CONDITIONS OF USE FOR THIS PDF

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 They may not be published in print, posted on the internet, or exhibited.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

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

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

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

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

NOTICE: WARNING CONCERNING COPYRIGHT RESTRICTIONS

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

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	61.3

The President and Trustees of the Museum of Modern Art

invite you to attend the private opening of an exhibition of

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	61.3

PREHISTORIC ROCK PICTURES IN EUROPE AND AFRICA

Tuesday, April the twenty-seventh, from four to six

11 West 53rd Street, New York

AN ILLUSTRATED LECTURE on the meaning of these earliest paintings and carvings in relation to the development of human culture will be delivered by Professor Leo Frobenius, Director of the Research Institute for the Morphology of Civilization, Frankfort-on-Main, at the Dalton School, 108 East 89th Street, New York, Thursday evening, April twenty-ninth, *at eight-forty-five. Professor Frobenius will speak in English. A card of admission to the lecture will be sent on request. A few guest cards will be available also.*

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	61.3

PRIMITIVE MURALS FROM THE FROBENIUS COLLECTION

List of Photographs für die Amerikaausstellung.

I	Runner, Engraving.(It.9. 11.) Italy
II	Stag, engraving. Italy. (It. 7. 31.)
III	Pile dwellings, Engraving, Italy (8130 - 02)
IV	Finger drawing, Altamira (L 15 . 8)
V	Painting, Altamira, lying Bison.
VI	Painting, Altamira, bison and part of goat.
VII	Stalactite head, Altamira (L 14. 8)
VIII	Tectiform, Altamira (L 13 . 10)
IX	Headless bison and bison's head, painting, Altamira.
X	Painting, Altamira, 2 lying bisons.
XI	Painting, Altamira, several bisons.
XII	Painting, Altamira, horse.
XIII	
XIV	Painting, Pasiega, Scutiforms (L 3. 6)
XV	Engraving, Pasiega, bison.
XVI	Rock shelter, Caballos (P 9. 74)
XVII	Engraving, Labyrinths, Pedra Grande (F 2. 1.)
XVIII	Engraving, stag and hind, Laxe das Lebres (F 2. 6)
XIX	Engraving, Pedra das Ferraduras (Fentans), phalli, daggars, slots and deer (F 3. 6)
XX	Engraving, Wadi Hamra, Bull. (Hi 31. 9)
XXI	Cave in Wadi Sora (21. 10)
XXII	Dunes (R 13. 20)
XXIII	Wadi Sora (53. 30)
XXIV	Another view of cave in Wadi Sora (21.11)
XXV	Dune camp (R 14. 4)
XXVI	Areq (desert depression) (Hi 13. 5)
XXVII	Plateau camp (R 17. 27)
XXVIII	En route (R 17. 17)
XXIX	Broken Axle (Hi 24. 11)
XXX	Windbreak (R 13. 55)
XXXI	Quicksand (R 13. 38)
XXXII	Engravings of Bes, Fezzan (X7715)
XXXIII	Engraving of Rhinocerus, Fezzan.
XXXIV	Semipermanent camp, Tel Issaghen(X7689)
XXXV	Engraving, elephants, Fezzan (X7712)
XXXVI	The Barth engraving, Fezzan (X7693)
XXXVII	Engraving, Waran, Fezzan. (X7732)
XXXVIII	Rock picture terrace, In Habeter, Fezzan (X7722)
XXXIX	Engraving, masked man and buffalo, Fezzan (X7730)
XL	Engraving, en face lion, Sahara Atlas (P 22. 18)
XLI	Engraving, elephant defending young, S. A. (Hi 74. 3)
XLII	Engraving, fighting bubali, S. A. (Hi 74. 7)
XLIII	At work at Ain Safsai (Hi 74. 10)
XLIV	Ditto (Hi 74. 11)
XLV	Picture site, Ain Safsaf, S. A. (Hi 74. 8)
XLVI	Painting, burial scene, Southern Rhodesia (12479)
XLVII	Painting, burial scene, S. R. (12489)
XLVIII	Painting, rain ceremony, S. R. (12525)
XLIX	Painting, animal headed legless human figures S. R. (12593)
L	Painting, S. R., Pieta with birds. (R 484)
LI	Painting, snake men, animals, S. R. (12493)
LII	Landscape, S. R. (10452)
LIII	Landscape, S. R. (12301)
LIV	Landscape with rock shelter, S. R. (12515)
LV	Landscape, S. R. (10459)

TELEGRAMM-ADRESSE: AFRIKAARCHIV FRANKFURTMAIN / SAMMELNUMMER 224 27

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	61.3

LVI	Landscape, Southern Rhodesia (12336)
LVII	Landscape, Southern Rhodesia (10 - 401)
LVIII	Copying a painting, Orange Free State (12651)
LIX	Painting, O.F.S., elephants and giraffes (12651)
LX	Painting, O. F. S., elephant hunt (12555)
LXI	Painting, Southwest Africa, Rhino hunt (12671)
LXII	Twentieth century megalithic complex - Fox walls in his tent.
LXIII	Desert Landscape (R 3. 9)
LXIV	Upset (R 2 . 37)
LXV	Frobenius' boots at the end of the Fezzan expedition.
LXVI	Distribution of the rock pictures in the Frobenius collection.
LXVII	Engraving, Norway, bear.
LXVIII	Engraving, Vingen, Norway, Deer like animals with symbolic signs, schematized human figures.
LXIX	Engraving, Rödöy, Norway, Ski-hare.
LXX	Engraving, Vingen, Norway, human figures and sacrificial axes.
LXXI	Polished drawing, Leikness, Norway: Elk, deer, bears.
LXXII	Polished drawing, Sag river, Norway, elk.
LXXIII	Paintings on the ceiling at Altamira.
LXXIV	Map of Scandinavia (Not a photograph)
LXXV	Finger painting, Sandhalsan, Norway, Elk.
LXXVI	Map showing the routes of the DIAFE*

*not included in case No. L, but to be sent later.

TELEGRAMM-ADRESSE: AFRIKAARCHIV FRANKFURTMAIN / SAMMELNUMMER 224 27

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	61.3

CATALOG LIST OF PICTURES*

SCANDINAVIA:

1. Polished drawing, Glamfiord, Norway. Elk and reindeer.
2. Polished drawing, Valle, Norway. Brown bear.
3. Polished drawing, Valle, Norway, Whale and seal.
4. Polished drawing, Leikness, Norway. Two elk, two reindeer, two bears.
5. Engraving, Drammen, Norway. Fish.
6. Engraving, Drammen, Norway. Whale.
7. Engraving, Rodoy, Norway. Hare on skis, a fable figure.
8. Engraving, Vingen, Norway. Deer-like animals with symbolic signs and schematized human figures.
9. Engraving, Vingen, Norway. Animals and what are probably sacrificial axes.
10. Engraving, Tennes, Norway. Schematized human figure.
11. Finger painting, Trontveit, Telemark, Norway. Human figures.
12. Finger painting, Sandhalsan, Norway. Elk.

