executive Director

Mme. Helena Rubinstein,
8 E. 57th St.,
New York, N. Y.

TDM:lf

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	39.4

Rubinstein

Items lent by Mme. Rubinstein

14 Figure, wood. French Sudan
61 Figure, wood. Ivory Coast
68 Head, wood. Ivory Coast
68 Bird Head Mask, wood. Ivory Coast
153 Carved Bobbin, wood. Baoulé.
317 Head with traces of Polychrome, wood. Cameroon
318 Head with traces of Polychrome, wood. Cameroon
319 Figure of Woman, wood. Bangwa
341 Pipe Bowl in form of Head, bronze. Cameroon
370 Head "Bieri", wood. Gabun
372 Head, wood. Gabun
379 Figure, copper over wood. Upper Ogowe
424-427 4 Musical Instruments, wood. Loango (?)

May 4, 1935

Dear Mme. Rubinstein:

It took us a long time to pick five objects for the tour out of the many fine ones which you have lent us. We have finally decided on these:

catalog #	Museum #	
318	35.157	Head with traces of polychrome, wood, Cameroon
319	35.158	Figure of Woman, wood, Bangwa
370	35.154	Head "Bieri", wood, Gabun
379	35.159	Figure, copper over wood, Upper OgoWe
424-7	35.149	Four Musical Instruments, wood, Loango (?)

We will maintain insurance at the valuations you have given under our policy against each and every risk for these five objects throughout the tour which will be over in May 1936.

I cannot tell you how much we appreciate your generosity in lending us your finest things. I am sure that the seven American museums will be most grateful for your important part in the exhibition.

I enclose two copies of our Bulletin which I think may interest you particularly the reproduction of the bronze Cameroon pipe bowl which seems to me to resemble so remarkably the work of the blind German sculptor.

At the close of the exhibition here we will return the other objects which you have not consented to lend for the tour. Again with many thanks, I am

Very sincerely yours,

Mme. Helena Rubinstein
8 East 57 Street
New York City

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items lent by Mme. Rubinstein

helena rubinstein

8 east 57th street, new york

catalog

14 Figure, wood. French Sudan
61 Figure, wood. Ivory Coast
65 Head, wood. Ivory Coast
88 Bird Head Mask, wood. Ivory Coast
155 Carved Bobbin, wood. Baoulé.
317 Head with traces of Polychrome, wood. Cameroon
318 Head with traces of Polychrome, wood. Cameroon
319 Figure of Woman, wood. Bangwa
341 Pipe Bowl in form of Head, bronze. Cameroon
370 Head "Bieri", wood. Gabun
372 Head, wood. Gabun
379 Figure, copper over wood. Upper OgoWe
424-427 4 Musical instruments, wood. Loango (?)

July 12, 1935

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

Dear Mr. Barr:

I am in New York for a few days and am very anxious to make arrangements while I am here to have my African pieces, which you still have, returned to me.

As you know, it has been my desire and endeavor to cooperate with the Museum in every way but now I find myself in a position that makes it very important and urgent for these pieces to be returned. I have just taken a new house in London and the completion of the decoration depends on the pieces which your Museum now has and which as you no doubt realize are the finest in my collection. It is therefore imperative that I have them again in my possession.

Since I shall be returning to Europe in a few days, I shall appreciate extremely having word from you without delay as to just how soon you can have these pieces returned to me in New York.

Thank you very much for your prompt attention to this matter.

Sincerely,

Helena Rubinstein

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helena rubinstein

8 east 57th street, new york

July 12, 1935

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

Dear Mr. Barr:

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Sincerely,

Helena Rubinstein

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items lent by Mme. Rubinstein

26 Figure, wood. French Sudan
61 Figure, wood. Ivory Coast
63 Head, wood. Ivory Coast
86 Bird Head Mask, wood. Ivory Coast
132 Carved Bobbin, wood. Baoulé.
[illegible] Head with traces of Polychrome, wood. Cameroon
— 318 Head with traces of Polychrome, wood. Cameroon
— 319 Figure of Woman, wood. Bangwa
[illegible] Pipe Bowl in form of Head, Woman. Cameroon
— 370 Bowl "Diari", wood.
372 Head, wood. Gabun
— 379 Figure, copper over
— 424-427 4 Musical instruments, wood. Loango (?)

April 11th
1935

Dear Mme. Rubinstein:

I understand you are to return to this country shortly. I would much appreciate the privilege of showing you about the Exhibition of African Negro Art to which you have contributed such important and beautiful objects. Won't you ask Miss Fox to telephone me so that we may arrange a time?

Cordially yours,

Mme. Helena Rubinstein
8 East 57th Street
New York, N. Y.

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items lent by Mme. Rubinstein

catalog

14 Figure, wood. French Sudan
61 Figure, wood. Ivory Coast
63 Head, wood. Ivory Coast
88 Bird Head Mask, wood. Ivory Coast
133 Carved Bobbin, wood. Baoulé.
317 Head with traces of Polychrome, wood. Cameroon
318 Head with traces of Polychrome, wood. Cameroon
319 Figure of Woman, wood. Bangwa
341 Pipe Bowl in form of Head, bronze. Cameroon
370 Head "Bieri", wood. Gabun
372 Head, wood. Gabun
379 Figure, copper over wood. Upper OgoWe
424-427 4 Musical instruments, wood. Loango (?)

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119 E. Third St.
Cincinnati, O.

August 3, 1935

Dear Miss Miller:

Today I received the enclosed letter from Louis Marcoussis, forwarded to me from New York.

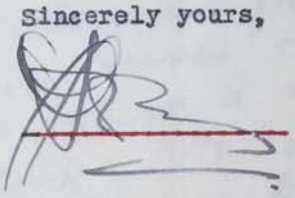
As you see from it, Madame Titus (that is to say Madame Helena Rubenstein) is planning a new home, and will need her African Negro Objects to fit into the decorative scheme. She asks that the Museum arrange to return them as early as possible.

I am writing to Mr. Marcoussis to tell Madame Rubenstein that I have passed her request on to the Museum.

I trust you have had a chance to get away to something cooler than 53rd Street, if the climate of 53rd Street has been all it can be.

With all best wishes,

Sincerely yours,



Miss Dorothy Miller,
The Museum of Modern Art,
#11 West 53rd Street,
New York City, N.Y.

P.S.

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61, RUE CAULAINCOURT
MARC : 34-24
Montmartre

Cher Dwi, Madame Titus m'a prié de vous demander de bien vouloir lui faire envoyer de retour les sculptures nègres qu'elles a prêtés pour vos expositions. Elle est en train de se faire construire une nouvelle maison et elle en a absolument besoin pour orner son appartement. Merci d'avance en son nom.

Ceci dit – Paris n'est pas gai en ce moment. Après New-York et Londres (où j'ai passé une quinzaine) tout semble joli et triste ici. Les camarades ne donnent pas une note optimiste. Aussi c'est avec soupirs que je pense à mon séjour au gay New-York... Où est votre terrasse, la menthe et les mint-juleps de Mrs Sweeney ? Où sont les amis & les dîners ?

Comme consolation nous eumes ici d'admirables tableaux italiens dont on a organisé une abominable exposition au Petit Palais & j'ai chez Ratton votre ami

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un surprenant ensemble de l'art de l'Alaska
Trocadero va être fermé pour 2 ans – on va
met bas & l'on reconstruira. Chez les marchands
rien à signaler. La rue La Boëtie s'appelle
maintenant Le Mur des Lamentations (le mot
n'est pas de moi.)

Aussi le file dans quelques jours à Londres, où
j'ai à travailler et de là en Italie.
J'espère être en Amérique en Janvier.

Et vous ? Quels sont vos plans ?

Transmettez, je vous prie, mes bons souvenirs
à Madame Sweeney et croyez moi
toujours très cordialement

votre

Marcoussis

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Rubinstein

May 1, 1935

Dear Miss Fox:

I enclose corrected receipt for Mme. Rubinstein's loans to our African Art Exhibition showing specific valuations as indicated in your letter of April 30th.

Very truly yours,

Registrar

Miss Sara Fox,
Publicity Director
Helena Rubinstein, Inc.
8 East 57 Street
New York City

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Rubinstein

March 30, 1935

Dear Mme. Rubinstein:

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 acco ded 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

Mme. Hèlena Rubinstein
895 Park Avenue
New York City

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Rubinstein

March 16, 1935

My dear Miss Fox:

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 in arranging for us to collect the seventeen pieces from Mme. Rubinstein's collection.

I enclose a formal receipt.

Very sincerely yours,

Registrar

Miss Sara Fox,
Secretary to Mme. Rubinstein
8 East 57 Street
New York City

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Rubinstein

March 5, 1935

My dear Miss Fox:

As I told you over the telephone, our insurance covers all objects from the moment they leave the owner until they are returned, against all risks. Therefore, the 17 items which Mme. Rubinstein is lending to our African exhibition are fully covered. We anticipate word from her giving specific valuations, or asking that Mr. Sweeney, the Director of theExhibition, place specific valuations.

Very sincerely yours,

Registrar

Miss Sara Fox,
Secretary to Mme. Rubinstein
8 East 57 Street
New York City

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Rubinstein

helena rubinstein

8 east 57th street, new york

December 27, 1934.

Dear Miss Rubinstein: December 24, 1934

Thank you for your invitation of December 24.

I have just been able to get in touch with Mr. Sweeney who says that he will be very glad to join me in coming to your apartment on the afternoon of Friday the twenty-eighth.

Both of us look forward to seeing your new African pieces.

Very sincerely yours

Miss Helena Rubinstein
8 East 57 Street
New York

AHBjr
m

Sincerely yours,

Helena Rubinstein Titus

P.S. My home address is 895 Park Avenue, Apartment 16A.

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

My dear Mr. Barr:

Replying to your letter of December 20th, I shall be very pleased to lend you my bronze "Seated Woman" by Gaston Lachaise for the exhibition which your museum is planning. If you will kindly let me know when you want this piece, I shall arrange for it to be sent to you.

I had planned to drop you a few lines, so am adding it now to ask you if you and Mr. Sweeney would like to drop in at my apartment about 5 o'clock on Friday of this week to see some of the new African pieces which [illegible] I am also asking a few others [illegible] interested in African art including Mr. [illegible] Boussis, who has considerable knowledge about the subject and whom I believe you and Mr. Sweeney would enjoy meeting.

I shall appreciate it if you will kindly let me know whether you can come on that day.

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helena rubinstein
8 east 57th street, new york

December 24, 1934

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

My dear Mr. Barr:

Replying to your letter of December 20th, I shall be very pleased to lend you my bronze "Seated Woman" by Gaston Lachaise for the exhibition which your museum is planning. If you will kindly let me know when you want this piece, I shall arrange for it to be sent to you.

I had planned to drop you a few lines, so am adding it now to ask you if you and Mr. Sweeney would like to drop in at my apartment about 5 o'clock on Friday of this week to see some of the new African pieces which I brought from Paris. I am also asking a few others who are interested in African art including Mr. Marcoussis, who has considerable knowledge about the subject and whom I believe you and Mr. Sweeney would enjoy meeting.

I shall appreciate it if you will kindly let me know whether you can come on that day.

Sincerely yours,

Helena Rubinstein Titus

P.S. My home address is 895 Park Avenue, Apartment 16A.

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Rubinstein

December 5, 1934

Dear Mme. Rubinstein:

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 25 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.

I thought you would be interested in hearing of the progress of the exhibition. Mr. Sweeney writes me to reassure you of his desire to include the finest objects from your collection.

Very sincerely yours,

Mme. Helena Rubinstein
8 East 57 Street
New York City

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Rubinstein

Ethw

October 26, 1934

Dear Miss Fox:

Forgive me for not having dropped in to the office before now. Things have been rather crowded for me these last days.

I am confident that Mme. Rubenstein will include all that Mr. Barr and I spoke of in our interview with her last spring, and I appreciate your courtesy and hers, and apologize for the chaos in which I have been forced to conclude arrangements for my departure for Europe.

Very truly yours,

James Johnson Sweeney,
Director, Exhibition of
African Tribal Art

Miss Sarah Fox,
Secretary to Mme. Helena Rubenstein
8 East 57 Street
New York City

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Rubenstein

African Art

helena rubinstein
8 east 57th street, new york

May 15, 1934

May 12, 1934

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

My dear Miss Fox:

Confirming our telephone conversation, in accordance with Miss Rubenstein's letter of the 12th, Mr. Barr and Mr. Sweeney will come to 8 East 57 Street on Monday, the 21st, at 3 o'clock.

Very sincerely yours,

My dear [illegible]

Upon my [illegible] to make this opportun[illegible] letter of March 17th wi[illegible] African Art which the Museum of Modern Art is planning for next year.

I would be very pleased to see you one day next week if you will be good enough to telephone my secretary, Miss Fox, and appoint a time convenient to both of us.

Secretary to the Director

Thanking you for your interest,

Sincerely yours,

HR:F

Helena Rubinstein

Miss Fox,
Secretary to
Miss Helena Rubenstein
8 East 57 Street
New York City

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helena rubinstein

8 east 57th street, new york

May 12, 1934

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

My dear Mr. Barr:

Upon my return to New York, may I take this opportunity to acknowledge your letter of March 17th with respect to the exhibition of African Art which the Museum of Modern Art is planning for next year.

I would be very pleased to see you one day next week if you will be good enough to telephone my secretary, Miss Fox, and appoint a time convenient to both of us.

Thanking you for your interest,

Sincerely yours,

HR:SF

Helena Rubinstein

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Rubenstein

March 17, 1934

My dear Mme. Rubenstein:

Through the courtesy of Mr. Frank Crowninshield, Mr. James Johnson Sweeney and I had the privilege of seeing your collection of African sculpture at your apartment in New York. Your secretary, Miss Fox, also showed us photographs of some of the objects which you still have in your Paris apartment.

You have perhaps heard that our Museum is planning an exhibition of African art to be held some time next year. Mr. Sweeney has consented to direct the exhibition which we hope to make the most interesting and important of all African art so far held on this side of the ocean.

Although we liked some of the figures in your New York apartment both Mr. Sweeney and I were much more impressed by the photographs of masks and figures which you have not yet brought to this country. When you return to New York I hope we may have the opportunity of talking with you about our plans for the exhibition.

Very sincerely yours,

AHB

Mme. Helena Rubenstein
8 East 57 Street
New York City

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helena rubinstein
8 east 57th street, new york

March 17, 1934

March 16, 1934

My dear Miss Fox:

It is extremely kind of you to send me the information enclosed with the photographs which reached me this morning. Permit me to thank Mme. Rubenstein again on the part of Mr. Barr and myself for the privilege of visiting the collection.

Thanking you personally and with kindest regards, I am

Very truly yours,

James Johnson Sweeney

Very truly yours,

HR.SF RUBINSTEIN INC.

SF:FZ

Miss Sara Fox, secretary to
Mme. Helena Rubenstein
8 East 57 Street
New York City

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helena rubinstein

8 east 57th street, new york

March 16, 1934

Mr. J. J. Sweeney,
120 East End Avenue,
New York City.

My dear Mr. Sweeney:

In accordance with our conversation the other day, I am herewith enclosing the photographs which you desired to have and also inventories of the collection which is here in New York and part of the collection remaining in Paris.

If there is any further data you would like to have, I should be very pleased to furnish it upon request.

Thank you very kindly for identifying the African piece for me.

Very truly yours,

HELENA RUBINSTEIN INC.

SF:FZ

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February 5, 1935

My dear Mme. Rubinstein:

I wish to thank you on behalf of our Trustees for your generous loan of the bronze Seated Woman by Lachaise to the retrospective exhibition of his work.

The exhibition is proving a great success to which your generosity has contributed no little.

Very sincerely yours,

P.S. I enclose a formal receipt.