ITALY:

13. Engraving, Cimbergo, Camonica Valley. Semi-geometric figure.
14. Engraving, Cimbergo, Camonica Valley. Bulls' heads.
15. Engraving, Cimbergo, Camonica Valley. Above, ibex with exaggerated horns; below, probably chamois, degenerate style.

(* Unless stated to the contrary, all facsimilies have been reproduced in natural size.)

TELEGRAMM-ADRESSE: AFRIKAARCHIV FRANKFURTMAIN / SAMMELNUMMER 224 27

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 61.3

ITALY (continued)

16. Engraving, Nacquane, Camonica Valley. Man with sword and shield spearing a fox.

17. Engraving, Nacquane, Camonica Valley. Men, deer and pile dwelling.

18. Engraving, Nacquane, Camonica Valley. Probably mountain goats.

19. Engraving, Nacquane, Camonica Valley. Runner.

20. Examples of the runner motif (swastika) in various parts of the world.

21. Engraving, Nacquane, Camonica Valley. Pile dwellings, men and animals.

FRANCE: (Francocantabrian style)

22. Engraving, Les Combarelles, Les Eyzies. Cave bear.

23. " " " " " Mammoth.

24. " " " " " Anthropomorphic figure.

25. Polychrome, Font de Gaume, Les Eyzies. Bison.

26. A sculptured frieze of horses in Cap Blanc, a small open cave near Les Eyzies. This is the only frieze we know of in prehistoric times. (Photos)

NORTHERN SPAIN: (Francocantabrian style)

27. Contour painting, Castillo, Puente Viesgo. Fragment of a bison.

28. Painting, Castillo, Puente Viesgo. Tectiform.

TELEGRAMM-ADRESSE: AFRIKAARCHIV FRANKFURTMAIN / SAMMELNUMMER 224 27

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	61.3

NORTHERN SPAIN (Francocantabrian style) continued

29. Painting, Castillo, Puente Viesgo. Scutiform signs.

30. " " " " Lying bison painted over the faintly visible silhouettes (from an earlier period) of hands and animals.

31. Plastic art, Castillo, Puente Viesgo. A natural stalagmite touched up here and there with black so as to portray a bison standing on its hind legs.

32. Engraving, Castillo, Puente Viesgo. Ibex.

33. Contour painting, La Pasiega, Puente Viesgo. Stag.

34. " " " " " " Horse.

35. " " " " " " Horse.

36. " " " " " " Horse, bison, signs

37. Painting, La Pasiega, Puente Viesgo. Bison and horse.

38. Outline painting, La Pasiega, Puente Viesgo. Bison with a spear (?) in its back.

39. Engraving, La Pasiega, Puente Viesgo. Two small horses and fragment of a third.

40. Engraving, La Pasiega, Puente Viesgo. Bison.

41. Plastic art. Altamira. Animal head. A natural projection in the rock has been used and only the eyes and nostrils have been painted.

TELEGRAMM-ADRESSE: AFRIKAARCHIV FRANKFURTMAIN / SAMMELNUMMER 224 27

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	61.3

NORTHERN SPAIN (continued)

42. Palimpsest, Altamira. Top layer shows a painting of a leaping horse, beneath it are the engravings of a ~~ix~~ hind and part of a horse and below them a black contour fragment of a bison's head.

43. Polychrome, Altamira. Wild boar. (2/3 natural size)

44. " " Bison cow. Eye, ear, beard and part of the contour are engraved as well as painted. (1/2 natural size)

45. Polychrome, Altamira. Bison horns engraved. (1/2 natural size)

46. Engraving, Altamira. Stag and fragment of a hind.

47. Finger drawing in clay, Altamira. Head of bull or bison.

48. Painting, Altamira. Techtiform.

EASTERN SPAIN: (Levant style)

49. Painting Cueva de Civil, Albocacer. Bowman.

50. " " " " ~~Ixx~~ Bowman.

51 " " " " Two Bowman running bowmen.

52. Painting, Caballos, Albocacer. Two bowmen running at speed. The lower figure is badly weathered.

TELEGRAMM-ADRESSE: AFRIKAARCHIV FRANKFURTMAIN / SAMMELNUMMER 224 27

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	61.3

EASTERN SPAIN: (Levant style) continued

53. Painting, Mas del Josep, Albocacer. Stag hunt. Note the lively action.

54. Painting, Saltador, Albocacer. Four running bowmen.

55. Painting, Saltadora, Albocacer. Deer.

56. Painting, Morello. Bow fight. This picture is in the same miniature style which we find in parts of the Libyan Desert.

57. Examples of East Spanish and Libyan art showing the similarity in style.

NORTHWESTERN SPAIN:

58. Engraving, Pedra das Ferraduras, Fentans. Stag, smaller animals, swords or daggers and phalli.

59. Engraving, Laxe dos Homos, near Campo le Nero. Anthropomorphic figures. (1/2 natural size)

60. Engraving, San Jorge de Mogor. Labyrinth.

61. Engraving, Laxe das Lebres, Montecello. Male and female quadrupeds (probably deer).

62. Engraving, near Pontevedra. Stag, "cups and ring."

63. " " " Cups and rings.

---

* (Many of the paintings (not the engravings) of the Libyan Desert are similar in style to those of Eastern Spain and it is thought that either the same or very closely related cultures were responsible for both.)

LIBYAN DESERT: *

64. Painting, Wadi Sora. Acrobats. It may be seen here that the "dotted line"

TELEGRAMM-ADRESSE: AFRIKAARCHIV FRANKFURTMAIN / SAMMELNUMMER 224 27

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	61.3

XX. LIBYAN DESERT* (continued)

65. Painting, Wadi Sora. Dancers. Note the swing and movement. The white flecks are not skirts but spots where the stone has crumbled away.

66. Painting, Wadi Sora. Running figure with headgear similar to that of the Egyptian Pharoahs.

67. Painting, Wadi Sora. Hand and three figures. Probably the symbolic representation of a religious belief.

68. Painting, Wadi Sora. Four running figures, badly weathered.

69. Painting, Wadi Sora. A prehistoric St. Sebastian, probably the symbolic representation of a rite connected with the Libyan predecessor of the Egyptian god. Set.

70. Painting, Wadi Sora. Worshippers behind a bull.

71. Examples of the animal worship motif in prehistoric art.

72. Painting, Ain Dua. Cattle of a graceful stag-like species now extinct. Note the exaggeration of the udder and the consequent emphasis of the fact that the picture deals not with wild but with domestic animals. Cattle could not exist in this region today.

---

* (Many of the paintings (not the engravings) of the Libyan Desert are similar in style to those of Eastern Spain and it is thought that either the same or very closely related cultures were responsible for both.)

TELEGRAMM-ADRESSE: AFRIKAARCHIV FRANKFURTMAIN / SAMMELNUMMER 224 27

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	61.3

LIBYAN DESERT* (continued)

73. Painting, Khargur Tahl. Domestic scene, man two women and child.

74. Painting, Khargur Tahl. Man and woman.

75. " " Fragment of a giraffe.

76. " " Human figure with animal mask.

77. Painting, Yerhauda. A row of men dancing behind a cow. In the background the fragments of three large giraffes.

78. Painting, Khargur Tahl. Two cows and two small bowmen.

79. " " " A fight, apparently for the possession of a bull. Note action and grouping.