Mme. Helena Rubinstein
895 Park Avenue
New York City

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Rubinstein

December 20, 1934

See ltr Miss Fox

Mme. Helena Rubinstein
8 East 57th St.
New York, N. Y.

PL 3-7570

Dear Mme. Rubinstein:

Our Museum is planning a large retrospective exhibition of the work of the American sculptor, Gaston Lachaise. We understand that you have a fine copy of the small bronze Seated Woman. May we borrow it for the exhibition?

The Museum would insure the sculpture against each and every risk from the time it leaves you until it is returned, and would arrange for transportation. The exhibition is scheduled for January 20 through March 7.

I assure you that our Trustees will appreciate very much the loan of this piece of sculpture.

Very sincerely yours,

Director

$1000. Valuation

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Trocadero

MUSÉUM NATIONAL D'HISTOIRE NATURELLE
MUSÉE D'ETHNOGRAPHIE

Directeur : Professeur P. RIVET
Sous-Directeur : G.-H. RIVIÈRE

PALAIS DU TROCADÉRO - PARIS 16e
TÉLÉPHONE : PASSY 74-46

see correspondence with M. Ratton

NOTRE RÉFÉRENCE N° 654
(A rappeler dans la réponse)

Paris, le 14 Mai 1936

Kreeger

Cher Monsieur,

Nous avons bien reçu votre aimable lettre et vous en remercions.

Nous avons été très heureux d'avoir pu vous prêter quelques spécimens d'art nègre de nos collections.

Le récépissé, joint à votre lettre, vous sera renvoyé, dûment signé, dès que nous serons en possession de votre envoi.

Veuillez agréer, cher Monsieur, l'assurance de notre considération distinguée.

(Georges-Henri Rivière)

Monsieur Thomas Dabney Mabry
Executive Director
The Museum of Modern Art
11, West 53rd Street
New York

A.L.
A.L.

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Tuskegee Normal & Industrial Inst.

No.

The Museum of Modern Art

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

RECEIPT OF DELIVERY

Sold to

Dr. F. D. Patterson, President
Tuskegee Normal and Industrial Institute
Tuskegee, Ala.

Telephone: CIrcle 7-7471
Cable Address: Modernart

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 F. D. Patterson

For Tuskegee Institute

F. D. Patterson

President

h

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	39,4

TUSKEGEE

F. D. PATTERSON, PRESIDENT

LLOYD ISAACS, TREASURER

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TUSKEGEE NORMAL AND INDUSTRIAL INSTITUTE

FOUNDED BY BOOKER T. WASHINGTON

FOR THE TRAINING OF COLORED YOUNG MEN AND WOMEN

OFFICE OF THE PRESIDENT

TUSKEGEE INSTITUTE, ALABAMA

May 15, 1936

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

My dear Mr. Mabry:

I am advised by our librarian that the set of photographs referred to in your letter of May 5 has been received and that the receipt has been signed and forwarded.

I thank you very much for including Tuskegee Institute as one of the six Negro colleges to receive a set of these photographs. This will help us immeasurably as we attempt to build up our art collection.

Very truly yours,

F. D. Patterson

President

h

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	39.4

Tuskegee Normal & Industrial Institute

BOARD OF TRUSTEES

TUSKEGEE NORMAL AND INDUSTRIAL INSTITUTE

FOR THE TRAINING OF COLORED YOUNG MEN AND WOMEN

Corpus

May 5, 1936.

TUSKEGEE INSTITUTE, ALABAMA

April 27, 1936

Dear Doctor Patterson:

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 Tuskegee Institute was made possible through a grant to the Museum of Modern Art from the General Education Board. Tuskegee 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.

Very truly yours,

F.D. Patterson

President

Dr. F. D. Patterson, President,
Tuskegee Normal and Industrial Institute,
Tuskegee, Ala.

TDM:lf

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

T.D.M.

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F. D. PATTERSON, PRESIDENT

LLOYD ISAACS, TREASURER

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TUSKEGEE NORMAL AND INDUSTRIAL INSTITUTE

FOUNDED BY BOOKER T. WASHINGTON

FOR THE TRAINING OF COLORED YOUNG MEN AND WOMEN

Corpus

OFFICE OF THE PRESIDENT

TUSKEGEE INSTITUTE, ALABAMA

April 27, 1936

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

My dear Mr. Mabry:

I thank you very much for your letter of April 23. We shall be very glad to receive the Corpus when completed.

Very truly yours,

F. D. Patterson
President

h

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	39,4

April 23, 1936.

Dear Doctor Patterson:

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

Dr. F. D. Patterson, President,
Tuskegee Normal and Industrial Institute
Tuskegee, Alabama.

TDM:lf

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TUSKEGEE NORMAL AND INDUSTRIAL INSTITUTE

FOR THE TRAINING OF COLORED YOUNG MEN AND WOMEN

OFFICE OF THE PRESIDENT

November 19, 1935.

Dear Doctor Patterson:

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

Dr. F. D. Patterson, President,
Tuskegee Normal and Industrial Institute,
Tuskegee, Ala.

TDM:lf

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F. D. PATTERSON, PRESIDENT

WILLIAM H. CARTER, TREASURER

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FOUNDED BY BOOKER T. WASHINGTON

FOR THE TRAINING OF COLORED YOUNG MEN AND WOMEN

OFFICE OF THE PRESIDENT

TUSKEGEE INSTITUTE, ALABAMA

June 11, 1935

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

My dear Mr. Mabry:

I am writing to acknowledge receipt of your letter of June 7 addressed to Dr. Moton advising that Tuskegee 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 Institute will be happy to receive these photographs, and I want to thank you for thinking of us.

Very truly yours,

F. D. Patterson

President

h

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	39.4

June 7, 1935.

Dear Doctor Moton:

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

Very sincerely yours,

Executive Director

Dr. R. R. Moton,
Tuskegee Institute,
Tuskegee, Ala.

lf

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	39.4

Typm

October 7, 1935

#39

Dear Mr. Tyson:

I am very much distressed and surprised to hear that your African mask was broken. We have a receipt from the University Museum which mentions no breakage and reports that the mask was delivered to your house personally by Mr. Jotham Johnson, Assistant to the Director.

Is there any chance of the mask having been broken in your house? Can you tell us when you first noticed the break in the bird? This is a fine mask and we must make every effort to satisfy you but before we investigate may we trouble you to answer these questions?

Very sincerely yours,

Carroll S. Tyson, Jr., Esq.
8811 Towanda Street
Chestnut Hill
Philadelphia, Pennsylvania

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	39.4

Tyson

June 6, 1935

Dear Mr. Tyson:

In Mr. Barr's absence abroad I am writing to say that within a few days we will return to the University Museum your French Sudan Mask which you so kindly loaned to our African Art Exhibition.

The Exhibition was a great success and attracted over 50,000 visitors. We deeply appreciate your coöperation which contributed so materially to its success.

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

Very sincerely yours,

Executive Director

Mr. Carroll S. Tyson, Jr.
8811 Towanda Street
Chestnut Hill, Philadelphia

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	MoMA Exhs.	39.4

March 30, 1935

Dear Mr. Tyson:

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

The reception accorded this Exhibition has already assumed exceptional proportions. And we are particularly happy as the basis of this general interest is evidently the quality of the Exhibition 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

Carroll S. Tyson, Jr., Esq.
3811 Towanda Street
Chestnut Hill
Philadelphia, Pennsylvania

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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March 18, 1935

Dear Mr. Tyson:

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. I enclose a formal receipt.

Very sincerely yours,

Mr. Carroll S. Tyson, Jr.
8811 Towanda Street
Chestnut Hill
Philadelphia, Pennsylvania

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	39.4

Tyson

February 27, 1935

Dear Mr. Tyson:

Thank you for your letter of February 26th. We are delighted to have your fine Sudan Mask. I have notified Dr. Jayne that you are having it taken to the University Museum. We are insuring it against each and every risk for $500.

Thanks for the suggestion about Barnes. We have previously tried to borrow from him and found it a highly unrewarding undertaking.

I look forward to seeing you at the Museum the 25th of March.

Very sincerely yours,

Mr. Carroll S. Tyson, Jr.
8811 Towanda Street
Chestnut Hill
Philadelphia, Pennsylvania

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	MoMA Exhs.	39.4

February 25, 1935

Dear Mr. Tyson:

Mr. James Johnson Sweeney, the Director of our exhibition of African art, noted an especially fine piece in Earl Horter's collection several years ago. We have written Mr. Horter about this piece and find that he sold it to you within the last year or so. It is, I believe, a Sudan mask.

Our exhibition is to open March 20th and close May 14th and will comprise nearly 500 objects chosen from the foremost collections of Europe and America including generous loans from the Trocadéro, the Museum of the Belgian Congo, and no less than 6 German ethnographical museums in Berlin, Hamburg, Leipzig, and so forth.

I hope that we may add your Sudan mask to the American loans.

Should you feel that you can lend I hope you may be able to leave the Sudan mask with Dr. Horace Jayne at the University Museum, University of Pennsylvania. We are asking the University Museum to pack Mr. Horter's mask and yours along with their things.

I hope this will not prove too much trouble for you. Of course we will be glad to insure the piece at your valuation.

The University Museum will probably pack their loans toward the end of this week. I assure you our Trustees would appreciate your trouble and generosity.

Very sincerely yours,

Mr. Carroll S. Tyson
8811 Towanda Street
Chestnut Hill
Philadelphia, Pa.

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Tzara

#39

November 28, 1956

M. Tristan Tzara
15 Avenue Junot
Paris 18, France

Dear Monsieur Tzara:

I am enclosing a draft for $137.25 in settlement for the damage to the African art objects you so kindly lent to us for our exhibition.

We are sorry it has taken so much time to settle this.

Very truly yours,

Registrar

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	39.4

Tzara

May 11, 1936

Dear Monsieur Tzara:

I find that in my letter of May 5 I omitted the Cameroon Mask #55.460. This Mask is, of course, being returned to you this week with the other objects which you so kindly loaned to our exhibition of African Negro Art.

Will you please sign and return the enclosed receipt.

Very sincerely yours,

Executive Director

M. Tristan Tzara
15 Avenue Junot
Paris, France

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	39.4

Tzara

May 5, 1936

Dear Monsieur Tzara:

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

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

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

Very truly yours,

Executive Director

M. Tristan Tzara
15 Avenue Junot
Paris, France

Enc.
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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	39.4

TZARA

~~II~~ 39

December 9, 1935

Dear Mr. Tzara:

In accordance with your letter of October 23th we have delivered to Mr. Louis Carré your African object, #35.418 French Sudan, Figure of Woman, wood. Dogon, #16 in our catalog. Mr. Carré agrees that he is responsible to you for the object.

Very sincerely yours,

Registrar

Mr. Tristan Tzara
15 avenue Junot
Paris, France

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15, avenue Junot, PARIS.

Le 29 Octobre 1935.

Cher Monsieur Barr,

Je vous serais très reconnaissant de faire le nécessaire pour que soit remise à M. Louis Carré, qui doit arriver à New-York prochainement, la statue féminine du Soudan que j'avais prêtée pour l'exposition du Musée d'Art Moderne, et que vous avez reproduite dans votre beau catalogue sous le numéro 16.

Vous m'obligeriez très vivement si cette statuette pouvait être délivrée à M. Carré dans un délai minimum, c'est à dire à la fin de l'exposition où cette sculpture se trouve actuellement.

M. Carré devra se substituer à moi pour tout ce qui pourrait concerner l'assurance ou le retour éventuel de cette pièce en France.

Quelqu'un de votre Musée m'a annoncé sa visite en août dernier, au sujet d'une exposition de livres illustrés que vous organisiez. J'ai quitté Paris précipitamment et je regrette vivement de ne pas avoir pu vous être utile en cette occasion, comme je l'eûs désiré.

J'ai été très heureux d'apprendre l'exceptionnel retentissement de votre Exposition d'Art Africain.

Croyez, cher Monsieur Barr, à mon souvenir le meilleur.

Alfred H. Barr Jr, Esq, The Museum Modern Art, NEW YORK.

Tristan TZARA

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	39.4

July 16, 1935

Dear Monsieur Tzara:

I find that in our letter of April fifth we omitted the Cameroon Mask (35.460) which is no. 327 in our catalog. We are most anxious to retain this Mask in addition to the other objects which you so generously allowed us to send on tour.

The Mask is insured by us for 6000. francs against all risks.

The Exhibition is proving of great interest in the cities where it is being shown.

Very sincerely yours,

Executive Director

M. Tristan Tzara
15 Avenue Junot
Paris, France

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T Tzara

June 15, 1955

Dear Monsieur Tzara:

In Mr. Barr's absence abroad I am writing to tell you that in about a week we will ship your 16 objects of African art to Messrs. de la Rancheraye & Company with instructions to deliver to you. We will return the other objects 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

M. Tristan Tzara
15 Avenue Junot
Paris, France

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T. Tzara

June 5th, 1935

Dear Monsieur Tzara:

In Mr. Barr's absence I want to confirm your cablegram of May 17th. We sincerely appreciate your generosity in lending us the objects from your collection for the tour of seven American Museums.

The objects have been insured according to the valuations you have given us against each and every risk for the period of the tour which will end in May 1936.

Very sincerely yours,

Elodie Courter, Secretary
Department of Circulating Exhibitions.

e/r

Monsieur Tristan Tzara
15 Avenue Junot
Paris, France

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

Form 180d FRENCH CABLE N

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PARIS 145P MAY 17 1935

MODERNART

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

CONSENT

TZARA.

850A

Barr
Coulter

Telephone Your Telegrams to Postal Telegraph

Cat.no.

16 French Sudan - figure of a woman, Dogon, wood, 26 3/8 inches
142 Ivory and Gold Coast - Pendant in form a a ram's head, Baoule, gold, 3 1/2 inches high
143 Ivory and Gold Coast - Pendant in formof a crocadile, Baoule, gold, 4 1/2 inches high
263 British Nigeria - Leopard, Benin, bronze, 6 3/4 inches high
320 Cameroon - Figure, Bamileke, wood, 24 inches high
344 Cameroon - Bracelet. Bamum, metal, 24 3/8 inches high
414 French Congo - Polychrome mask, wood, 9 1/2 inches hhigh
505 Belgian Congo - Spoon. WaRegga, ivory, 6 7/8 inches hhgh
429 French Congo - Bell in form of crouching figure. Loango, wood 6 3/4 inches high
204-223 Ivory GndsGold Coast - Twenty weights for measuring gold dust, bronze, 1 to 3 inches long

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

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	39.4

April 5th, 1935.

Dear M. Tzara:

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

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

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

Cat.no.	
16	French Sudan - figure of a woman, Dogon, wood, 26 3/8 inches
142	Ivory and Gold Coast - Pendant in form a a ram's head, Baoule, gold, 3 1/2 inches high
143	Ivory and Gold Coast - Pendant in formof a crocadile, Baoule, gold, 4 1/2 inches high
263	British Nigeria - Leopard, Benin, bronze, 6 3/4 inches high
320	Cameroon - Figure, Bamileke, wood, 24 inches high
344	Cameroon - Bracelet. Bamum, metal, 24 3/8 inches high
414	French Congo - Polychrome mask, wood, 9 1/2 inches high
505	Belgian Congo - Spoon. WaRegga, ivory, 6 7/8 inches high
429	French Congo - Bell in form of crouching figure. Loango, wood 6 3/4 inches high
204-223	Ivory GndsGold Coast - Twenty weights for measuring gold dust, bronze, 1 to 3 inches long

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

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

With kindest regards,

Very sincerely yours,

M. Tristan Tzara
15 Avenue Junot
Paris, France

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Tzara

March 29, 1935

Dear Monsieur Tzara:

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

M. Tristan Tzara
15 Avenue Junot
Paris, France

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Tzara

Balcomer K. Tzara

Published

Andre Lefèvre

Avenue de Tokio

Promised to send

Catalog

Theatre Pigalle

Picasso

Newton

Said he would
try to do something
about it.

Charge to

1228 A

CLASS OF SER	
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	MoMA Exhs.	39.4

CARROLL S. TYSON JR.
8811 TOWANDA STREET
CHESTNUT HILL, PHILADELPHIA

Dear Mr Barr.

Your letter just received about Sudan Mask. I will have my servant deliver this mask to Mr Jayne at the University Museum. Unfortunately I cannot attend to the shipping - as I am going away for 3 weeks or said Museum. We will talk it to the Museum & I will send you letter how with him. The exhibition sounds marvelous! I hope I shall see it on my return about the 25th of March

Wishing you every success

Sincerely yours

Carroll Tyson

OVER

The mask is valued at $500 -

7-26-935

Charge to

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

Of course you know of the very extensive collection of masks owned by Dr. Albert C. Barnes of Merion Pa.

He is funny about having anyone see his pictures, but perhaps he might loan you his masks - otherwise see the list I enclosed -

This is merely a suggestion !?!

Charge to

1228 A

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Tzara

1228 A

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

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

TRISTAN TZARA

15 AVENUE JUNOT

PARIS FRANCE

MAY 16, 1935

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

SWEENEY AND BARR NOD
MODERNART

WESTERN UNION GIFT ORDERS ARE APPROPRIATE GIFTS FOR ALL OCCASIONS.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	39.4

Tzara

January 25th, 1935.

Mr. Tristan Tzara,
15 Avenue Junot,
Paris (18) France.

Dear Mr. Tzara:

I am very grateful for your note of January 17th which I received this morning, enclosing the list, with dimensions and valuations, of the loans you have so generously offered The Museum of Modern Art for its African Exhibition.

I have also received the three photographs of your masks which Ratton sent me.

I also note you are sending others in a few days. I will be very careful to see that all the photographs are returned to you after they have served us in the documentation of the catalogue.

Thank you again for your generosity and with kindest regards to Madame Tzara and yourself, I remain

Very truly yours,

JJS/W

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

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	39.4

Paris, November 7, 1934

My dear Mr.Tzara,

Perhaps you may recall my visit with Mrs.Sweeney, Monsieur and Madame Arp to your apartment last year.

Recently the Museum of Modern Art of New York has asked me to arrange an exhibition of African Art for it for March 1935 . I have come to Europe for that purpose, and naturally the quality of your objects stands out in my recollection.

I would be extremely happy if I might hope to have the privilege of including some of your collection in our exhibition. And I would be delighted if you could find the time to permit me to call on you.

Unfortunately I must leave for Brussels tomorrow evening -Thursday. However I expect to be back in Paris on November 25th. If you plan to leave Paris yourself before that time, I would be delighted to call on you any hour today or tomorrow at your convenience. Or if you prefer I will appreciate the opportunity on my return.

Thanking you, with kindest regards,

Very sincerely yours,

Hôtel Crillon, Place de la Concorde
N° 519

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TRISTAN TZARA
15 AVE JUNOT
PARIS (MARCADET

Left list with Tzara 8-X-11-37

× Habbé female figure

× Gabon mask polychrome (white) reproduced in Rattons Masques Africains #

× Urua Bottle with shells for incantations

× Ashanti gold mask

× Ivory coast with long nose and horns (NB)

"Man" mask with three nose from de Miré Collection #23

× Sozo (a tribe of the Rivières du Sud)

× wooy spoon
three faces on scrip mounted wooy Gabon

× Gold coast ? weights (20 ? pieces)

Cameroon fourneau de pipe (de Miré ?)

Small statuette frontiers de Soudan

Liberia mask (comare à Hamburg) reprod. Ratton #

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Agni côte d'Ivoire (mask ?)

Cameroon beggar

Cameroon mask reproduced in Fosters

Cameroon bracelet

côte d'Ivoire (?)

Dahomey small statuette

Bakota fetiche

Guinée mask

French Congo white mask

Soufflette forge

little wooden

Shield

Benin bronze panther

Hotel Bayerischer Hof
München
MÜNCHEN, den
DAS SEHENSWERTE NEUZEITLICHE HOTEL
BESITZER UND LEITER: GEBR. VOLKHARDT
TELEGR.-ADRESSE: BAYERHOF, MÜNCHEN

Paris le 14 Janvier 1938.

25 pieces

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(African Corpus)

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

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

Paris le 17 Janvier 1939

Cher Monsieur Sweeney,

Je m'excuse avant tout du retard de cette lettre, retard involontaire et dû à toute sorte de occupations qui se sont précipitées ces jours-ci. Je vous remercie aussi de l'envoi de votre livre, à la lecture duquel j'ai pris un très vif intérêt.

Je vous envoie ci-joint la liste des objets, liste légèrement modifiée, contenant le prix d'assurance (en francs) et les dimensions. Ratton vous a envoyé 3 photos de masques qui m'appartiennent:

1/ Le masque Libéria (avec cheveux et barbe en poils de singe)
2/ Le masque Congo français (partie plus en blanc / en forme de cœur
3/ Le Masque de la Côte d'ivoire / avec longs nez et cornes en forme de plume sur la tête).

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African Corpus

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

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

35/2374.

14 August 1936

Moi-même, je vous envoie quelques photos, qui seront suivies par d'autres d'ici peu de jours.

J'espère que toutes ces indications vous donneront satisfaction et, en attendant vos nouvelles, je vous prie de recevoir l'expression de mes sentiments les meilleurs

Votre
Tristan Tzara

Veuillez transmettre à Madame Sweeney l'expression de mes meilleurs souvenirs.

Pourrai-je vous prie de me faire renvoyer les photos quand vous n'en aurez plus besoin.

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THE LIBRARY. Victoria & Albert Museum

African Corpus

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

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

35/2374.

14 August, 1936.

Dear Madam,

In reply to your letter of the 5th August, I thank you for the extra mimeographed index of the African Negro Art Corpus, received to-day.

Yours faithfully,

Arthur W. Thieen

for Librarian.

Miss Elisabeth Knedler,
The Museum of Modern Art,
11, West 53rd Street,
NEW YORK, N.Y.,
U.S.A.

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THE LIBRARY. Victoria & Albert Museum

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

Telegraphic Address: Victalbert, London.
Telephone No.: Kensington 6371.

22 July, 1936.

Dear Sir,

With reference to [illegible] photographs of Negro art which you recently sent us, we should like to ask if you [illegible] of the mimeographed list which accompanied [illegible] per- [illegible] could give us a secondone for reference.

Yours faithfully,

Librarian.

August 5, 1936

Dear Mr. James:

We are mailing under separate cover, today, the extra mimeographed index of the African Negro Art Corpus, which you requested in your letter of July 22nd.

Very truly yours,

Elisabeth Knedler
Assistant

Philip James

Mr. Philip James
The Library
Victoria and Albert Museum
South Kensington, London, S. W. 7
England

The Secre[illegible]
Museum [illegible]dern Art,
11, West 53rd Street,
NEW YORK CITY,
U.S.A.

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THE LIBRARY.

THE LIBRARY.

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

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

22 July, 1936.

Dear Sir,

With reference to the set of photographs of Negro art which you recently sent us, we should like to ask if you have a spare copy of the mimeographed list which accompanied the prints. Our own copy has been used for labelling purposes and we should be very grateful if you could give us a second one for reference.

Yours faithfully,

Philip James.

Librarian.

The Secretary,
Museum of Modern Art,
11, West 53rd Street,
NEW YORK CITY,
U.S.A.

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THE LIBRARY.

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

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

13 June, 1936.

Dear Miss Knedler,

Thank you for your letter of June 3rd. The invoice has arrived since I last wrote to you and you will be receiving payment through the Board of Education in due course.

I note that we may keep the copy of the catalogue which we are holding to be used as a reference for the photographic corpus.

Yours sincerely,

Philip James

Librarian.

Miss Elisabeth Knedler,
The Museum of Modern Art,
11 West 53rd Street,
New York, U.S.A.

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	MoMA Exhs.	39.4

June 3, 1936

Dear Mr. James:

Your letter of May 26th to Mrs. Reinfeld of our Publications Department has been turned over to me to answer.

The invoice for the two extra catalogs of African Negro Art which were forwarded to you in error has been cancelled. The copy of the catalog which you are holding and the multiplicated typewritten text are given to you as references necessary to the use of the Photographic Corpus.

The invoice for the Corpus was sent on May 20th and it has undoubtedly reached you by this time. However, in the event that it may have gone astray in the mail, I am enclosing duplicates. You will note that the shipping charge is included as well as the actual cost of the Corpus.

Sincerely yours,

Elisabeth Knedler
Assistant

Mr. Philip James, Librarian
Victoria and Albert Museum
South Kensington
London, S. W. 7
England

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

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

35/2374.

26 May, 1936.

Dear Madam,

I beg to acknowledge with thanks the safe arrival of the Photographic Corpus of African Negro Art. The signed receipt is enclosed herewith. No invoice appears to have come.

With reference to our request of May 1st to which you refer, this was not for an extra copy of the printed catalogue but for an additional copy of the multiplicated typewritten text, one copy of which you have enclosed with the corpus. I am therefore returning under separate cover the two printed catalogues which you forwarded in error as we already have this work, supplied a year ago.

Actually three and not two copies arrived. Would you perhaps allow us to keep the third copy which will suit our purpose just as well as the extra copy of the multiplicated typewritten list? I will hold the third copy of the catalogue until I hear whether you are agreeable to this suggestion.

I am returning the invoice which you enclosed which you will doubtless wish to cancel.

Miss Beatrice Reinfeld,
Publications Department,
The Museum of Modern Art,
11 West 53rd Street,
NEW YORK, U.S.A.

Yours faithfully,

Philip James

Librarian.

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	MoMA Exhs.	39.4

~~No.~~

The Museum of Modern Art

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

Telephone: CIrcle 7-7471
Cable Address: Modernart

~~Sold to~~

Receipt of Delivery

Sir Eric MacLagen
Victoria and Albert Museum
South Kensington
London, England

~~Terms are net~~

MAY 1936

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

Signed Philip James

Librarian.

26. V. 36.

Sir Eric MacLagen
Victoria and Albert Museum
South Kensington
London
England

James Ba... Esq.,
Direct...
Museum of Modern Art,
11, West 53rd Street,
NEW YORK, N.Y., U.S.A.

Architecture and Sculpture.

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	MoMA Exhs.	39.4

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

Letters should be addressed to:
The Director and Secretary.

Telegraphic Address: Victalbert, London.
Telephone No.: Kensington 6371.

23 April, 1936.

Dear Mr. Barr,

I was asking in the Library a day or so ago for the collection of photographs which you had made of your Exhibition of African Art and found that it has not yet arrived. Is there any likelihood of its coming in the near future? I should like to include it in connection with [illegible]

I was very interested to read of your difficulties about abstract sculpture in the last number of the Bulletin!

With kind regards,

Yours sincerely,

Elisabeth Knedler
for Mr. Mabry

Keeper of the Department of
Architecture and Sculpture.

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

May 20, 1936

Dear Sir Eric:

Enclosed you will find a bill in duplicate for the set of African Negro Photographs ordered by you for the Victoria and Albert Museum on July 22, 1935, and for the amount expended in shipping them to you on May 6, 1936.

Very truly yours,

Sir Eric MacLagen
Victoria and Albert Museum
South Kensington
London
England

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	39.4

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

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

Letters should be addressed to:
THE DIRECTOR AND SECRETARY.

23 April, 1936.

Dear Mr. Barr,

I was asking in the Library a day or so ago for the collection of photographs which you had made of your Exhibition of African Art and found that it has not yet arrived. Is there any likelihood of its coming in the near future, as I am rather anxious to see it in connection with some work I am doing?

I was very interested to read of your difficulties about abstract sculpture in the last number of the Bulletin!

With kind regards,

Yours sincerely,

R. L. Bradford

Keeper of the Department of Architecture and Sculpture.

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

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	MoMA Exhs.	39.4

April 25, 1956.

Dear Sir Eric:

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

Sir Eric MacLagen,
Victoria and Albert Museum
South Kensington
London, England.

TDM:lf

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	MoMA Exhs.	39.4

November 20, 1935.

Dear Sir Eric:

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,

Sir Eric MacLagan,
Victoria and Albert Museum,
South Kensington,
London, England.

TDM:lf

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FAST DIRECT

RCA

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A RADIO CORPORATION OF AMERICA SUBSIDIARY

TO ALL THE WORLD — BETWEEN IMPORTANT U. S. CITIES — TO SHIPS AT SEA

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File: London

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LC MODERNART

NEWYORK

LETTER RECEIVED PLEASE RESERVE SET UNMOUNTED

PHOTOGRAPHS

VICALEUM LONDON

TELEPHONE HAnover 2-1811 To secure prompt action on inquiries, this original RADIOGRAM should be presented at the office of R. C. A. COMMUNICATIONS, Inc. In telephone inquiries quote the number preceding the place of origin.

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	MoMA Exhs.	39,4

July 12, 1935.

Dear Sir Eric:

The Museum hopes to have completed by September its set of photographs of our recent African Negro Art Exhibition.

We are reserving a set for you, as per your cable of May 24th. As I wrote you before, the set is planned to include from 450 to 475 photographs, 8"x10" in size. The cost will be $85. for the photographs mounted.

Very truly yours,

Executive Director

Sir Eric Maclagan,
Victoria and Albert Museum,
South Kensington,
London, England.

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Now you can send a speedy 15word message between these cities "VIA RCA" at no more than the regular wire line rate for 10 words.

BOSTON
NEW YORK
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SAN FRANCISCO
SEATTLE
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And other important cities soon

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DIRECT

ADIOGRAM

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EEN IMPORTANT U. S. CITIES — TO SHIPS AT SEA

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LONDON 12 24 1236

LC MUSEUM MODERNART

NEWYORK

LETTER RECEIVED PLEASE RESERVE NEGRO SET

MACLAGAN VICALEUM

Telephone Your Reply
Call Circle 7-6210

TELEPHONE HAnover 2-1811 To secure prompt action on inquiries, this original RADIOGRAM should be presented at the office of R. C. A. COMMUNICATIONS, Inc. In telephone inquiries quote the number preceding the place of origin

Executive Director

Sir Eric MacLagan,
Victoria and Albert Museum,
South Kensington,
London, England.

TDM:lf

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African Corpus

May 16, 1935.

Dear Sir:

The Museum of Modern Art will be glad to reserve for the Victoria and Albert Museum a set of the African Negro Art Photographic Corpus.

Under the grant made to us by the General Education Board we shall be able to dispose of five sets to museums at $50. unmounted and $85. mounted. The set is planned to include from 450 to 475 photographs, 8x10" in size.

We should very much like for London to have one of these sets. We are also reserving one for the Trodadéro. I shall appreciate having your confirmation at your earliest convenience insomuch as there are institutions in the United States which would very much like to have a set at this price should you not desire one.

Very truly yours,

Executive Director

Sir Eric MacLagan,
Victoria and Albert Museum,
South Kensington,
London, England.

TDM:lf

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FAST — DIRECT

RCA

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South Kensington. London. England.

1935 MAY 14 AM 8 31

LONDON PO 25 14 1239

LC MUSEUM OF MODERN ART

NEWYORK (11 W 53)

CAN YOU RESERVE CORPUS NEGRO SCULPTURE PHOTOGRAPHS FOR VICTORIA AND ALBERT MUSEUM IF SO PLEASE WRITE PRICE

MACLAGAN VICALEUM

Let me know about this

Sir Eric Maclagan

Victoria & Albert

Telephone Your Reply
Call Circle 7-6210

TELEPHONE HAnover 2-1811 To secure prompt action on inquiries, this original RADIOGRAM should be presented at the office of R. C. A. COMMUNICATIONS, ... inquiries quote the number preceding the place of origin.