80. Painting, Wadi Sora. The large figures are apparently dancing, the small ones swimming. This is the only picture of swimmers we know of in prehistoric art.

81. Engraving, Wadi Hamra. Giraffes and antelope.

82. Engraving, Wadi Hamra. Bull.

SAHARA ATLAS:

83. Engraving, Jaschu plateau. Lion, en face.

84. Engraving, Jaschu plateau. Five elephants. This picture is directly below that of the lion. One has the impression that the lion is represented

TELEGRAMM-ADRESSE: AFRIKAARCHIV FRANKFURTMAIN / SAMMELNUMMER 224 27

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	61.3

SAHARA ATLAS: (continued)

as the ruler of the other beasts, something for which we have a parallel in the cave of Trois Freres in Southern France.

85. Engraving, El Korema. A row of wild horses.

86. Engraving, Bou Alem. A ram with a winged sun between his horns. Traces of color were found on this picture, something which leads to the assumption that the inner surfaces of most of the large Sahara rock pictures were painted originally. Since they stand in the open and are exposed to the wind and the driving sand it is natural for the colors to have disappeared.

FEZZAN:

87. Engraving, Enfouss. Two fighting Buffaloes (bubali antiqui).

88. Engraving, Enfouss. Two lions, small game and an elephant.

89. Engraving, Ain Safsaf. Elephant protecting its young from the attack of a panther or lioness.

90. Engraving, Wadi Itel. Really a palimpsest. In the lower (older) layer are human figures and animals, finely drawn, in the upper layer are crudely drawn gnus and a red buffalo.

91. Engraving, Tiout. Woman holding up her hands, man shooting at an ostrich. It is still the custom among some people for the wife, at home, to

TELEGRAMM-ADRESSE: AFRIKAARCHIV FRANKFURTMAIN / SAMMELNUMMER 224 27

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	61.3

SAHARA ATLAS: (continued)

hold up her hands while her husband goes out hunting. If she keeps her arms high he is lucky. If she lets them fall he comes home empty handed or may even meet with an accident.

92. Engraving, Djebel Bes-Seba. Man worshipping a sun-ram. On the right animal-like Siamese twins.

95. Engraving, Oued Cheria. Animals, spirals and other signs probably having to do with hunting magic.

94. Engraving, Oued Cheria. Much the same subject as 93.

FEZZAN:

95. Engraving, Tel Issaghen. Bubalus antiquus (old buffalo).

96. Engraving, Tel Issaghen. The Barth Group (see text). Bull, men with animal masks.

97. Engraving, Tel Issaghen. Ram's head and antelopes. The stone on which the ram was engraved weathered badly and part of it broke away, leaving only the ram's head. In a later period some one came along and engraved the antelopes in the break. Note the difference in style between the younger and the older work.

98. Engraving, Tel Issaghen. Probably a ceremonial in connection with the

TELEGRAMM-ADRESSE: AFRIKAARCHIV FRANKFURTMAIN / SAMMELNUMMER 224 27

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	61.3

FEZZAN: (continued)

launching of a boat. No water there now.

99. Engraving, In Habeter. Two elephants which look as though they were about to attack. Note articulated ears.

100. Engraving, In Habeter. Domestic cattle and what is probably a sun symbol. Herodotus relates that in the land of the Garamantae (Fezzan) the horns of the cattle curved so far forward that the beasts had to graze backwards, something which we can take with a grain of salt. The cattle in this engraving, however, are probably of the type he meant to describe.

101. Engraving, In Habeter. Ostriches and four figures similar to the Egyptian god, Bes.

102. Engraving, In Habeter. Wart hog.

103. Engraving, In Habeter. Herd of cattle.

104. Engraving, In Habeter. Bowman.

105. Engraving, In Habeter. Elephant with man on trunk. Stone face badly weathered.

106. Engraving, In Habeter. Six ostriches in what is, perhaps, the hunter's magic circle.

107. Engraving, In Habeter. Two men with animal masks dragging home a slain

TELEGRAMM-ADRESSE: AFRIKAARCHIV FRANKFURTMAIN / SAMMELNUMMER 224 27

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	61.3

FEZZAN: (continued)

rhinocerus. The men are probably magicians.

108. Engraving, In Habeter, Giraffe, symbolic circle and a fragment of two ostriches.

109. Engraving, In Habeter. Crouching lion.

110. Engraving, In Habeter. Man with a donkey's mask driving what looks like a water buffalo.

111. Engraving, In Habeter. Four ostriches.

112. Engraving, In Habeter. Rhinocerus.

113. " " " Animal mask.

114. " " " Long legged elephant. Mouth and tusks drawn incorrectly.

115. Engraving, In Habeter. Elephand and two giraffes.

116. Painting, Tadjem, Tassili Mountains. Sign.

117. Painting, Ersach, Tassili Mountains. Sign.

118. Painting, Ersach, Tassili Mountains. Hunting scene.

SOUTH AFRICA:

a) Southern Rhodesia

119. Painting, Inoro Cave. Antelopes and human figures.

TELEGRAMM-ADRESSE: AFRIKAARCHIV FRANKFURTMAIN / SAMMELNUMMER 224 27

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	61.3

SOUTH AFRICA a) Southern Rhodesia (continued)

120. Painting, Gutu District. Burial scene.

121. Painting, Matopo Hills. Landscape with figures.

122. Painting, Rusapi. Rain ceremony. (½ natural size)

123. Painting, Mandarellas, Rusawi Valley. Rain ceremony (1/5 natural size)

124. Painting, Mandarellas District, Landscape with figures.

125. Painting, Mandarellas District, Seated figure.

126. Painting, Mandarellas District, Seated figure with birds.

127. Painting, Lionshead, north of Salisbury. Slain animal (compare with 128).

128. Painting, Rusape. Burial scene (see text).

129. Painting, Rusape. Burial scene. (½ natural size)

130. Painting, Makumba Cave, Chinamora Reserve. Group of large formlings.

131. Painting, Mrewa. Formlings and figure.

132. Painting, Bindura. Bulbous growths, armed ♂ figure, buck and apes.

133. Painting, Mtoko Cave. Large elephants, quagga, antelopes, formlings and figures.

134. Painting, Macheke. Three crouching figures.

135. Painting, Matopo Hills. Ape- like figure.

136. Painting, Mrewa. Fabulous animal.

137. Painting, Macheke. Legless figures, mostly with animal heads.

TELEGRAMM-ADRESSE: AFRIKAARCHIV FRANKFURTMAIN / SAMMELNUMMER 224 27

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	61.3

SOUTH AFRICA a) Southern Rhodesia (continued)

138. Painting, Salisbury. Long-legged humorous figures, some with tails and animal heads.

139. Painting, Makowe Cave. Two men, baboon, small buck, plants and flowers. Black and white figures like these are extremely rare.