Gabon Head (Pahouin)

Plate 38, du meme oeuvre.

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Vlaminck

Maurice de Vlaminck
"La Tourilliere"
Rueil-la-Gadeliere, (E et L)

#39

2 Statues de Soudan

Reproduced: Plate 48, Maes & Lavachery-
"L'Art Negre" -Brussels and Paris 1930.

2 Statues de la Cote d'Ivoire

Plate 44, du meme oeuvre.

Gabon Head (Pahouin)

Plate 38, du meme oeuvre.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Paris, 8 janvier, 1935

Monsieur Maurice de Vlaminck
"La Tourillière"
Rueil-la-Gadelière, (E et L)

Monsieur -

Le Museum of Modern Art de New York organise pour le printemps de 1935 une Exposition de l'art Africain, qui aura lieu entre le 20 mars et le 5 mai. Naturellement, comme l'un des premiers collectionneurs de l'art Africain et surtout à cause de votre haute position dans le monde de la peinture moderne, le Museum est particulièrement désireux d'avoir l'honneur de votre participation à l'Exposition.

Depuis quelque temps j'ai projeté de vous rendre visite à Rueil la Gadelière, mais je me trouve dans l'impossibilité de le faire étant donné que je viens d'apprendre qu'il faut que je rentre à New York d'ici peu.

J'espère néanmoins que vous voudriez bien participer à notre Exposition Je connais très bien quelques unes de vos pièces, les ayant vues dans les réproductions et ayant entendu parler d'elles par des gens dont j'estime l'opinion. Je me demande si vous pouvez prêter certaines de ces pièces au Museum of Modern Art à fin que nous puissions avoir l'honneur d'une représentation de votre nom à notre Exposition:

2 statues de Soudan, comme reproduit plaque 48 dans Maes et Lavachèry: "L'Art Nègre", Bruxelles et Paris 1930.

2 statues de la Côte d'Ivoire plaque 44, du même oeuvre.

Tête Pahouine (Gabon), comme reproduit plaque 38, du même oeuvre.

Le Museum supportera, bien entendu, toutes les dépenses relative à ce prêt. Notre emballeur à Paris est Pottier, de la rue Gaillon, que vous connaissez sans doute. Si vous en préferez un autre, vous n'avez que lui confier les objets que vous voudriez bien nous prêter et lui dire d'envoyer la facture au Muséum of Modern Art. Les frais de transport entre Rueil la Gadelière et Paris seront, naturellement, aussi payés par le Museum.

Les objets prêtés seront assurés à l'évaluation du prêteur à la compagnie Lloyds de Londres contre tous risques entre leur départ de chez vous à leur retour et cette assurance sera également supportée par le Museum. Pour faciliter la terminaison de toutes les formalités, nous prions les propriétaires des objets prêtés de nous envoyer aussitôt que possible une liste de l'évaluation de chaque objet.

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Comme notre catalogue illustré doit être mis sous presse bien avant que les objets à exposer arrivent à New York, veuillez bien nous envoyer les photographies de ces objets pour que nous puissions les reproduire dans notre catalogue.

L'exposition aura la cooperation des musées suivants: Musée für Völkerkunde de Berlin, ceux de Hambourg, Lübeck, Munich, Frankfort et le Trocadéro de Paris, ainsi que celle des principaux collectionneurs de la France, la Belgique et l'Angleterre. Nous espèrons sincèrement pouvoir joindre votre nom et vos excellentes pièces à notre Exposition.

En attendant le plaisir de vous lire, je vous prie d'accepter, Monsieur, l'expression de mes salutations sincères.

James Johnson Sweeney
Directeur de l'Exposition de
l'Art Africain.

Ci-jointe:
lettre de Mr Barr.

The Museum of Modern Art,
11 West 53rd Street
New York City, Etats-Unis

Ci-jointe:
lettre de Mr Barr.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	39,4

de Vlaminck

October 22, 1934

Dear Monsieur de Vlaminck:

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

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

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

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

Very sincerely yours,

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Walschot

22 decembre, 1934

W

#39

Mlle Walschot
71, rue de la Madeleine
Bruxelles, Belgique

Chère Mademoiselle -

Je regrette de n'avoir pas pu retourner à Bruxelles. Madame Sweeney étant tombée malade à Paris, j'espèrais de jour en jour qu'elle allait se remettre et que je pourrais, comme j'en avais l'intention, vous rendre de nouveau visite. Nous sommes obligés de partir d'ici quelques jours.

Ce contretemps est fâcheux car je n'ai pas ue le temps à notre dernière visite d'étudier votre collection comme j'aurais voulu le faire.

Depuis que je ne vous ai vue j'ai le plaisir de vous informer que je me suis assuré la cooperation des musées de Berlin, Hambourg, Lubeck, Leipzig, Munich, Frankfurt, Dormstadt, Trocadéro de Paris et le Pitt Rivers Musée d'Oxford, ainsi que celle des principaux collectionneurs de Paris et d'Angleterre.

L'Exposition promet d'être conforme à mes désirs. Néanmoins je suis particulièrement contrarié de n'avoir pas pu retourner à Bruxelles avant mon départ pour vous demander votre précieux concours dont l'absence laisserait un vide irréparable dans notre catalogue.

Peut-être pourriez-vous m'aider? Je n'ai pas eu le temps d'étudier vos pièces de collection comme je l'aurais désiré, mais certaines pièces sont présentes à ma mémoire. Peut-être auriez-vous la bonté de nous permettre d'exhiber ces objets d'une si grande individualité.

Naturellement je ne puis me souvenir de tout. Mais si vous pouviez prêter au Musée de l'Art Modern les objets dont la liste suit et m'envoyer leurs photographies pour les réproduire dans notre catalogue illustré, les conservateurs du Musée et moi-même vous seraient extrèmement reconnaissants de votre générosité. Veuillez noter au sujet des photographies que notre catalogue doit être imprimé bien avant que les objets destinés à être exposer arrivent en Amérique.

L'Exposition, comme je crois vous l'avoir expliqué, aura lieu entre le 20 mars et le 5 mai 1935. Les pièces qu'on voudra bien nous prêter seront enlevés par les soins de nos emballeurs, Messrs Louis Ghemar, 65à70, rue des Commerçants, Bruxelles, vers le milieu de Février. Toutes les dépenses de transport, ainsi que d'assurance à l'évaluation du prêteur à la compagnie Lloyds de Londres,

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	MoMA Exhs.	39,4

seront supportées par le Pusée de Modern Art.

listed DIM

Les objets qui m'ont le plus frappé:

2 cups basket?

Vos excellents masques pendants et bracelets d'ivoires, specialement le bracelet d'archer que nous avons discuté.

Vos coupes Bakuba dont 2 m'ont paru d'excellente qualité.

Une grande corbeille Ruanda, dans votre salon, et aussi quelques petites corbeilles de Ruanda. (Il me semble que votre grande corbeille est la plus belle de celles que j'ai vues dans les musées).

Incantation figure

Votre fétiche pour conjuration, mais peut-être le considérez-vous comme trop fragile pour être transporter?

Une petite figure de bois sculpté (Benalulua ?) avec une patine parfaite.

Une statuette Baluba (?) qui se trouve au-dessus de votre table dans le salon.

Une coupe à deux têtes du Congo Belge.

Un masque de bois (Congo ?) d'un ton ivoirin, accroché à la tête de votre lit.

Un tambour Bashilele.

Un siège de lignes simples,dans votre salon.

Un masque ivoire plus grand.

J'espère que vous pourrez m'aider en me prêtant quelques unes de ces pièces, sinon toutes, pour l'Exposition. En ce qui concerne les masques Bapende et Warega, je me rapporte entièrement à votre choix. Je vous avoue que je n'ai pas recherché au cours de mes visites dans les musées d'autres masques Bapenda, me souvenant de la haute qualité de ceux que vous possédez, et espèrant bien que vous voudriez nous en accorder le prêt. A la verité, dans la quantité de ceux que j'ai vu, je n'en ai pas rencontré d'égaux en qualité aux vôtres. Je suis convaincu qu'une selection de vos masques à notre Exposition constituera un groupe bien plus remarquable que ceux que j'ai pu rencontrer dans les divers musées.

Je suis sûr aussi que vous possédez d'autres objets remarquables que j'ai omis dans mon énumeration. Quelque soit l'objet que vous voudriez bien comprendre dans votre choix, soyez assurée que je serai ravi de l'exposer car j'ai la confiance la plus absolue dans votre jugement.

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Enfin, quoique je ne sache pas si vous êtes désireuse de vendre certains de ces objets que j'ai vus dans votre appartement, je vous informe que les exposants ont la faculté de déclarer que certaines de ces pièces sont à vendre. Les prix ne seront pas marqués dans le catalogue, mais une affiche informera les visiteurs que certaines pièces sont à vendre et que les prix peuvent en être donnés par les gardiens de l'Exposition. Naturellement, le Musée ne prend aucune commission sur les ventes qui pourront résulter de l'Exposition.

J'espère qu'il vous sera possible de coopérer avec nous et, si vous le vouliez bien, je vous serais fort obligé de m'envoyer le plustôt possible les photographies des objets que vous pourrez me prêter, afin que je puisse les inclure dans le catalogue illustré.

Vous pouvez m'écrire: C/O The Museum of Modern Art, West 53rd Street, New York City, Etats-Unis.

Avec les meilleurs souvenirs de Madame Sweeney à vous et Madame Walschot, et encore tous mes regrets de ne pas avoir pu vous revoir avant notre départ, et espèrant le faire lors de notre visite l'été prochain, je suis, Mademoiselle, votre respecteux

jjs/s

James Johnson Sweeney

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BRUSSELS

Mlle Jeanne Walschot
71, rue de la Madeleine
- - -

Excellent Bapende and Warega small
Ivory mask - pendants.
Ivory bracelets - esp: bow-man's.

Bakuba cup (NB)
Fetiche for ✓ (?)

Ruanda large basket - also small baskets.

Bene-Lulua ? small kneeling figure.

Baluba ? standing figure in center of table.
Two headed cup.
Mask wood in ivory tone NB

Bashilele drum.
Simple stool.

In shop:
Terra cotta cup.
Nail figure.
Box ?
(Large figure with worm?)

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	MoMA Exhs.	39,4

BRUSSELS

Mlle Jeanne Walschot
71, rue de la Madeleine
- - -

Excellent Bapende and Warega small
Wory mask - pendants.
Wory bracelets - esp: bow-man's.

Bakuba cup NB
Fetiche for ?

Ruanda large basket - also small baskets.

Bene-Lulua ? small kneeling figure.

Baluba ? standing figure in center of table.
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Nail figure.
Box ?
(Large figure with worm?)

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October 11, 1934

Dear Mr. Weber:

We are at work assembling the African Tribal Arts exhibition.

Have you any African sculpture or other objects? Mr. James Johnson Sweeney, the director of the exhibition, and I would much appreciate hearing from you as to what you have.

Sincerely,

Mr. Max Weber
10 Hartly Road
Great Neck
Long Island

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W

Welti-Furrer

Translation

#39

A. WELTI-FURRER A.G. ZURICH

Zurich, March 1st, 1935

To the Museum of Modern Art,
11 West 53rd Street,
New York (City)

Gentlemen:

We trust you have duly received our express letter which we addresseed to you under yesterday's date relative to one case containing three wooden sculptures, and, as intended, are enclosing herewith copy of same.

Awaiting your advice regards the arrival of the shipment with interest, we beg to remain

Very truly yours,

A. Welti-Furrer A. G.

signature

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Translation

February 28,1935

To the Museum of Modern Art
11 West 53rd Street,
New York (City)

By Express

Gentlemen:

We beg to advise you that we have forwarded i/safe on the S/S "BREMEN" of the North German Lloyd, sailing from BREMEN tomorrow, through the care of the Hudson Forwarding & Shipping Co.,Inc., 17 State Street, New York, consigned to the above address:

1 case G.338 containing 3 sculptures of wood.
New York

Our principal is the "Kunstgewerbemuseum Zurich".

On our part the shipment is effected F.O.B. New York against our collection of Swiss Francs 196.85, which amount is to be paid in our favor to the Hudson Forwarding & Shipoung Co. Please find enclosed specified statement of our bill of charges.

We have also forwarded today by registered and Express mail to the shipping firm in New York

original bill of lading and
consular invoice

for the handling and the clearance through Customs of the shipment in New York.

We especially advise you that we have been requested by the "Kunstgewerbemuseum of Zurich", as per instructions they received from New York by cable, to dispatch this shipment forward in a safe on the steamer with a declaration of the value in the amount of Fr.9000.--. Therefore the ocean freight has to be figured according to the value, which gives a considerable freight rate, to which fact we have drawn the Kunstgewerbemuseum Zurich's attention.

The contents of the case has been filed with the Customs in Zurich inasmuch as the shipment is destined for an exhibition in New York and being shortly returned to Zurich. The Customs Pass for free reimport of the goods into Switzerland is in our possession, so that we are advising you to have the return shipment also consigned to our care in order we may arrange all that is necessary in Zurich for this purpose.

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We wish also to confirm that according to an information of the Kunstgewerbemuseum Zurich the shipment has been insured in New York direct. We would ask you upon arrival of the shipment in New York to make the necessary arrangements, control, official statement. through the commissioner of damages, etc., if necessary. Nothing must be omitted in constatation of the damages according to regulations, to effect full claim with the Insurance Company.

We would appreciate it if you could let us have acknowledgement of the shipment at the time.

Copy of today's letter will be sent to you in case you would not receive today's letter.

Being at your service for further occasions also, we beg to remain

Very truly yours,

A.WELTI-FURRER A.G.

Encl.
1 bill of charges specified

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Statement

Transport of the shipment to our packing depot , packing, packing material, excl. case	Frs.	12.60
Cartage to the Customs House, Issue of a Swiss Customs Free Reentry Pass, weighing charges, seal, etc...	"	6.00
Shipment by Grande Vitesse Traffic up to BREMEN, loading on steamer, freight (figures according to value) F.O.B. New York, shipping, commission, putting the case into the safe of the steamer,	"	146.50
bills of lading, seal , our services	"	8.50
to effect issue of the consular invoices,	"	17.75
correspondence, fix tax, postage	"	5.50
	Frs.	196.85

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Zeros

INTERNATIONALE MÖBELTRANSPORTE·LAGERHÄUSER·OFFIZ·S·B·B·CAMIONNAGE

A·WELTI-FURRER A·G·ZÜRICH

39

TELEGR.: WELTIFURRER - TEL. 37.615 - POSTCHECK-KTO.: Zürich VIII 976, Karlsruhe No. 70169

Ref. Sp/T.

Zürich, den 1. März 1935.

To the Museum of Modern Art,
11 West 53rd. Street,
N e w Y o r k (City).

Wir hoffen Sie in gutem Besitze unseres Express-Schreibens gestrigen Datums bezüglich einer Kiste mit 3 Holz-Skulpturen des Kunstgewerbemuseums Zürich und senden Ihnen in der Anlage wie vorgesehen eine Kopie.

Wir sehen mit Interesse Ihren Nachrichten über die Ankunft der Spedition entgegen und zeichnen

hochachtungsvoll
A. Welti-Furrer A.G.

Sp

Beilage: 1 Kopie.

14 rue Mungesser et Coll
Paris, France

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	MoMA Exhs.	39.4

2 Zervos

#39

June 13, 1945

Dear Monsieur Zervos:

In Mr. Barr's absence abroad I am writing to tell you that in about a week we will ship your plaster Head 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. Will you kindly sign and return it to the Museum when your loan has reached you safely.

Very sincerely yours,

Executive Director

M. Christian Zervos
14 rue Nungesser et Coli
Paris, France

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	MoMA Exhs.	39.4

TRANSPORTS INTERNATIONAUX

DE LA RANCHERAYE & Cie

March 29, 1935

Paris, October 15th.

Dear Monsieur Zervos:

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 plaster Head 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 and at the same time to enclose a receipt for your loan.

Very sincerely yours,

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

M. Christian Zervos
14 rue Nungesser et Coli
Paris, France

MUSEUM OF MODERN ART
11 West 53rd. Street,
NEW YORK

17, State Street,
NEW YORK.

for our account.

1 bill.

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TRANSPORTS INTERNATIONAUX

MARITIMES ET TERRESTRES SUR TOUS POINTS DU GLOBE

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Société à responsabilité limitée au capital de Frs. 600.000

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MAGASINS & ENTREPÔTS: 166, Rue Cardinet, PARIS

Chèq. Postal Paris 1811-88. R.C Seine Nº 207.063 B

Adresses Télégraphiques
MEDIUM-111-PARIS
MEDIUM-HAVRE
MEDIUM-MARSEILLE

TÉLÉPHONE, PARIS | OPÉRA 68-00 (3 LIGNES GROUPÉES)

A.B.C (4th & 5th Edit.) LIEBER'S ATLANTIC W.U.T. | CABLE CODES USED

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AFFRÊTEMENTS, OPÉRATIONS EN DOUANE
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ETC. ETC.

BUREAUX A
HAVRE, 26, Rue des Viviers
MARSEILLE, 40, Rue Montgrand
BOULOGNE s/MER, 6, Rue des Pipots
DUNKERQUE, 10, Quai de la Citadelle
SAINT-NAZAIRE, Quai du Commerce
ANVERS, 39, Rue des Tanneurs
LONDRES, 15/16, Camomile Street

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DE
SECURITY STORAGE Cº
WASHINGTON
LIFT VANS

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ET
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DU MONDE

La confection par nous des factures consulaires n'a lieu que sur la demande expresse des Expéditeurs & sans aucune responsabilité de notre part pour quelle que cause que ce soit.
Lorsqu'aucune valeur ne nous est déclarée ou lorsque nous ne sommes pas chargés de l'assurance notre responsabilité est limitée pour quelle que cause que ce soit à QUARANTE francs par kilog. pour les marchandises emballées, avec un maximum de MILLE francs par colis et à UN franc par kilog. pour les marchandises en vrac sans que l'indemnité puisse dans les deux cas dépasser la valeur des marchandises

ANNEXE 456

Paris, le October 15th. 1935.

Nº 1499 A.
A RAPPELER

Adresser toutes correspondances & demandes de renseignements au Bureau de Paris

LLD/SP

MUSEUM OF MODERN ART
11 West 53rd. Street,
NEW YORK.

Dear Sirs,

We are pleased to advise you that we have received from Mr. LECORBUSIER, 35, Rue de Sèvres, PARIS, one case : models - 32 Kg. arriving from Switzerland and that we have loaded that case on the S/S "NORMANDIE" leaving to-morrow from Havre.

The case is taken as luggage by Mr. LECORBUSIER himself who is crossing on the "NORMANDIE".

According to Mr. LECORBUSIER's request, we take the liberty to hand you enclosed our bill covering our charges up to HAVRE FOB and we should thank you to kindly remit this amount of :

- Frs. 325,50 -

to our agents :

THE HUDSON FORWARDING & SHIPPING Co. Inc.
17, State Street,
NEW YORK.

for our account.

Encl. : 1 bill.

...../

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	MoMA Exhs.	39.4

We hope that the case will reach NEW YORK in perfect condition and thanking you in advance for your kind remittance to our agents, we beg to remain,

Dear Sirs,

Yours very truly.

Ets de la RANCHERAYE & C^ie

Le Gérant

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TRANSPORTS INTERNATIONAUX

MARITIMES ET TERRESTRES SUR TOUS POINTS DU GLOBE

DE LA RANCHERAYE & Cº

Société à responsabilité limitée au capital de Frs. 600.000

MAISON FONDÉE EN 1849

31, Place du Marché St Honoré (Près l'Avenue de l'Opéra) PARIS 1er Arrondt

MAGASINS & ENTREPÔTS: 166, Rue Cardinet, PARIS

R.C. Seine N° 207.063 B

BUREAUX A

HAVRE, 26, Rue des Viviers
MARSEILLE, 40, Rue Montgrand
BOULOGNE s/MER, 6 Rue des Pipots
DUNKERQUE, 10, Quai de la Citadelle
SAINT-NAZAIRE, Quai du Commerce
ANVERS, 39, Rue des Tanneurs
LONDRES, 15/16 Camomile Street

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Adresses Télégraphiques
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1499 A.

TÉLÉPHONE, PARIS | OPÉRA 68-00 (3 LIGNES GROUPÉES)

ABC (4th & 5th Edit) LIEBER'S ATLANTIC W.U.T. | CABLE CODES USED

Compte de frais au Colis ci-après

~~de~~ MUSEUM OF MODERN ART - 11 West 53rd. Street - NEW YORK -

~~expédié~~ to Mr. LECORBUSIER - on board at HAVRE -

OCTOBER	14	Charges to A.W.F. 5236 - 1 c/ Model - 32 Kg. -			
		- - - o O o - - -			
		Transfer paid to MARAIS & Cº.	Frs.		194, --
		C.H. formalities, Chamber of Commerce	"		47, 30
		Transportation charges to HAVRE FOB	"		54, --
		Stamp Tax	"		6, --
		Permits, Statistics	"		2, 70
		Insurance	"		14, --
		Postage	"		7, 50
		TO YOUR DEBIT	Frs.		325, 50

S/S "NORMANDIE" du 16/10 -

Paris, le OCTOBER 15TH. 19 35.

S. E. et Cº

IMPORTANT. — La confection par nous des factures consulaires n'a lieu que sur demande expresse des Expéditeurs et sans aucune responsabilité de notre part pour quelle cause que ce soit.

Adresser toutes correspondances & demandes de renseignements au Bureau de Paris

ANNEXE 456

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R. C. SEINE 207.063

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PARIS (Ier)

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26, RUE DES VIVIERS, 26
LE HAVRE

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In case of damage or shortage a certificate of survey should be made out by the agent of LLOYD'S (LONDON) in a delay not exceeding THIRTY DAYS after arrival. FOR THIS APPLY TO OUR AGENTS

WAY BILL
No I475 A

Paris, OCT. 9 19 35

MUSEUM OF ART MODERN ART
II West 53rd street
NEW YORK CITY.

We beg to inform you that per s/s " WASHINGTON *"*
sailing from Havre OCT. IO *we are sending forward to your address*

and through the medium of our agents
HUDSON FORWARDING & SHIPPING CO.INC.
I7 State street NEW YORK CITY.
the following shipment :
Plans and photos

Wishing you safe arrival of the shipment and always at your disposal we beg to remain

Yours very truly
per de la RANCHERAYE & C°.

INSURED.

FROM LECORBUZIER PARIS.
OUR CHARGES TO NEW YORK F.O.B. AMOUNT TO FRS. I54.95
WHICH PLEASE PAY TO OUR AGENTS FOR OUR ACCOUNT.

RISKS OF WAR, seizure, civil commotions, riots, strikes etc. NOT COVERED

Imp. Ste-Anne, Paris

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Kreidler - Mallette

CHARLES RATTON
EXPERT PRÈS LES DOUANES FRANÇAISES
14, RUE DE MARIGNAN, PARIS-8e
ÉLYSÉES 58-21

Paris le 20 Juin 1936

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

Cher Monsieur,

Nous vous adressons ci-joint le reçu des objets d'art africain que la Maison de la Rancheraye nous a livrés hier.

Plusieurs écrins et socles nous ont été retournés dans un si mauvais état que nous devrons procéder à leur remplacement ou à leur restauration. Ecrins 35522 et 35523; socles 35274, 35248, 35315, 35334, 35437. Les frais qui nous seront ainsi occasionnés peuvent être évalués à un minimum de frs: 500.- que nous vous prions de vouloir bien réclamer à l'assurance.

Les objets, heureusement, si nous ne comptons pas quelques légères traces de choc, sont en parfait état.

Kreidler - if we have them / Sent Kreidler

Nous vous serions obligés de nous adresser vingt exemplaires du Bulletin du Musée dans lequel il était rendu compte de l'Exposition: "African Negro Art."

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

petitjean
secrétaire.

Copy to Farjeon 7-10-36

Warner Evans

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 39,4

800
800
400
2000

The Museum of Modern Art

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

Trustees

President:
A. Conger Goodyear

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Mrs. John D. Rockefeller, Jr.

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Mrs. John S. Sheppard
Edward M. M. Warburg
John Hay Whitney

Director:
Alfred H. Barr, Jr.

Executive Director
Thomas Dabney Mabry, Jr.

April 17th, 1935.

Mr. Walker Evans,
23 Bethune Street,
New York, N.Y.

Dear Walker:

In accordance with our conversation of April 15th, I understand our agreement is as follows:

The work to be done by you includes -

810 - 450 negatives at $1.80 each.
90 - 1260 - 14 prints each of 450 negatives at $.20 each. 90.00
180 90 - 14 prints each of 50 negatives already owned by the Museum at $.20 each.
240 10 - 50 prints chosen from the above negatives at $.20 each.
50 - 25 enlargements approximately 16x20" (price to be determined later) 2.00 ea
2720

2460

I understand that you will guarantee to finish the actual photographing of the objects by May 19th, and that you will make complete delivery of the finished prints not later than August 1st, 1935.

The Museum agrees to advance to you $800. at the beginning of your work, April 16th; $800. on May 19th; and the remainder of the amount upon final delivery.

I further understand that should the Museum or any individual desire a set of these prints in addition to those already ordered, the Museum will give you the refusal of filling such an order.

I also understand that the negatives are the property of the Museum, that they will remain on deposit with you unless you leave the vicinity or close your workshop. In such case, you will deliver the negatives to the Museum where they are to remain accessible to you for future use.

Extra sets: 13 Grant
Sweeney 1
Pleasants 1
Dartmouth 1
16 sets

Very truly yours,
Thomas Dabney Mabry Jr.
Executive Director.

Acknowledged by:
Walker Evans

P.S. The Museum further agrees that no reproduction of the photographs contained in the African Negro Art Corpus will be made without the consent of Mr. Evans.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Ex'n 39 Evans
African Negro Art
Corres - A - G

April 30, 1936.

Dear Mr. Evans:

The following are the sums paid to you in reference to the African Art photographs:

April 16, 1935	$ 800.00
May 23, 1935	800.00
August 16, 1935	400.00
September 10, 1935	370.00
September 24, 1935	260.00
October 28, 1935	150.00
November 15, 1935	15.00
January 12, 1936	40.00
February 6, 1936	100.00
	$ 2,935.00

This amount I have split up in making a report to the General Education Board as follows:

	As Contracted	Extra
15 sets under grant from General Education Board:		
477 negatives at $1.80	$ 858.60	
6201 (13x477") prints at 20¢ each	1240.20	
50 experimental negatives at $1.80		$ 90.00
Experimental prints		27.83
Curatorial expense		220.00
4 extra sets 1908 prints (4x477")at 20¢ ea.	381.60	
Balance of money received by Museum from institutions ordering these four sets		41.77
Circulating Exhibition		
25 enlargements at $2.00 each	50.00	
50 8x10" prints at 20¢ each	10.00	
Mounting	15.00	
	$ 2555.40	$ 379.60

Very truly yours,

Assistant to Executive Director

Mr. Walker Evans,
22 Bethune St.,New York City

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	MoMA Exhs.	39.4

Rockefeller Foundation
General Education Board
File

June 25, 1936

General Education Board
49 West 49th Street
New York, New York

Dear Sirs:

Attention: Mr. Beal
Comptroller

We wish to acknowledge receipt of your check for $500 as a further remuneration to Mr. Walker Evans for his services in the preparation of the African Negro Art photographs.

Very truly yours,

Executive Director

IU:w

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GENERAL EDUCATION BOARD

49 WEST 49TH STREET, NEW YORK

TO

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

VOUCHER No. 36975

DATE June 19, 1936

THE CHECK ENCLOSED IS TENDERED IN FULL PAYMENT OF THE FOLLOWING:

Payment in full under the Board's grant I 2897 to be paid to Mr. Walker Evans as further remuneration for his services in the preparation of the African Negro Art Exhibition $500.00

Based on Mr. W. W. Brierley's letter of June 16, 1936.

FORM G1

NO ACKNOWLEDGMENT REQUIRED. THE CANCELLED CHECK WILL BE REGARDED AS A RECEIPT.

General Education Board,
49 W. 49 St.,
New York City.

If. Thomas Mabry, Jr.
Executive Director
Museum of Modern Art
11 West 53rd Street
New York, N. Y.

WWB:GE

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GENERAL EDUCATION BOARD

FOUNDED BY JOHN D. ROCKEFELLER 1902

INCORPORATED 1903

49 WEST 49th STREET, NEW YORK

June 18, 1936.

Dear Mr. Brierley:

This is to acknowledge your letter of June 16th. I am very glad to learn that the further sum of $500 has been made available to the Museum of Modern Art for the services of Mr. Walker Evans in the preparation of photographs of African Negro Art.

Very truly yours,

Executive Director

Mr. W. W. Brierley, Secretary,
General Education Board,
49 W. 49 St.,
New York City.

lf

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

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GENERAL EDUCATION BOARD
FOUNDED BY JOHN D. ROCKEFELLER 1902
(INCORPORATED 1903)
49 WEST 49th STREET, NEW YORK

TREVOR ARNETT, PRESIDENT
W. W. BRIERLEY, SECRETARY

June 16, 1936

My dear Mr. Mabry:

I am authorized to notify you that in accordance with your letter of June 9 to Mr. Stevens, there has been made available to the Museum of Modern Art the further sum of $500 for the services of Mr. Walker Evans in the preparation of photographs of African Negro art. This sum will be remitted to the Museum by the Auditor reasonably soon.

Sincerely yours,

W. W. Brierley

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

WWB:GW

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Rockefeller Foundation

June 9, 1936.

Dear Mr. Stevens:

In reply to your letter of June 8th I am a little at a loss to know what you mean when you ask me to send you a letter regarding Mr. Walker Evans' services insomuch as I had thought that I had included in my first letter a report of his services.

On April 16, 1935 Mr. Evans began work on making a Photographic Corpus of our exhibition of African Negro Art. This meant photographing up to six hundred items. From these negatives Mr. Evans made 6,201 photographs, taking five months to complete the first part of this work and continuing thereafter until March 1936 superintending the mounting and spotting of prints.

Mr. Barr and I persuaded Mr. Evans to make the photographs because we considered him one of the outstanding American photographers. We did not realize at the time that Mr. Evans' integrity as a creative artist would make the job of turning out 6,000 photographs such an arduous one.

Mr. Evans' expenses in connection with the above work were $1,986.20 (see attached memorandum). Our payment to Mr. Evans for the work done under the General Education Board grant was $2,216.63 plus $75.00 for enlarging prints for travelling exhibition to Negro colleges. In other words, Mr. Evans made a net profit of $305.43 for approximately five months' work. I should like to make it clear that this was by no means the result of any lack of generosity on the part of the General Education Board but entirely due to Mr. Barr's inadequate estimate in the beginning of the nature of the work and the time involved. As I said in my letter of June 8th, if such a suggestion would not be thought unusual by the General Education Board Mr. Barr and I are glad to recommend that Mr. Evans receive a further remuneration for his work.

If there is any other information you wish in regard to this please call upon me.

Very sincerely yours,

Mr.David Stevens,
The Rockefeller Foundation,
49 W. 49 St.,
New York City.
TDM:lf

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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June 8, 1936.

Dear Mr. Stevens:

I am sending to you for your examination a completed set of the African Negro Art Photographic Corpus which we were able to have made through your kind interest.