140. Painting, Massimbura, Chinamora Reserve. Long-legged dancers.

b) South African Union

141. Painting, Witzieshoek, Orange Free State. White figures with bird heads.

142. Painting, Wepener Farm, Orange Free State (near Basutoland border). Snake and antelopes.

143. Painting, Wepener Farm, Orange Free State (near Basutoland border). Running eland.

144. Painting, Teyateyaneng, Basutoland. Rain ceremony.

145. Painting, Khotsa Caye, Basutoland. Large eland and human figures.

146. Painting, Cinyati Caye, Natal. Man with elephant head.

147. Painting, Sunday Falls River, Natal. Men in costumes, antelope

148. Painting, Tembuland, Cape Province. Four figures in masks and gowns.

149. Plaster cast of an engraving, Clerksdorp, West Transvaal. Eland.*

~~139~~xxx (* Note: Originals in the Capetown Museum.)

TELEGRAMM-ADRESSE: AFRIKAARCHIV FRANKFURTMAIN / SAMMELNUMMER 224 27

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	61.3

SOUTH AFRICA b) South African Union (continued)

150. Plaster cast of an engraving, Schweizer Reneke, West Transvaal. Buffalo*

151. Plaster cast of an engraving, Vryburg, Betschuanaland. Elephant.*

152. Plaster cast of an engraving, Vryburg, Betschuanaland. Young kudu.*

~~152~~.

b) Southwest Africa

153. Painting, Great Spitzkopjes. Stylized praying mantises.

154. Painting, Small Spitzkopjes. Lying figure on which four smaller figures are superimposed.

155. Painting, Jochman Cave. Running figure. Compare this with the running figures from Eastern Spain and particularly with No. 52.

156. Painting, Zisab Ravine, Brandberg. Men and animals. Note the richly decorated bowman on the right.

157. Painting, Naukluft. Hunting scene. The hunters were apparently after the small buck in the centre of the picture when they were rudely disturbed by the rhinocerus.

TELEGRAMM-ADRESSE: AFRIKAARCHIV FRANKFURTMAIN / SAMMELNUMMER 224 27

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	61.3

Exhn 61 - Prehistoric Rock Pictures

THE MUSEUM OF MODERN ART

Date February 26, 1948

To: MISS DOROTHY DUDLEY
MISS DOROTHY MILLER

Re: ~~Frobenius Collection.~~

From:
Pearl Moeller

I have just learned from one of the Publishing Companies that they have heard from the Frobenius Collection, and that it is in operation once more and is also able to supply photographs.

The new address is: Frobenius Institut instead of Forschungsinstitut
Nyliusstrasse, 29
Frankfort-en-Main, Germany
Acting Curator: Mr. A. Jensen

Apparently the collection is intact and when they supply prints or render services, they ask that payment be made in food packages addressed to CARE.

The above for your records.
PM

Shipped

wir uns noch einmal an Sie wenden.

Wir möchten Ihnen nochmals für Ihre besonderen Bemühungen danken, mit denen Sie eine so vielseitige und gelungene Wanderausstellung ins Leben gerufen haben.

Mit ergebener Empfehlung

hochachtungsvoll!

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	61.3

FORSCHUNGSINSTITUT
FÜR KULTURMORPHOLOGIE

IHR ZEICHEN:
UNSER ZEICHEN: B./K

FRANKFURT A. M., DEN 13.Oktober 1939
STIFTSTRASSE 30

Mrs.Courter
Museum of Modern Art
New York City

Sehr geehrte Mrs.Courter,

wir bestätigen dankend den ordnungsgemässen Empfang der seinerzeit an Sie gesandten Felsbildkopien unseres Archivs. Sie sind mit unserer und Ihrer Liste verglichen worden, wobei sich herausgestellt hat, dass die Nummer 111 (vier Strausse aus In Habeter) fehlen. Wir hoffen aber, dass sich der Verbleib dieses Bildes von uns aus noch feststellen lässt. Sollten wir das Bild nicht ermitteln können, so würden wir uns noch einmal an Sie wenden.

Shipped

Wir möchten Ihnen nochmals für Ihre besonderen Bemühungen danken, mit denen Sie eine so vielseitige und gelungene Wanderausstellung ins Leben gerufen haben.

Mit ergebener Empfehlung

hochachtungsvoll!

TELEGRAMM-ADRESSE: AFRIKAARCHIV FRANKFURTMAIN / SAMMELNUMMER 224 27

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	61.3

FOF

Exhibitions
Travel

August 14, 1939

Dear Mr. Fox:

Many thanks for your kind letter of August 1st addressed to Mrs. Schwartz. By now you will have my letter with regard to the shipment of the two exhibitions we are returning to you. Since we do not want to inconvenience you in any way we thought it best to return the entire collection.

I hope you will find things in good condition on arrival. We tried very hard to keep exhibitors from putting tack holes through the edges of the pictures. Unfortunately it was impossible to control this absolutely. I do think, however, they are in good condition considering the period of time the material remained on exhibition.

If you would like to have any fuller information about the tour than that which we sent to you I hope you will write me again.

Very sincerely yours,

Curator of Circulating Exhibitions

Douglas C. Fox, Esq.
Forschungsinstitut
fur Kulturmorphologie
Stiftstrasse 30
Frankfurt A.M.

sc:vs

TELEGRAMM-ADRESSE: AFRIKAARCHIV FRANKFURTMAIN / SAMMELNUMMER 224 27

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 61.3

Frobenius

FORSCHUNGSINSTITUT
FÜR KULTURMORPHOLOGIE

August 5, 1939

Dear Mr. Fox:

I find on my return from my trip to the West Coast that you are most anxious to have us send back the Frobenius Collection. Since you have requested this so urgently we shall, of course, be very glad to comply. We are sorry, however, to have to send back the pictures. There has been a great deal of interest in them in the United States which you must have gathered from my secretary's letter enclosing the itineraries of the two shows and the comments of some of the exhibitors. We had already scheduled again this year a smaller collection which was organized for schools and colleges.

Several of the museums were interested in obtaining pictures from the collection, but I have done nothing about this because I understand the idea of selling the pictures has been given up. If at any time you would like to know which museums are interested I shall be glad to send you a list.

Do you plan a trip to the United States soon? We should all like very much to see you again.

With kindest regards,

Sincerely yours,

Curator of Circulating Exhibitions

Douglas C. Fox, Esq.
Forschungsinstitut fur Kulturmorphologie
Stiftstrasse 30
Frankfurt A.M.
Germany

ec:vs

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	61.3

FORSCHUNGSINSTITUT
FÜR KULTURMORPHOLOGIE

IHR ZEICHEN:
UNSER ZEICHEN:

FRANKFURT A. M., DEN August 1, 1939.
STIFTSTRASSE 30

Department of Circulating Exhibitions
Museum of Modern Art
11 West 53rd street
New York City

Dear Miss Schwartz:

This is to acknowledge the receipt of your letter of July 17th and to authorise the Museum of Modern Art to:

1. return the larger of our two exhibitions to us as quickly as possible.
2. keep the smaller exhibition for another year.