Last year when you examined an incomplete set here at the Museum I remember saying to you that Walker Evans was finding the task of making over 5,000 photographs a gigantic one and that it would take him many weeks longer than we had estimated. I remember your replying that you felt that neither the Museum nor the General Education Board should exploit the artist. I recently mentioned this to Mr. Barr and he agrees with me that perhaps I should write you to say that we are afraid the artist has been exploited in this case, entirely due to Mr. Barr's inadequate estimate in the beginning. I asked Mr. Evans to give me an account of his expenses and also the amount of time he spent on the Corpus. He tells me that he worked on the Corpus from April 16th to June 15th and from July 15th to October 15th, 1935, a total of five months. This does not include superintending later on the work of his assistants in refinishing the mounted prints.

His expenses in connection with the work were $1,986.20 (see attached memorandum). Our payment to Mr. Evans for the work done under the grant was $2,216.63.

Mr. Barr joins me in saying that if such a suggestion would not be thought unusual we gladly recommend that Mr. Evans receive some further remuneration for his work.

If your secretary will be good enough to telephone me when you have finished examining the set of photographs I shall be glad to send for it.

Very truly yours,

Mr. David H. Stevens,
The Rockefeller Foundation,
49 W. 49 Street,
New York City.

Enclosures
TDM:lf

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

Expenses photographing African Negro Art: May 6, 1936.

Films	$ 149.50
Paper	269.20
Trays, Washer, Clips, Envelopes, Blotters, File, Holders, Chemicals, etc.	95.00
Two Printing machines	42.50
Expenses of 75 enlargements and contact prints for travelling exhibition	68.00
Salary to P.Sekaer - 21 weeks	525.00
Salary to J.Cheever - 14½ weeks	290.00
To J. Russack for spotting prints	195.00
Overhead in Bethune Street studio	354.00
TOTAL	$1,986.20

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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May 6, 1936.

Memorandum to Mr. Barr:

Last year when Mr. David Stevens examined what photographs we had finished at that time I told him Walker Evans was working very hard, etc. Mr. Stevens said that he did not wish to "exploit the artist."

What do you think of writing him now giving him figures, etc. and saying that we would gladly recommend that he increase the amount of the grant by a few hundred dollars so that Walker might be more adequately paid for his work?

T.D.M.

Yes ! ! !

A.H.B.

Let me take blame for inadequate estimate.

B.

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PHOTOGRAPHS OF AFRICAN NEGRO ART

EXHIBITION

(appropriation I 2711)

Respectfully submitted:

April 30, 1936.

THE MUSEUM OF MODERN ART

Executive Director

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PHOTOGRAPHIC CORPUS OF AFRICAN NEGRO ART

Report on a grant of $2,836. made by The General Education Board to the Museum of Modern Art on April 18, 1935 (appropriation I 2711) for the preparation and circulation of sets of photographs of the African Negro Art exhibition.

PREPARATION OF PORTFOLIO

The exhibition of African Negro Art consisted of 603 items: sculptured masks and figures, weapons, utensils, ornaments, musical instruments in wood, ivory, bronze, gold, iron, stone and terra cotta, selected by Mr. James Johnson Sweeney from over 50 private collections and 17 museums in France, Germany, England, Belgium and the United States.

Over two thirds of the exhibition has been documented for the Corpus. Mr. Alfred Barr, director of the Museum, selected the material to be photographed. Miss Dorothy Miller, Assistant Curator of Painting and Sculpture, prepared the 48 pages of index which accompany each set. Much effort and time was expended in the preparation and in the research for the index. Miss Miller was materially assisted in this work by Mr. Frederick R. Pleasants and Mr. Robert J. Goldwater.

The Museum was most fortunate to have secured Mr. Walker Evans, one of the foremost American photographers, to undertake the task of making the Photographic Corpus. More than 500 photographs were made from the exhibition, several objects being photographed in various positions. Mr. Evans

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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showed great interest in the material and spent much time in preparing suitable backgrounds for objects of different textures and surfaces, in perfecting prints and lastly in carefully going over 6,201 finished prints to detect any flaws. Mr. Evans began work in April 1935 and worked steadily throughout the summer and thereafter periodically until April 1936.

Contents

The finished portfolios contain 477 photographs, each carrying a number corresponding with the accompanying index.

The 48 page index contains the Museum's catalog number, description of the object including its source, name of the collector and any traditional information available. The entire Corpus is based on the catalog of the exhibition "African Negro Art" prepared by Mr. Sweeney, and a copy of the catalog is included in each portfolio.

Distribution

Thirteen sets of the Photographs have been prepared under the grant from The General Education Board; one for the library of the Museum of Modern Art, seven for distribution free to the following institutions:

1. Atlanta University, Atlanta, Ga.
2. Fisk University, Nashville, Tenn.
3. Hampton Institute, Hampton, Va.
4. Tuskegee Normal and Industrial Institute, Tuskegee, Alabama
5. Howard University, Washington, D. C.
6. Dillard University, New Orleans, La.
7. New York Public Library, 155th Street Branch, New York City.

Announcement of the preparation of the portfolio was made to 13 institutions selected because they were considered as having a particular

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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13 on orig order.
4 later
17 total

interest in the material. The remaining five sets have been ordered by the following institutions:

Unmounted -

1. New York University, New York City
2. Peabody Museum, Harvard University, Cambridge, Mass.
3. Victoria and Albert Museum, London, England.

Mounted -

4. Musee d'Ethnographie du Trocadero, Paris, France
5. The University of Chicago Libraries, Chicago, Ill.

PREPARATION OF CIRCULATING EXHIBITION

An exhibition of 25 enlarged photographs and 50 medium size photographs was assembled by Miss Elodie Courter, Secretary of the Department of Circulating Exhibitions, and represents the outstanding objects shown in the Exhibition of African Negro Art. The 75 photographs which made up the circulating exhibition were selected by Mr. Barr from the 603 items in the original exhibition with the intention of including the best possible examples of each phase of the original exhibition.

Contents

Of the 75 photographs in the exhibition 25 are enlarged to an average size 16 x 20 inches, 50 are 8 x 10 inches. All are mounted on cardboard and a label describing the original object accompanies each one.

Each institution showing the exhibition receives two copies of the African Negro Art catalog.

A 12 page folio of instructions to accompany the exhibition contains a check list of the items in the exhibition, packing directions, hanging

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directions and information regarding publicity releases and photographs.

Distribution

The exhibition has been scheduled, without charge, through the present school year to the following institutions:

Hampton Institute, Hampton, Virginia
Virginia State College, Petersburg, Va.
Bennett College for Women, Greensboro, N. C.
Shaw University, Raleigh, N. C.
Atlanta University, Atlanta, Ga.
Florida Agricultural and Mechanical College, Tallahassee, Florida
Dillard University, New Orleans, La.
Prairie View State College, Prairie View, Texas
Wiley College, Marshall, Texas
Tuskegee Institute, Tuskegee, Alabama
Talladega College, Talladega, Alabama
Fisk University, Nashville, Tennessee

The following institutions which could not be included in the itinerary for the present year, will receive the exhibition in the fall:

Howard University, Washington, D. C.
Morgan College, Baltimore, Md.
Lincoln University, Chester County, Pa.
135th Street Branch of the New York Public Library, New York City.

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FINANCIAL REPORT

Receipts:

Initial grant received from the General Education Board		$ 2,836.00
Deficit to be made up out of the proceeds of five portfolios		401.24
		$ 3,237.24

Expenditures:

Re: Portfolios	Photographing	$ 1,240.20	
	6201 prints	858.60	
	Experimental expenses: Negatives, prints, backgrounds, etc.	117.83	
		$ 2,216.63	
	Mounting 4770 prints	150.30	$ 3,237.24
	40 portfolio covers (4 to a set)	57.60	
	Curatorial expense	337.00	
	12 African Negro Art catalogs @ $1.50	18.00	
	Index - time and material mimeographing	45.09	
	Numbering - 15 sets	50.00	
	Time collating and assembling prints and index	70.00	
	*Shipping ten portfolios	34.69	$ 2,979.51

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Re:
Exhibition

Enlarging 25 photographs printing 50 photographs and mounting 75	$ 75.00	
50 African Negro Art catalogs @ $1.50 each	45.00	
Materials, labor, re-packing, assembling and preparing mimeographed instructions	50.00	
Insurance on exhibition - 1 year	5.00	
Express to five colleges	14.93	
*Express to 10 colleges and return to New York	33.00	
*Re-mounting exhibition on heavier and more durable material.	35.00	
		$ 257.93
		$ 3,237.24

* The items indicated with an asterisk have not yet been expended and have been estimated. The mounts on the circulating exhibition are badly worn and will need replacing before the exhibition finished its itinerary in the fall.

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April 30 1936

Paid to Walker Evans re African Art photographs:

	As contracted	Extra
13 sets under grant from General Education Board:		
477 negatives @ $1.80	858.60	
6201 (13 x 477) prints @ 20¢ each	1240.20	
50 experimental negatives @ 1.80		90.00
Experimental prints		27.83
Curatorial expense		220.00
4 extra sets		
1908 prints (4 x 477) @ 20¢ ea	381.60	
Balance of money received by the Museum from institutions ordering these four sets		41.77
Circulating Exhibition		
25 enlargements @ $2.00 each	50.00	
50 8x10 prints @ 20¢ each	10.00	
Mounting	15.00	
	2555.40	379.60

Total payments to Walker Evans:

April 16, 1935	$ 800.00	
May 23, 1935	800.00	
August 16	400.00	
September 10	370.00	
24	260.00	
October 28	150.00	
November 15	15.00	
January 12, 1936	40.00	
February 6, 1936	100.00	
		$ 2935.00

Gen'l Ed Board
4 extra sets

#36 -
465
3301
- 2935
#376 left to Complete entirely

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September 30, 1935.

Dear Mr. Brierley:

At this time we are informally reporting on the grant of $2,836. for the preparation and circulation of sets of photographs of the African Negro Art Exhibition.

The work has not progressed as rapidly as we had anticipated because Walker Evans, the photographer, is taking such extraordinary pains with each print. The complete lot of 6500 photographs has not as yet been printed and mounted. To date we have expended $2,567, which covers the photographing, curatorial research and the enlarging. The remainder of the grant will be used as the work of mounting progresses. We will receive final delivery of the mounted sets by December 1st. From time to time as the sets are finished we will forward them to the seven institutions designated by you.

The travelling exhibition of 75 photographs - 50 size 8" x 10" and 25 size 16" x 20" - are now mounted and will be sent to Howard University on October 5th for a period of two weeks. You will find attached the itinerary of this exhibition.

I hope this postponement of a final detailed report will not inconvenience you. If we may have your permission the final report will be sent you on December 1st.

Yours very truly,

Executive Director

Mr. W. N. Brierley,
Secretary,
General Education Board,
49 West 49th St.,
New York, N. Y.

Enc.
TDM:lf

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GENERAL EDUCATION BOARD
49 WEST 49TH STREET, NEW YORK

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

VOUCHER No. 35658

DATE April 18, 1935

THE CHECK ENCLOSED IS TENDERED IN FULL PAYMENT OF THE FOLLOWING

Payment of the Board's appropriation I 2711 for the preparation and circulation of sets of photographs of the African Negro art exhibition. $2,836.00

This is sent you in accordance with Mr. W. W. Brierley's letter dated April 13, 1935.

NO ACKNOWLEDGMENT REQUIRED. THE CANCELLED CHECK WILL BE REGARDED AS A RECEIPT.

FORM G1

The Auditor will remit promptly the maximum sum authorized and, on completion of the work, will require a signed statement of accounting of sums expended chargeable against the Board's grant. Any portion of the grant not required for the purposes indicated on June 30, 1935, will revert to the Board.

Very truly yours,

Mr. W. W. Brierley, Secretary,
General Education Board
49 West 49th Street,
New York.

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

CC to Mr. Stevens
CC to Mr. Marshall

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GENERAL EDUCATION BOARD

49 WEST 49th STREET, NEW YORK

April 15, 1935

April 17, 1935.

Dear Mr. Brierly:

Thank you for your letter of April 15th advising us of the generous grant made to us by the General Education Board. It is in agreement with our understanding of the purposes of the grant. Mr. Walker Evans has already begun work on photographing the objects in the Exhibition and whereas the first part of this work will be finished by June 30th, delivery of the prints will not be made until in July. We, therefore, ask you to extend the time in which you ask us to report the expenditures to you in full to October 1st.

Inasmuch as we have already advanced a sum to the photographer to begin work, we respectfully request that your auditor remit the amount of the grant, $2836.00, to the Museum at this time.

Yours very sincerely,

Mr. W. W. Brierley, Secretary,
General Education Board
49 West 49th Street,
New York.

CC to Mr. Stevens
CC to Mr. Marshall

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GENERAL EDUCATION BOARD

FOUNDED BY JOHN D. ROCKEFELLER 1902

(INCORPORATED 1903)

49 WEST 49th STREET, NEW YORK

TREVOR ARNETT, PRESIDENT
W. W. BRIERLEY, SECRETARY

April 13, 1935

My dear Mr. Mabry:

I am authorized to inform you that the General Education Board has made available to The Museum of Modern Art the sum of $2,836, or as much thereof as may be needed, for the preparation and circulation of sets of photographs of some of the more important items in the exhibit of African Negro art being held under the auspices of the Museum. It is the understanding of the officers that this sum will enable the Museum (1) to present sets of these photographs free of charge to Atlanta University, Fisk University, Howard Univ. Hampton Institute, Tuskegee Normal and Industrial Institute, the 135th Street Branch of the New York Public Library and one other institution still to be designated by the Board; and (2) to prepare and mount for exhibition a set of enlargements of 75 selected items to be circulated free of charge to 15 Negro institutions, likewise to be designated by the Board, together with catalogues and instructions for arranging displays. At the same time that the seven sets of photographs are prepared for the use of students at Negro institutions, the Museum will make up six additional sets, of which five are to be sold to other museums and the proceeds therefrom applied to cover the expense over and above the amount of the Board's grant. The sixth set is to be retained in the library of The Museum of Modern Art.

The Auditor will remit promptly the maximum sum authorized and, on completion of the work, will require a signed statement of accounting of sums expended chargeable against the Board's grant. Any portion of the grant not required for the purposes indicated on June 30, 1935, will revert to the Board.

Very truly yours,

W. W. Brierley

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

WWB:GW

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April 10, 1935.

Dear John:

In accordance with our telephone conversation, I understand that you wish to have three more sets of photographs of the African Negro Exhibition made up to be available to Negro colleges designated by you. This makes a total of seven sets to be disposed of at your discretion; six to Negro colleges and one to the Harlem library. The possible colleges are: Fisk, Howard, Atlanta, Hampton Institute, Tuskegee and Dillard.

I am enclosing herewith figures to take care of thirteen sets instead of ten as previously reported. This will increase the amount we are petitioning for, including the photographic posters for circulation, to $2836.00.

You have our assurance that we will send the photographic poster exhibition to any fifteen Negro colleges you may designate. These showings will be gratis, such charges as express and insurance being taken care of in the grant. The Museum will assume the responsibility of office routine and direction of the circulation.

As I told you, we feel we have been particularly fortunate in getting Walker Evans to agree to do the photography for the same cost as our ordinary photographer. He is particularly interested in the material of the exhibition and will do the best job of anybody I know in achieving a full third dimensional effect.

I should like to add further that M. Carre will remove on Saturday about twenty objects which are not on display but which we want very much to include. If we can photograph these objects before they leave the Museum it will simplify matters a very great deal. I shall await word from you.

Sincerely,

John Marshall, Esq.,
Rockefeller Foundation
30 Rockefeller Plaza
New York.

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

Dear John:

I am sending you herewith the costs on photographing the African Negro Art Exhibition.