Please let us know when we may expect the larger exhibition to arrive. With many thanks and all good wishes, I am

Sincerely yours,

Douglas C. Fox.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 61.3

CLASS OF SERVICE

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

WESTERN UNION

1201

SYMBOLS

DL = Day Letter
NL = Night Letter
LC = Deferred Cable
NLT = Cable Night Letter
Ship Radiogram

NLT

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

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

PUA 145 63 NL COLLECT=STPAUL MINN 26

1939 JUL 26 PM 10 35

MRS B SCHWARTZ=

MUSEUM OF MODERN ART 11 WEST 53 NYK=

LITTLE SHOW NOT IMPORTANT WE COULD ASSEMBLE SUBSTITUTE FOR THREE ENGAGEMENTS WHAT ABOUT SALES BARR ONCE GREATLY INTERESTED PURCHASING SEVERAL BETTER ASK MILLER BEFORE R RETURNING ALL GET PRICES FROM AUHAUGEN IF SMALL ONES NOT EXPENSIVE ASK MILLER AND DAMICO ABOUT PURCHASING SOME FOR PERMANENT CIRCULATING COLLECTION EDUCATION DEPARTMENT IF EVERY ONE STILL AWAY CABLE FOX PERMISSION TO KEEP UNTIL I RETURN MONDAY=

E COURTER.

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

the engagements. Please let me know your decision in regard to this.

Very sincerely yours,

Bianca Schwartz, Assistant
Department of Circulating Exhibitions

Sincerely yours,

Douglas C. Fox

Douglas C. Fox

Douglas C. Fox, Esq.
Forschungsinstitut fur Kulturmorphologie
Stiftstrasse 30
Frankfurt A.M.
Germany

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	61.3

FORSCHUNGSINSTITUT
FÜR KULTURMORPHOLOGIE

FRANKFURT A. M. July 17, 1939

Dear Mr. Fox:

Miss Courter is away from the Museum on vacation and your letters regarding the Prehistoric Rock Pictures have come to me. I delayed replying because I wrote to Miss Courter for her opinion about the possibilities of selling the collection in the United States. Personally I agree with Mr. Auhagen.

As I believe you know, the large collection of material was divided into two travelling exhibitions: a large show for museums and a smaller one, containing 39 pictures and 7 photographs, for schools, colleges and small galleries. The larger exhibition could be returned to you just as soon as we receive your authorization. As a matter of fact we are very much cramped for space here and would therefore like to return the material to you as quickly as possible.

However, before returning the larger exhibition, may we have your permission to continue to circulate the small collection another year? Unfortunately this collection was announced for tour again and I have several definite engagements arranged. If you wish it, I shall be glad to write to the various institutions cancelling the engagements. Please let me know your decision in regard to this.

Very sincerely yours,

Bianca Schwartz, Assistant
Department of Circulating Exhibitions

Douglas C. Fox, Esq.
Forschungsinstitut fur Kulturmorphologie
Stiftstrasse 30
Frankfurt A.M.
Germany

TELEGRAMM-ADRESSE: AFRIKAARCHIV FRANKFURTMAIN / SAMMELNUMMER 224 27

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	61.3

FORSCHUNGSINSTITUT
FÜR KULTURMORPHOLOGIE

IHR ZEICHEN:
UNSER ZEICHEN:

FRANKFURT A. M., DEN July 17th, 1939.
STIFTSTRASSE 30

Miss Elodie Courter
Curator of Circulating Exhibitions
The Museum of Modern Art
11 West 53rd street
New York City

Dear Miss Courter:

The world is full of misunderstandings, and the situation has not improved since I wrote you last. I refer not to the sale of our collection but to things in general. In this connection we regard it as urgent that the rock pictures be returned to us at once. Will you, therefore, ask your basement wizard, Mr. Extram (if that is correct?) to have them crated immediately and will you please see to it that they leave on the first vessel available.

With many thanks and all good wishes to you and to your colleagues, I am

Sincerely yours,

Douglas C. Fox.

Douglas C. Fox

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 61.3

FORSCHUNGSINSTITUT
FÜR KULTURMORPHOLOGIE

IHR ZEICHEN:
UNSER ZEICHEN:

FRANKFURT A. M., DEN July 3rd, 1939.
STIFTSTRASSE 30

Miss Elodie Courter
Curator of Circulating Exhibitions
The Museum of Modern Art
11 West 53rd street
New York City.

Dear Miss Courter:

We have finally heard from Mr. Auhagen. He writes that in view of present conditions it is impossible to find purchasers for the collection of prehistoric rock paintings. We suggest, therefore, that you return the collection to us at your earliest convenience, and we beg you to let us know as soon as possible when that will be.

Very sincerely yours,

Douglas L. Fox.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	61.3

FORSCHUNGSINSTITUT
FÜR KULTURMORPHOLOGIE

IHR ZEICHEN:
UNSER ZEICHEN:

FRANKFURT A. M., DEN June 22nd, 1939
STIFTSTRASSE 30

Miss Elodie Courter
Secretary of Circulating Exhibitions
The Museum of Modern Art
11 West 53rd street
New York

Dear Miss Courter:

Thank you for your letter of May 17th. Thank you, too, for the photographs of the Hawaiian rock engravings which I enclose herewith.

As regards the sale of our pictures: Do you think there is a chance of disposing of them advantageously, particularly now after the wear and tear to which they have necessarily been subjected and in view of the unpopularity at present of all things German in the United States?

If your answer is in the negative will you let us know when you plan to withdraw the exhibition from circulation and at what time we may expect to receive the pictures here.

With this information in hand we will be able to let you know whether the pictures are to be sent to us or to be turned over to Mr. Auhagen from whom we have had no word for a very long time.

Thank you for the list of the large and the small exhibitions. It makes a very creditable showing and the comments are gratifying. Meanwhile I am having prints made of some of the rock paintings we found in Australia and will send them to you shortly.

With all good wishes and very many thanks,

Sincerely yours,

Douglas L. Fox.

P. S. I may not have made myself clear about the sale of the pictures. Whether the prospects are good or bad, please do not - on any account - turn the collection or any part of it over to Mr. Auhagen without definite word to that effect from us.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	61.3

FORSCHUNGSINSTITUT
FÜR KULTURMORPHOLOGIE

Frob. I

Fox

11 West 53rd St.,
xxxxxxxxxxxx

FRANKFURT A. M. den April 11th, 1939.

Miss Elodie Courter
Secretary of Circulating Exhibitions
The Museum of Modern Art
11 West 49th street
New York City

May 17, 1939

Dear Mr. Fox:

It was very nice indeed to have your recent letter and I must apologize for delaying my reply so long. It came just at the time we were moving from our temporary quarters in Rockefeller Center into our new building on the site of our old museum at 11 West 53rd Street. You will undoubtedly read a great deal about it in the magazines from now on.

Your trip to north Australia sounds very interesting. If you have any extra copies on hand I should like very much to see photographs of the rock pictures you found there. The show is still going on, although I think I will retire it from active circulation this year. I am afraid that the material will become too damaged over a long period of time.

I have been in touch with Mr. Auerhaugen several times with regard to the sale of pictures. As far as I know nothing definite has been done yet. I warned Mr. Auerhaugen about the duty which would probably raise the selling prices rather high, but you probably know all about this.

I am enclosing a list of the institutions which have taken the two exhibitions and several comments from the directors, which I think will be of interest to you.