Whereas we have not used the figures on the Theatre Art Corpus as a basis, you will see that the present estimate comes to about the same except in two items, the actual photographing and the mounting. The work of photographing these statues is much more difficult and takes a great deal more time, and requires an exceptional skill in getting the third dimensional quality of sculpture. The mounting of the Theatre Corpus has proved too fragile for practical use in libraries. The present estimate calls for a better grade of paper and a cloth hinge. If you see fit, this item of $275.00 can be reduced to $150.00, the cost of mounting the Theatre Art corpus.

The Museum is willing to underwrite on the cost of this work an amount equal to the estimated income from sales on the corpus. This comes to approximately $155.00.

On the cost of the photographic "poster" exhibition, prepared for circulation (Part 2, enclosed), the Museum is willing to underwrite an amount equal to the estimated income in the second year (after the exhibition had gone to the fifteen negro colleges free of charge during the first year). This comes to $75.00.

We respectfully submit our application for a minimum grant of $2173.50 based on the estimate in Part I. If the Foundation wants to have us prepare the photographic poster exhibition to circulate among fifteen negro colleges, we would like to increase the application to $2373.50

I should like to add that it would be most helpful to us if we could have word from you at your earliest convenience. There are approximately 220 hours work required in the actual photographing. This can be done only before 10 A.M. and after 5 P.M. Assuming 6 hours work a day, 36 days will be required. This brings us practically to May 19th, the closing date of the exhibition.

Sincerely,

Executive Director

John Marshall, Esq.
Rockefeller Foundation
30 Rockefeller Plaza
New York

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April 9 1935

Fisk, Howard
Atlanta, Hampton, Tuskegee

PHOTOGRAPHIC CORPUS OF AFRICAN NEGRO ART

together with Supplementary Photographic Exhibition

to be prepared by

THE MUSEUM OF MODERN ART

under a Grant from

THE ROCKEFELLER FOUNDATION

Report on Proposal submitted by:

Alfred H. Barr, Jr.,
Director

Thomas Dabney Mabry, Jr.,
Executive Director

As approved

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April 9, 1935

The Exhibition of African Negro Art assembled for the Museum of Modern Art by James Johnson Sweeney is the most important of its kind ever held. It comprises over 600 items including sculptured masks and figures, weapons, utensils, ornaments, musical instruments in wood, ivory, bronze, gold, iron, stone, and terra cotta. The Exhibition has been assembled from over 50 private collections and 17 museums in France, Germany, England, Belgium, and the United States.

It would be a great waste were this Exhibition to be dispersed without adequate photographic documentation. Following the precedent of the Photographic Corpus of Theatre Art prepared by the Museum in 1934 it is proposed to photograph about 450 of the 600 objects in the Exhibition of African Negro Art using some 500 plates since some of the more important works should be shown from different points of view. 10 sets of prints are to be drawn from the 500 negatives; 3 sets for distribution gratis to 3 leading Negro colleges; 1 set gratis to the Harlem Branch of the New York Public Library; 5 sets to be distributed at a nominal fee to museums and colleges; 1 set to remain the property of the Museum of Modern Art.

To accompany the 10 sets of the Corpus there will be a catalog in the form of labels together with indices.

For the preparation of this Corpus $2,173.50 are needed. The supplementary exhibition proposed during conversation with Mr. Marshall for circulation among Negro colleges would require an additional $200.

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	MoMA Exhs.	39.4

PART I

Estimated cost of making a photographic record of the African Negro Art Exhibition to be distributed to colleges and museums.

Photographing - 450 negatives @ $1.80 ea -	$ 810.
13 prints each of 450 negatives @ 20¢ ea -	1170.
13 prints each of 50 negatives already owned by the Museum @ 20¢ ea -	130.
Curatorial and cataloging expenses including salary of temporary curator, 5 weeks at $30.00 per week -	150.
Expert council (Ratton, Goldwater, and Sweeney, aid in description and sources) -	50.
Mounting eight sets (6 sets to Negro colleges, 1 set for Harlem Public Library, and 1 set for Museum library) -	430.
Mimeographing labels and index, for 13 sets -	33.
12 catalogs, 1 each to accompany each set distributed, at cost, $1.50 ea.	18.
	$ 2791.

Distribution:

Sets - 2 mounted @ $75. each, less cost of mounting at $50.00 per set (not included in above cost)	50.
3 unmounted sets @ $35.00 per set	105.
7 mounted sets, 6 to Negro colleges, 1 to Harlem library,	0
1 mounted set for Museum library,	0
Underwritten -	$ 155.
Net Total -	$ 2636.

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PART II

Estimated cost of a photographic "poster" exhibition for circulation to fifteen negro colleges is as follows:

Enlarging 25 negativds to approximately 16" x 20" and mounting same on placards approximately 24" x 24"	$50.00
Printing 50, 8" x 10" photographs and mounting same on placards 12" x 18"	35.00
Preparation and circulation of exhibition	40.00
Materials and labor in packing	10.00
Time and material preparing and mounting labels	20.00
Mimeographing instructions re hanging and shipping	10.00
Insurance, one year	5.00
Catalogs, 2 ea. to 15 negro colleges, at cost, $1.50 ea	45.00
Approximate express charges (15 negro colleges)	50.00
Miscellaneous	10.00
Total	$275.00

Circulation among five colleges during the second year underwritten by the Museum
$15.00 (fee for one month exhibition) 75.00

Net total $200.00

31.744 Cam.-Express und Reisegepäck Personenhauptbahnhof | (Möbellagerungen) |

Form. No. 194. VII. 1934. 20,000.

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February 18, 1935

Dear Mr. Stevens:

Do you think that the Rockefeller Foundation would be interested in providing funds for a corpus of photographs of African Negro art similar to the corpus of Theatre Art recently completed by us on a grant of $2,000.?

The corpus of Negro art would be based upon the exhibition which our Museum is opening March 20th under the direction of James Johnson Sweeney. The material in the exhibition has been chosen for its aesthetic value. It will comprise over 400 objects many of them the finest of their kind in the world. The loans have been secured from 9 ethnographical museums in France, Germany, Belgium, and England, and from the leading private collections in Europe and this country.

Should you be at all interested I would be glad to describe in further detail the exhibition and the nature of the proposed corpus.

Sincerely,

Mr. David H. Stevens,
Director of The Humanities
The Rockefeller Foundation
49 West 49 Street
New York City

31.744 Cam.-Express und Reisegepäck Personenhauptbahnhof | Möbellagerungen | 36.666 Automobile und Taxameter Barengasse 29

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	MoMA Exhs.	39.4

Toot Baldon

Sekeit

THE ROOKERY · OLD HEADINGTON · OXFORD

Telephone: HEADINGTON 6416

Feb 4 1935

Dear Mr Sweeney,

This morning I have heard from Gardner White 21-24 Corkran Rd Stw I have sent him full details of the African sculptures which I propose to lend to you. With many thanks I can give.

Please note that I made a mistake, in my letter to you of Jan 12, of the value of the pieces viz

1 Congo figure Woman squatting. This £30
2 Ivory Coast Ramshead helmet mask ——— £50.

Changes noted

I have sent amended figure to Gardner White.

The only piece I am uncertain about is the large Bakonio head, for which I am sending

31.720 Cam.-Zürich-Tiefenbrunnen
31.744 Cam.-Express und Reisegepäck Personenhauptbahnhof
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Copy

Toot Baldon

Aksel

Let me go wanks & borrow.

Yours

ME Sadler

31.720 Cam.-Zürich-Tiefenbrunnen
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	MoMA Exhs.	39.4

Toot Baldon

Adkpeit

Sadler

THE ROOKERY · OLD HEADINGTON · OXFORD

Telephone: HEADINGTON 6416

12 January 1935

Dear M^r Sweeney,

Your letter 2 January 4 has just reached me.

The pieces 2 African Negro Art which you are borrowing for your exhibition Mch 20 – May 5 will be ready for you here early in February.

In the course of the removal from the Market Lodging Oxford College to this house, the collection was thrown into some confusion but I think that I have identified the pieces which you wish to borrow.

Unfortunately I have no photographs 2 any of them.

31.720 Cam.-Zürich-Tiefenbrunnen I
31.744 Cam.-Express und Reisegepäck Personenhauptbahnhof
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Form. No. 104. VII. 1934. 20,000.

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	MoMA Exhs.	39.4

Toast Baldon

Oxford

20 Rathbone Street

I enclose a list of the valuation in accordance with your wish.

I look back with great pleasure to your visit & hope our talk. With you & my kind remembrance to Mrs Sweeney.

Believe me,

Yours sincerely

Michael E Sadler.

31.744 Cam.-Express und Reisegepäck Personenhauptbahnhof | Möbeltransporte und Möbellagerungen | 36.666 Automobile und Taxameter Bärengasse 29

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	MoMA Exhs.	39,4

Toot Baldon

Sekeri

20 Bethune Street
Jan 9th 1936.

Mr Thomas Mabry,
Museum of Modern Art, N.Y.

As we agreed I am sending a new statement of expenses. While the individual items are far from correct to the penny, the grand total is more nearly right than the one in Walker's statement.

I hope you will be able to do something with it!

Sincerely,

Sekeri

31.744 Cam.-Express und Reisegepäck Personenhauptbahnhof | Möbeltransporte und Möbellagerungen | 36.686 Automobile und Taxameter Bärengasse 29

Form. No. 194- VII. 1934. 20,000.

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Copy

Toot Baldon

20 Bethune Street.
Jan. 9th, 1936.

Expenses photographing African Negro Art;

Films	$ 149.50
Paper	269.20
Trays, Washer, Clips, Envelopes, Blotters, File, Holders, Chemicals, etc...	93.00
Two Printing machines	42.50
Expenses of 75 enlargements and contact prints for travelling exhibition...	66.00
Salary to P.Sekaer - 21 weeks	525.00
Salary to J.Cheever-14 1/2 weeks	290.00
~~To E.Deis for spotting 1000 prints~~	~~30.00~~
To J.Russack for spotting ~~0000~~ prints	195.00
Overhead in Bethune Street studio	354.00
Total ~~(excluding anything to W. Evans.....~~	$ 2016.20
	30 1986.20

Paid to Evans.

800
800
400
370
260
150
100
480-

to Sekaer

15-
40-
55-

total:
935-

31.720 Cam.-Zürich-Tiefenbrunnen
31.744 Cam.-Express und Reisegepäck Personenhauptbahnhof
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	MoMA Exhs.	39.4

Copy

Toot Baldon
Oxford.

4th Feb. 1935

Gentlemen,

In reply to yours WJG/GS of Feb.1st. I will deliver the objects that I am lending to the Exhibition in New York to your packing warehouse either on Wednesday morning between 11 & 1 or some time on Thursday morning. Herewith I send you a note of the objects, together with the value for which you should insure them as from the time of delivery to you on Wednesday or Thursday morning.

Ivory hunting charm, Bapinde tribe, £30.

Wooden cup, carved as gnome-like figure, Bushongo, £10.

2 carved wooden drinking vessels, & 1 two-headed vessel, all three carved wood, £5 each.

Yours faithfully,

(signed) C.G.Seligman

P.S. Should any special precaution be taken with regard to Customs, so that I am not charged for these objects when they are returned? I cannot say that any of them are over 100 years old.

Messrs Gander & White,
Norway House,
21 to 24, Cockspur Street, S.W.1

31.744 Cam.-Express und Reisegepäck Personenhauptbahnhof | Möbeltransporte und Möbellagerungen | 36.666 Automobile und Taxameter

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	MoMA Exhs.	39.4

January 5, 1935

Professor C. G. Seligman,
Court Leys,
Toot Baldon,
Oxford, England.

My dear Professor Seligman,

I was deeply gratified to receive your letter of December 18th, which was forwarded to me here in New York from the bank in London.

I am very grateful to you for your kindness in offering your co-operation in the forthcoming exhibition of African Negro Art at the Museum of Modern Art in New York. And I wish to thank you personally, as well as on behalf of the Museum Trustees and its Director for your generosity.

I am very interested in your description of the Bushongo mug supported by representation of human legs bent at the knees. I should be very pleased to exhibit this, with your Bapende charm in the Museum's exhibition. The two-headed vase, and the two mugs shown in your drawing I would also be delighted to include, if this is not asking too much of you.

However, I hesitate to propose a valuation for the items. What I would suggest is that you make as generous an estimate of their values as you feel within reason. And I certainly do not feel that £30 would be an exaggerated estimate of the value of your Bapende charm, if a dealer has offered you £15 for it. I do not know exactly the quality of your mugs but I know the type in many dealers' collections on the Continent and I feel that £5 for the goblin mug is a very modest estimate.

I do not anticipate any danger to objects loaned, and certainly hope that no accidents in transit will occur. However, I do feel it my duty to encourage all lenders to set as high a valuation as they feel justified.

37.720 Cam.-Zürich-Tiefenbrunnen
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I might say that a dealer such as Mr. Sydney Burney in London could suggest an approximate figure for such an article in the market today. He would better be able than I to do this as I am not in touch with sales figures. But in any case, do not hesitate to place a generous valuation.

May I then count on the following objects from your collection for our exhibition:

Bapende hunting charm - ivory

Bushongo mug, supported by anthropomorphic representation

2 patterned Bushongo drinking mugs, approximately 5½" high

2-headed vase, 7" high.

Our shippers in London are Messrs. Gander and White, Norway House, #21/24 Cockspur Street, London S.W. 1 -(England). We plan that they will ship the objects from London and the neighboring region to us about the middle of February in order to give us liberal time for the installation of the exhibition. I might suggest that Charles Scott's Road Service, Banbury 337, could pick up your pieces in Oxford and deliver them to Messrs. Gander and White in London. This, unless you prefer some other means of transport. If you will be good enough to let me know what your wishes are in this matter, when you forward me the list of valuations for insurance, I can then communicate with Charles Scott's Road Service, if you desire it.

There is one other matter. Because our illustrated catalog must go to press before the objects will reach us, we will not be able to photograph objects for reproduction in the catalog here in New York ourselves. If you, by chance, have any photographs of the pieces you have so kindly offered, I would greatly appreciate them for reproduction in the catalog, if possible.

31.744 Cam.-Express und Reisegepäck Personenhauptbahnhof | Möbellagerungen | 35.665 Automobile und Taxameter

Form. No. 104- VII. 1934. 20,000.

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	MoMA Exhs.	39.4

Also, I would appreciate any information regarding the pieces, such as the probable region of their origin, the points of interest in their history, such as the fact that they were gifts from Torday.

Thanking you again for your courtesy and looking forward to the receipt of your valuations for insurance, I am

Very truly yours,

James Johnson Sweeney
Director of Exhibition of
African Negro Art

JJS/z

31.744 Cam.-Express und Reisegepäck Personenhauptbahnhof | Möbellagerungen | 35.655 Automobile und Taxameter

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2-headed vase, 7" high.

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African Negro Art

JJS/z

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Telegrams, Nuneham-Courtenay.
Telephone, Nuneham-Courtenay 6.

18th Dec. 1934

Court Leys,
Toot Baldon,
Oxford.

Dear Dr.Sweeney,

Thank you for your letter of the 15th, received this morning. It gives me great pleasure to cooperate with the Museum of Modern Art & yourself.

Of the three objects you mention, I cannot find the piece of textile. I think I must have given it away, in fact I have a vague memory of having done so. With regard to the Bushongo wood-carving, I have several pieces of this; the piece I had thought of sending you is a rare form of drinking mug. The bowl of the mug is carried on a pair of human legs bent at the knees, & carved with a human face with arms slightly below it, the whole in medium to high relief. There is a grotesque resemblance to a German elf, but the whole thing is so African in appearance that I do not think that any European influence can have come in. About 5½ in. high

With regard to the other pieces, I send very rough sketches of two good drinking mugs, in case you wish to have either of these, & I have in addition a good two-headed wooden vase about 7 in high, the two heads facing in opposite directions. All of these were, I think, given me by Torday. If you would like to borrow any of these would you please say so. Otherwise I shall only send you the ivory Bapende hunting charm & the goblin mug.