I also am enclosing photographs of rock paintings sent to us from the Honolulu Academy of Art in Hawaii. It is a little difficult to distinguish anything but the incised design on the surface but I thought you would be interested in seeing them. Will you be good enough to return them to me?

Do I understand that the exhibition is to be turned over to Mr. Auerhaugen when we have ceased to circulate it? I should like very much to have your confirmation of this before we make any definite arrangements.

Very sincerely,

Curator of Circulating Exhibitions.

Douglas C. Fox, Esq.
Forschungsinstitut
Fur Kulturmorphologie
Frankfurt A. M., Germany

Encls.

ec:vs

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	61.3

Fox

Trab. I

FORSCHUNGSINSTITUT
FUR KULTURMORPHOLOGIE

11 West 53rd St.,
xxxxxxxxxxxx

May 17, 1939

Dear Mr. Fox:

It was very nice indeed to have your recent letter and I must apologize for delaying my reply so long. It came just at the time we were moving from our temporary quarters in Rockefeller Center into our new building on the site of our old museum at 11 West 53rd Street. You will undoubtedly read a great deal about it in the magazines from now on.

Your trip to north Australia sounds very interesting. If you have any extra copies on hand I should like very much to see photographs of the rock pictures you found there. The show is still going on, although I think I will retire it from active circulation this year. I am afraid that the material will become too damaged over a long period of time.

I have been in touch with Mr. Auerhaugen several times with regard to the sale of pictures. As far as I know nothing definite has been done yet. I warned Mr. Auerhaugen about the duty which would probably raise the selling prices rather high, but you probably know all about this,

I am enclosing a list of the institutions which have taken the two exhibitions and several comments from the directors, which I think will be of interest to you.

I also am enclosing photographs of rock paintings sent to us from the Honolulu Academy of Art in Hawaii. It is a little difficult to distinguish anything but the incised design on the surface but I thought you would be interested in seeing them. Will you be good enough to return them to me?

Do I understand that the exhibition is to be turned over to Mr. Auerhaugen when we have ceased to circulate it? I should like very much to have your confirmation of this before we make any definite arrangements.

Very sincerely,

Curator of Circulating Exhibitions.

Douglas C. Fox, Esq.
Forschungsinstitut
Fur Kulturmorphologie
Frankfurt A. M., Germany

Encls.

ec:vs

TELEGRAMM-ADRESSE: AFRIKAARCHIV FRANKFURTMAIN / SAMMELNUMMER 224 27

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 61.3

FORSCHUNGSINSTITUT
FÜR KULTURMORPHOLOGIE

IHR ZEICHEN:
UNSER ZEICHEN:

FRANKFURT A. M., DEN April 11th, 1939.
STIFTSTRASSE 30

Miss Elodie Courter
Secretary of Circulating Exhibitions
The Museum of Modern Art
11 West 49th street
New York City

Dear Miss Courter:

It is some time since we have heard from the Museum and we would be grateful if you could let us know whether the exhibition of prehistoric rock pictures is still on tour, where it has been, what success it has had and whether or not you would care to send it on further tours.

Please give my regards to your colleagues. I have just returned from a year in the north Australian bush (there are plenty of interesting rock pictures still being painted there today - naturally we copied as many as we could) and am finding it a bit hard to settle down again. With all good wishes and the hope of hearing from you soon, I am

Sincerely yours,

Douglas 6. Fox.

Douglas 6. Fox

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	61.3

FORSCHUNGSINSTITUT
FÜR KULTURMORPHOLOGIE

FRANKFURT A. M.

May 31, 1938

Dear Dr. Hissink:

I do hope my great delay in sending you the photographs you need for the catalog has not caused you inconvenience. Unfortunately we did not have the photographs you wished and it was necessary to write the museums in which the two exhibitions were currently being shown and order the photographs to be taken. This took some time because I did not wish to order the photographs until I had received Mrs. Austen's approval of the prices.

Under separate cover, I am sending you the photographs you ordered. The bill has been sent to Mrs. Austen. As you will note, we were able to obtain negatives of ten of the pictures. We obtained a glossy print of the eleventh. I do hope you will find them satisfactory.

The catalog which you so kindly sent Mr. Vosburgh was returned to the Museum and we have posted a credit of one dollar and eighty-five cents ($1.85) in your name. If you wish I shall be glad to see that this money is sent to you at the Forschungsinstitut.

I am so glad to have had the opportunity of meeting you while you were in New York. I hope you will be returning for another visit soon. With very best wishes to you, and please remember me to Mr. Fox.

Sincerely,

Secretary of Circulating Exhibitions

Dr. Karin Hissink
Forschungsinstitut fur Kulturmorphologie
Frankfurt am Main
Stiftstrasse 30
Germany

ec/bs

TELEGRAMM-ADRESSE: AFRIKAARCHIV FRANKFURTMAIN / SAMMELNUMMER 22427

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 61.3

FORSCHUNGSINSTITUT
FÜR KULTURMORPHOLOGIE

IHR ZEICHEN:
UNSER ZEICHEN: Dr.Hissink

FRANKFURT A. M., DEN 13.4.38
STIFTSTRASSE 30

Miss Alody Courter
Secretary of Circulating Exhibitions
Museum of modern Art
14 West 49th Street
New York City, N.Y.

Dear Miss Courter,

I just got a letter from Mr.Vosburgh from the National Geographic Society, Washington, to whom I ask you to send the book "Prehistoric Rock Pictures". As the library of the society - unfortunately Mr.Vosburgh did not realize it before - has already a copy of the book, he will return it to you. I hope that you can take it back. May I ask you to assign the amount to Mrs.Flinsch - Buba, 23 East 73rd Street, New York?

I just got another letter from Mrs.Osten. I hope that you will have much success in working together with her. We are just finishing the catalogue for the sale of the Frobenius rock-picture exhibition. As we sent you last year some original copies, retaining in Frankfort only unfinished drawings of them, I beg you to send us as soon as possible the plate or better the film (size 9 x 12 cm) of the following pictures on the expense of the Central European Service / Mrs.Osten:

Scandinavia 1a- c, 8,5,9,11
Northwestern Spain 58,59,60,62,61,63

I am awfully sorry to worry you in such a way, but unfortunately we can't finish the catalogue without having the fotos of the mentioned pictures.

Since I met you, I still had a very interesting time in New York, New Haven and Boston. Pity, that it was only so short. With the kindest regards

sincerely yours

Hans Hissink

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	61.3

March first, 1938

Dear Dr. Hissink:

I am so sorry I neglected to enclose the itinerary of the two travelling exhibitions in my letter to you last week. At the present time the schedule stands as listed on the enclosed sheet. If further engagements are made for either exhibition next year, we s all be glad to let you or Dr. Fox know.

Very sincerely yours,

Secretary of Circulating Exhibitions

Dr. Karen Hissink
Hotel New Weston
New York City

TELEGRAMM-ADRESSE: AFRIKAARCHIV FRANKFURTMAIN / SAMMELNUMMER 22427

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 61.3

Hotel New Weston
New York
February 27th 1938

Dear Miss Cowles!

I thank you very much for your kind letter of February 25th and the insurance lists. Would you be so kind as to send me still the list of the circulating Rock Picture Exhibition, at which time in which buildings and towns it has been and will be shown?[x]
Once more many thanks. With

x) to the Hotel New Weston

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	61.3

Kindest regards

Sincerely,

Marie Hirsch

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	61.3

February 25,1938

Dear Dr. Hissink:

I am very glad indeed to have had an opportunity to talk to you yesterday.

I enclose the lists of the two exhibitions which we arranged from the material which was shown at the Museum last year. I believe these lists contain all the information you will need to determine the sales prices of individual items. If you wish any further information, please let me know, and I shall be very glad to send it to you.

As we discussed yesterday, I shall write the various exhibitors that the material is for sale and if the entire collection is not acquired by one Museum, we shall be glad to sell separate items at the close of the tour. I shall look forward to receiving the price list from you.

I am holding a copy of the catalog to be sent to the National Geographic Society. Will you send me the name of the person to whom it is to be addressed?

With kindest regards and best wishes for your pleasant sojourn, I am,

Very sincerely,

Secretary of Circulating Exhibitions

Dr. Karin Hissink
Hotel New Weston
New York City

TELEGRAMM-ADRESSE: AFRIKAARCHIV FRANKFURTMAIN / SAMMELNUMMER 22427

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	61.3

HOTEL NEW WESTON
34 EAST 50TH STREET
NEW YORK

February 25th 1938

Dear Miss Bunker!

The adress of Dr. Dos-
borough (Frederick G.)
in Washington, to
whom I beg you to send
the guide « Prehistoric

The Albright Art Gallery, however, mentioned that the Director of the Buffalo Science Museum was interested in #156. The Academy of Natural Sciences of Philadelphia asked for the prices of #22, #25, #26, and #43. In each case we have asked people who requested information to write directly to you.

I am enclosing a list of the large exhibition with the catalog numbers. If it is possible for you to give us the prices of these items it would facilitate matters a great deal.

I have asked Miss Newmeyer to send you any of the extra newspaper clippings which may have come in on the traveling exhibition.

With kindest regards,

Very sincerely yours,

Secretary of Circulating Exhibitions

Douglas C. Fox, Esq.
Forschungsinstitut fur Kulturmorphologie
Frankfurt An Main
Germany

ec/bs

TELEGRAMM-ADRESSE: AFRIKAARCHIV FRANKFURTMAIN / SAMMELNUMMER 22427

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	61.3

Fol. I

TOX

FORSCHUNGSINSTITUT
FÜR KULTURMORPHOLOGIE

FRANKFURT A. M.

January 25, 1938

Rock Pictures" is:
National Geographic
Association, 16th and M
16th Street.
If the Wandering-exhi-
bition will come back
to Washington, please
let me know, because
I have many acquain-
tances there, who would
be very much interested
in it.
I am glad that I could
meet you personally.
With the kindest regards
Sincerely yours
Herbert Kühn

With kindest regards,

Very sincerely yours,

Secretary of Circulating Exhibitions

Douglas C. Fox, Esq.
Forschungsinstitut fur Kulturmorphologie
Frankfurt An Main
Germany

ec/bs

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	61.3

Fol. I

Fox

FORSCHUNGSINSTITUT
FÜR KULTURMORPHOLOGIE

January 25, 1938

Dear Mr. Fox:

Many thanks for your letter of December 28th. I have finally gathered together the information you requested regarding the Prehistoric Rock Pictures.

I am enclosing a schedule for the traveling exhibition with tentative plans for the Summer and early Fall. The following are the attendance figures to date:

City Art Museum of St. Louis, Missouri	18, 174
Albright Art Gallery, Buffalo, N.Y.	5, 154
Philadelphia Academy of Natural Sciences	10, 700
Rochester Memorial Art Gallery, Rochester, N.Y.	7, 411

I shall be glad to forward other figures to you as they come in. We are requesting each of the museums to send us their record at the end of their showing.

Regarding the sale of the pictures, unfortunately the City Art Museum of St. Louis and the Albright Art Gallery simply asked for a price list. The Albright Art Gallery, however, mentioned that the Director of the Buffalo Science Museum was interested in #156. The Academy of Natural Sciences of Philadelphia asked for the prices of #22, #25, #26, and #43. In each case we have asked people who requested information to write directly to you.

I am enclosing a list of the large exhibition with the catalog numbers. If it is possible for you to give us the prices of these items it would facilitate matters a great deal.

I have asked Miss Newmeyer to send you any of the extra newspaper clippings which may have come in on the traveling exhibition.

With kindest regards,

Very sincerely yours,

Secretary of Circulating Exhibitions

Douglas C. Fox, Esq.
Forschungsinstitut fur Kulturmorphologie
Frankfurt An Main
Germany

ec/bs

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	61.3

FORSCHUNGSINSTITUT
FÜR KULTURMORPHOLOGIE

IHR ZEICHEN:
UNSER ZEICHEN:

FRANKFURT A. M., DEN 28. Dez. 1937
STIFTSTRASSE 30

Miss Elodie Courter
Secretary of Circulating Exhibitions
Museum of Modern Art
14 West 49th Street
New York City, N.Y.

Dear Miss Courter:

Thank you for your letter of Dec.15. I am delighted to learn that the exhibition did so well in Philadelphia and that my former colleague Wieschhoff was good enough to help out with a few gallery talks.

For the sale of the pictures we need the consent of the local authorities. We would therefore be glad to know the catalogue numbers of the pictures in which prospective purchasers are interested and will then probably be able to give you the purchase price - higher than the insurance valuation which was purely arbitrary and of which we have no itemized record - and so take advantage of your kind offer to handle the sales, naturally with the understanding that the pictures cannot be removed from the travelling exhibition until the end of its tour.

Meanwhile, we would be very grateful for the following information: A schedule of the travelling exhibition, from its start to its close, as far as that can be determined at the present time, together with the attendance figures for all stations to date and for the new ones as they come in. An official institution, we need these figures, not only for our own files but also for the city records. We would also be very thankful for any spare newspaper clippings which Miss Newmeyer may have about the travelling show.

With many thanks and kindest regards to you and the other members of your staff,

I am

Sincerely yours

Douglas C. Fox.

TELEGRAMM-ADRESSE: AFRIKAARCHIV FRANKFURTMAIN / SAMMELNUMMER 22427

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	61.3

FORSCHUNGSINSTITUT
FÜR KULTURMORPHOLOGIE

IHR ZEICHEN:
UNSER ZEICHEN:

FRANKFURT A. M., DEN 28. Dez. 1937
STIFTSTRASSE 30

Miss Elodie Courter
Secretary of Circulating Exhibitions
Museum of Modern Art
14 West 49th Street
New York City, N.Y.

Dear Miss Courter:

Thank you for your letter of Dec.15. I am delighted to learn that the exhibition did so well in Philadelphia and that my former colleague Wieschhoff was good enough to help out with a few gallery talks.