57.720 Cam.-Eilgut
57.720 Cam.-Zürich-Tiefenbrunnen | Eilgutbahnhof
31.744 Cam.-Express und Reisegepäck Personenhauptbahnhof
37.615 Möbeltransporte und Möbellagerungen | Bärengasse 29
37.647 Schwertransporte | Hardstrasse 225
36.666 Automobile und Taxameter | Bärengasse 29

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Hungarian

I assume you will let me know who are the agents of the Museum of Modern Art who will pack these. Meanwhile I will find out for how much they should be insured. Perhaps in this matter you can help me. Since a dealer offered me £15 for the Bapendo charm, would it be fair to assume that it is worth £30? The two mugs would not I suppose be worth very much, but the goblin mug might ~~xxxxxxxxx~~ be worth about £5.? I shall, however, be very happy to accept your advice on this matter.

Yours sincerely,

Dr. James Johnson Sweeney,
c/o The National City Bank,
11, Waterloo Place,
S.W.1

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Spingarn

ARTHUR B SPINGARN
COUNSELLOR AT LAW

36 WEST 44TH STREET
NEW YORK CITY

March 4th, 1935.

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

My dear Mr. Barr:-

I should have acknowledged receipt of your letter of Feb. 23rd earlier had I not been home ill until to-day. The insurance value of the objects are as follows:-

2 Metal Vases, Nupe - - - -	$200.00 each
2 BaKuba Boxes	200.00 "
1 BaKuba Cup	500.00
1 BaKuba "	400.00
1 BaKuba Vase	300.00

making a total of $2,000.00.

I understand that a representative of yours will telephone to me at my home (Gramercy 7-0020) some morning before nine, advising me when the objects will be called for.

Sincerely yours,

Arthur B. Spingarn

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helena rubinstein

8 east 57th street, new york

April 30, 1935

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

My dear Miss Milette:

The following is the estimation on the various Negro sculptures given to me by Madame Rubinstein:

No. 1	-	$ 800.
2	-	700.
3 & 4	-	1,500.
5		2,500.
6	-	600.
7	-	4,000.
8	-	4,000.
9	-	800.
10	-	1,000.
11	-	3,000.
12	-	500.
13	-	500.
14	-	400.
15	-	500.
16&17	-	500.

14100
7200
21300

I trust that this information will serve your purposes and if you have any further questions, kindly let me know.

Very truly yours,

Sara Day

HELENA RUBINSTEIN INC.
Publicity Director.

SF:FZ

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	MoMA Exhs.	39,4

National City Bank
Paris

Pictorial Photography
o/ 98-99-100-101
* 102-103-104

December 8, 1934

Mr. Tristan Tzara
15, Avenue Junot
Paris

My dear Mr. Tzara,

I am appending herewith a list of the objects you very kindly promised to lend to the Museum of Modern Art 11 West 53rd Street, New York City, for their Exhibition of African Art, to take place between March 20th and May 5th 1935.

On the carbon copy I would appreciate your adding your inventory number and the value beside the description of each object, and return it to me with your signature for the Museum's record and also to permit us to arrange with the Insurance Company, Lloyd of London for full coverage at the earliest possible moment.

I believe I have explained to you that our packer is Pottier of the rue Gallion, Paris. He will pick up the objects you so kindly promised to lend us about February 15.

Of course it is understood that all expenses of packing, shipping and insurance from wall to wall against all risks will be supported during the loan by the Museum of Modern Art.

Thanking you in the name of the Director and the Truetees of that institution for your kindness in this matter, I am,

Very truly yours,

James Johnson Sweeney.

Photo envoyée

✓ - Habbé female figure Haut. 66 cm. (15.000) P4

~~Gabon mask polychrome~~ reproduced ~~in Ratton's Mosquées Africaines~~

2 photos envoyées (Profil et 3 quarts)

✓ - Urua bottle with shells for incantations H. 36 cm (22.000) P209

Reproduced: Catalogue Théâtre Pigalle Exposition Afrique Océanie 1930 plate 209

Konstrevy (Stockholm) #2 1932
Variétés (Bruxelles) 1928 - ? 15 X 1928

37.720 Cam.-Eilgut | Eilgutbahnhof
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	MoMA Exhs.	39,4

Photo envoyée

- Ashanti Masque en or (cire perdue) Long. 8 cm. 5. (12.000 fr.) P.110

✓ (X) - Aschanti gold mask (pendant) - crocodile et tortues Long. 11 cm. 5 P.109 (Y.000)

Photo envoyée par Ratton

- Masque Ivory coast with long nose and horns Haut 36 cm. (1.500) P.39

✓ · "Man" mask with three noses from de Mire Collection N° 23 H. 28 cm (1.500)

✓ Sozo (a tribe of the Rivières du Sud) mask, Sénégal. H. 68 cm. (7.000)

✓ ivory spoon Congo Belge (Warega) Long. 17 cm. 5 1.200

✓ three faces on single mounted ivory baton Congo Belge. H. 15 cm (6000)

✓ · Gold Coast Weights (20 pieces) (500 fr. pièce) including 7 numbers (1 to 10 and head of Otto)

✓ Cameroon fourneau de pipe bronze H. 22 cm. (3.500)

· Sénoufo Small statuette frontières du Soudan 27 cm. (800 fr.) P27

Photo envoyée par Ratton → Liberia mask (reproduced Ratton) H. 34 cm. (4.000) P 54

Photo envoyée → Sud Côte d'Ivoire (~~mask~~) Agni. Terre cuite funéraire H. 30 cm. (2.000 fr.) P. 33

✓ Cameroon (beggar) (Bamiléké) H. 61 cm. (7.000 fr.)

Cameroon mask reproduced in Einstein's H. 21 cm. (6.000 fr.)

✓ Cameroon bracelet (Baumum) (Bangoua) Diam. 10 cm. (600)

Côte d'Ivoire statuette (Baoulé) H. 48 cm. (4.800)

~~Dahomey small statuette~~

Photo envoyée (Oogoué) Bakota ~~fétiche~~ figure recouverte de bronze H. 34 cm. (1.200) P187

~~Congo Belge. Masque polychrome~~ Haut. 39 cm. (2.800)

Photo envoyée ~~Guinée~~ mask, Côte d'ivoire, région Soudanaise, à 2 cornes. Haut 48 cm. (2.500)

Photo envoyée par Ratton → French Congo white mask en forme de Coeur. H. 26 cm. (2.800) P205

~~Soufflet de forge~~ Congo français. Trompe d'appel en ivoire Long. 36 cm. (2.800)

~~Little wouige shield~~ masque côte d'ivoire (Man) H. 19 cm. (1.000)

~~Benin bronze panther~~ Bénin, panthère en bronze. long. 24 cm. (6.000)

✓ Congo Statuette. H. 17 cm. (1.200)
(représentant un personnage accroupi)

✓ ~~Congo Belge pendant~~

✓ Statuette Côte ivoire (Baoulé) H. 27 cm. (1.200)

37.720 Cam.-Eilgut | Eilgutbahnhof
57.720 Cam.-Zürich-Tiefenbrunnen
31.744 Cam.-Express und Reisegepäck Personenhauptbahnhof
37.615 Möbeltransporte und Möbellagerungen | Bärengasse 29
37.647 Schwertransporte
36.666 Automobile und Taxameter | Hallerstrasse 225 Bärengasse 29
Form. No. 194 VII. 1934. 20,000.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	39.4

Victoria & Albert Mus

May 6, 1936.

Dear Sir Eric:

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

The Victoria and Albert 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,

Sir Eric MacLagen,
Victoria and Albert Museum,
South Kensington,
London, England.

Enc.
TDM:lf

57.720 Cam.-Zürich-Tiefenbrunnen | Eilgutbahnhof | 37.615 Möbeltransporte und Möbellagerungen | Bärengasse 29 | 37.647 Schwertransporte | Hardstrasse 225
31.744 Cam.-Express und Reisegepäck | Personenhauptbahnhof | | | 36.666 Automobile und Taxameter | Bärengasse 29

Form. No. 104. VII. 1934. 20,000.

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	MoMA Exhs.	39,4

Victoria & Albert Mus.

INTERNATIONALE MÖBELTRANSPORTE · LAGERHÄUSER · OFFIZ. & GEN. CAMIONNAGE

A. WELTI-FURRER A.-G. ZÜRICH

May 2, 1936

To the Museum of Modern Art,
11 West 53rd. Street,
New York (City).

Dat. 28.Februar 1935.

Ihr Zeichen:

Unser Zeichen Sp/T.

Dear Mr. Bedford:

EXPRESS.

The African Art Corpus is done at last and will be packed and shipped within a few days.

We are exceedingly sorry that the completion of the project has been so long delayed. The fact is we bit off more than we could chew and did not ask for enough money from the General Education Board to pay for adequate cataloging assistance. As a result the rather elaborate cataloging on a dozen sets has had to depend upon the spare time of our already overworked staff.

I hope to see you in London sometime during June.

With kindest regards, I am

Very sincerely yours,

R. P. Bedford, Esq.
Victoria and Albert Museum
South Kensington
London, S.W. 7.
England

AHB/k

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

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	MoMA Exhs.	39,4

Copy sent to Hudson

INTERNATIONALE MÖBELTRANSPORTE · LAGERHÄUSER · OFFIZ · S·B·B · CAMIONNAGE

★ A·WELTI-FURRER A·G·ZÜRICH ★

TELEGRAMM-ADRESSE: WELTIFURRER - SCHWEIZERISCHES POSTCHECK-KONTO: ZURICH VIII/976 - DEUTSCHES POSTCHECK-KONTO: KARLSRUHE No. 70169

To the Museum of Modern Art,
11 West 53rd. Street,
N e w Y o r k (City).

Den 28.Februar 1935.

Ihr Zeichen:

Unser Zeichen: Sp/T.

EXPRESS.

Wir beehren uns, Ihnen mitzuteilen, dass wir auf Dampfer "Bremen" des Norddeutschen Lloyd von morgen ab Bremen in der Verschlusskammer
1 Kiste G.338 New York, enthaltend 3 Skulpturen aus Holz,
durch Vermittlung der Hudson Forwarding & Shipping Co. Inc., 17 State Street, New York, an Ihre werte obige Adresse spediert haben. Unser Auftraggeber ist das Kunstgewerbemuseum Zürich.

Die Spedition unsererseits erfolgte fob. New York gegen Nachnahme von schw.Fr. 196.85, welcher Betrag der Hudson Forwarding & Shipping Co. zu unseren Gunsten bezahlt werden muss. Sie erhalten mitfolgend eine detaillierte Aufstellung der Kostenrechnung.

Das Original-Konnossement zum Bezuge der Sendung, ebenso die Konsular-Faktura für die Zollbehandlung der Sendung in New York haben wir ebenfalls unter heutigem Datum mit Chargé-Express-Brief dem Spediteur in New York zugestellt.

Wir haben insbesondere zu erwähnen, dass wir vom Kunstgewerbemuseum Zürich auf Grund eines telegraphischen Auftrages aus New York gebeten worden sind, die Sendung im Verschlussraum des Dampfers und mit einer Wertdeklaration von Fr. 9000.-- zu spedieren. Infolgedessen wurde die Seefracht nach dem Wert berechnet, was einen bedeutenden Frachtsatz ausmacht, worauf wir das Kunstgewerbemuseum Zürich entsprechend aufmerksam gemacht haben.

MITGLIED DES INTERNATIONALEN MÖBELTRANSPORT-VERBANDES

b.w.

Alle Expeditionen geschehen auf Grund der Transportbedingungen der beteiligten Verkehrsanstalten, und allen unseren Möbeltransport-Übernahmen liegen die Umzugsbedingungen des Internationalen Möbeltransportverbandes, sowie die allgemeinen Umzugsbedingungen des Zentralverbandes Schweiz. Möbeltransporteure zugrunde, welche allein maßgebend sind. Alle Einlagerungen erfolgen auf Grund unserer Lagerschein-Bedingungen. Der Wortlaut dieser Bedingungen steht jedem Auftraggeber auf Wunsch zur Verfügung. Erfüllungsort ist Zürich.
Zahlungsbedingungen: Effektive Schweizerfranken netto comptant: fremde Valuta nach unserer Aufgabe.

TELEPHON-NUMMERN

31.715 Cam.-Frachtgut, 57.720 Cam.-Eilgut, 57.720 Cam.-Zürich-Tiefenbrunnen, 31.744 Cam.-Express und Reisegepäck — Hohlstrasse 150 / Eilgutbahnhof / Personenhauptbahnhof

37.615 Hauptbureau, Direktion und Hauptkasse, Möbeltransporte und Möbellagerungen — Bärengasse 29

37.019 Lagerbureau für Kaufm. Güter — Hardstrasse 225
37.647 Schwertransporte — Hardstrasse 225
36.666 Automobile und Taxameter — Bärengasse 29

Form. No. 104. VII. 1934. 20,000.

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	MoMA Exhs.	39.4

A. WELTI-FURRER A.-G., ZÜRICH

2.Blatt zum Brief vom 28.Febr.1935 an das Museum of Modern Art, New York.

Der Inhalt der Kiste ist in Zürich zollamtlich vorgemerkt worden, weil die Sendung zu einer Ausstellung in New York bestimmt sei und nach kurzer Frist wieder nach Zürich zurückspediert werde. Der Zollfreipass zur zollfreien Wiedereinfuhr der Waren in der Schweiz ist in unserem Besitze, sodass wir Ihnen empfehlen, den Rückversand wieder an unsere Adresse zu veranlassen, damit wir in Zürich alles Nötige vorsehen können.

Es bleibt uns insbesondere noch zu bestätigen, dass laut Mitteilung des Kunstgewerbemuseums Zürich die Sendung in New York direkt versichert worden ist. Wir bitten Sie höflich, die erforderlichen Massnahmen, Kontrolle, amtliche Tatbestandsaufnahme, durch den Havariekommissär usw. sofort nach Eintreffen der Sendung, sofern notwendig, einzuleiten. Auf jeden Fall darf bezüglich vorschriftsgemässer Schadenfeststellung nichts unterlassen werden, damit allfällige Schadenersatzansprüche vollauf bei der Versicherungsgesellschaft geltend gemacht werden können.

Es wäre uns sehr angenehm, von Ihnen s.Zt. eine Empfangsbestätigung für die Sendung erhalten zu können.

Eine Kopie des heutigen Schreibens werden wir sofort folgen lassen für den Fall, dass Sie das heutige Schreiben nicht erreichen sollte.

Wir halten uns Ihnen auch fernerhin bestens empfohlen und zeichnen

hochachtungsvoll
A.Welti-Furrer A.G.

Beilage: 1 Spesen-Aufstellung.

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	MoMA Exhs.	39.4

A. WELTI-FURRER A.-G., ZÜRICH

Aufstellung.

Transport der Sendung nach unserem Verpackungsdepot, Einpacken, Packmaterial excl. Kiste	Fr. 12.60
Camionnage zum Zollamt, Ausstellung eines schweiz. Zollfreipasses, Wiegen, Stempel etc.	6.--
Expedition per Eilgut bis Bremen, Einschiffung, Fracht (nach Wert berechnet) fob. New York, Expedition, Kommission, Verbringung der Kiste im Safe des Dampfers	146.50
Konnossemente, Stempel,/unsere Bemühungen	8.50
für Ausstellen der Konsular-Fakturen	17.75
Korrespondenzen, Fixe Taxe, Porto	5.50
	Fr. 196.85

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28.Februar 1935.

To The Museum of Modern Art,
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N e w Y o r k (City).

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hochachtungsvoll
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Beilage: 1 Spesen-Aufstellung.

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	Fr. 196.85