For the sale of the pictures we need the consent of the local authorities. We would therefore be glad to know the catalogue numbers of the pictures in which prospective purchasers are interested and will then probably be able to give you the purchase price - higher than the insurance valuation which was purely arbitrary and of which we have no itemized record - and so take advantage of your kind offer to handle the sales, naturally with the understanding that the pictures cannot be removed from the travelling exhibition until the end of its tour.

Meanwhile, we would be very grateful for the following information: A schedule of the travelling exhibition, from its start to its close, as far as that can be determined at the present time, together with the attendance figures for all stations to date and for the new ones as they come in. An official institution, we need these figures, not only for our own files but also for the city records. We would also be very thankful for any spare newspaper clippings which Miss Newmeyer may have about the travelling show.

With many thanks and kindest regards to you and the other members of your staff,

I am

Sincerely yours

Douglas C. Fox.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	61.3

Frobenius

Fox

D I A F E

DEUTSCHE (INNER-AFRIKANISCHE) FORSCHUNGS-EXPEDITION
BEIM FORSCHUNGS-INSTITUT FÜR KULTURMORPHOLOGIE

CHEF: GEHEIMRAT LEO FROBENIUS

FRANKFURT AM MAIN,
GR. SCHARRENGASSE 90-92
Sept. 24, 1937

December 15,1937

Dear Mr. Fox:

Under separate cover I am sending you a photograph of the Prehistoric Rock pictures as they were installed in the Academy of Natural Sciences of Philadelphia. I thought you might be interested in seeing how well the exhibitions was shown there.

The attendance at the Philadelphia exhibition for three weeks was just over 10,700 persons. A number of gallery talks were given, two by Dr. Heinz Weischhoff who, I understand was a member of two expeditions to South Africa with Dr. Frobenius.

I am going to write other museums of natural science in the hope that they will also be interested in showing the exhibition. It is scheduled now right through June, 1938 and we have requests from museums on the West Coast for showings next fall.

Each of the museums showing the exhibition so far have asked the prices of several of the pictures. I referred these requests directly to you because I am not certain if you are willing to sell any of the pictures separately. If you feel that this could be done, we shall be glad to make any possible sales, with the understanding that the pictures cannot be removed from the travelling exhibition until the end of its tour. In this event, will you let me know if the insurance valuations would also be selling prices, and if not could we increase them at a convenient ratio?

With kindest regards,

Very sincerely yours,

Secretary of Circulating Exhibitions

Douglas Fox, Esq.
Forschungsinstitut für Kulturmorphologie
Frankfort-on-Main
Germany

P.S. Would you be good enough to pass on [illegible]

TEL.: 22427 / TELEGR.: AFRIKAARCHIV FRANKFURTMAIN / BANKKONTO: B F 21/1 DRESDNER BANK, FRANKFURT A. M.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	61.3

Fox

I

D I A F E

DEUTSCHE (INNER-AFRIKANISCHE) FORSCHUNGS-EXPEDITION
BEIM FORSCHUNGS-INSTITUT FÜR KULTURMORPHOLOGIE

CHEF: GEHEIMRAT LEO FROBENIUS

FRANKFURT AM MAIN,
GR. ESCHENHEIMERSTR. Nr. 26
Sept. 24, 1937

Miss Elodie Courter
Museum of Modern Art
11 West 53rd street
New York City

Dear Miss Courter:

The only person who might be qualified to hold the lectures you suggest is Dr. ~~H~~ Ulbrichs.# Dr. Ulbrichs or Ullbrichs is one of Professor Boas' assistants in the Department of Anthropology at Columbia, hails from Belgium but lectures fluently in English and seems to have a fair acquaintance with much of Frobenius' work. Whether he would care to hold such lectures, I cannot say. When you get in touch with him, please give him our (Frobenius' and mine) ~~k~~regards.

Your letter followed me through many lands. Hence my ~~t~~ardy answer. With all good wishes to you and your colleagues,

Sincerely yours,

Douglas C. Fox

Phone: University 4 - 3200

P.S. Would you be good enough to pass on the two enclosures.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	61.3

Fox

Frobenius?

FORSCHUNGSINSTITUT
FÜR KULTURMORPHOLOGIE

April 19, 1937

August 24th
1937

Dear Mr. Fox:

I have had an enquiry from the Springfield Museum of Fine Arts which I am at a loss in answering. I wonder if you can help us.

The Springfield Museum is planning to show the Prehistoric Rock Pictures in November. The director is most anxious to have someone lecture on the exhibition and Frobenius work at the time of their showing. Can you possibly recommend anyone here in America who would be capable?

I am sorry to bother you with this request but in view of the fact that we shall probably receive many more of this nature it seems best to have your suggestions.

With all good wishes,

Very sincerely yours,

Secretary of Circulating Exhibitions

Douglas Fox, Esq.
Fermo Posta
Pola, Italy

TELEGRAMM-ADRESSE: AFRIKAARCHIV FRANKFURTMAIN / FERNSPRECHANSCHLUSS 224 27

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	61.3

FORSCHUNGSINSTITUT
FÜR KULTURMORPHOLOGIE

FRANKFURT A. M., DEN March 6, 1937.
GR. ESCHENHEIMERSTR. 26

Thomas Dabney Mabry, Esq.,
Executive Director
The Museum of Modern Art
11 West 53rd street
New York.

April 19, 1937

Dear Mr. Mabry:

You will be relieved to hear that the pictures for the exhibi[illegible]ally on their way to America. That is, all but two [illegible] completed in time owing [illegible] our artists. They will, however, be finished, mounted and shipped to you within the next five days. Attached is a list of the contents of the two large crates now on their way to you and which should arrive around March 15th. I am enclosing communications to Mrs. [illegible] with regard to [illegible] to Miss Mannayer regarding publicity and to [illegible] with regard to the details of insur[illegible]

Meanwhile I have just received your two letters of the 26th. Thank you very much. I quite appreciate what you say about the Museum's not being able to assume a responsibility as far as the lectures are concerned and am grateful for what you have done and for whatever you will be able to do. Frobenius is out of town, but I will write you next week with regard to [illegible]

With all good wishes, I am

Sincerely yours,

Dear Mr. Fox:

I am enclosing receipts for the loan you have so kindly made to our exhibition of "Prehistoric Rock Pictures in Europe and Africa".

Very truly yours,

Registrar

Douglas C. Fox, Esq.
Forchungsinstitut
für Kulturmorphologie
Gr. Eschenheimerstr. 26
Frankfort, A. M. , Germany

Enclosures

TELEGRAMM-ADRESSE: AFRIKAARCHIV FRANKFURTMAIN / FERNSPRECHANSCHLUSS 224 27

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 61.3

FORSCHUNGSINSTITUT
FÜR KULTURMORPHOLOGIE

IHR ZEICHEN:
UNSER ZEICHEN:

FRANKFURT A. M., DEN March 6, 1937.
GR. ESCHENHEIMERSTR. 26

Thomas Dabney Mabry, Esq.,
Executive Director
The Museum of Modern Art
11 West 53rd street
New York.

Dear Mr. Mabry:

You will be relieved to hear that the pictures for the exhibition are finally on their way to America. That is, all but two (numbers 43 and 90) which could not be completed in time owing to the illness of one of our artists. They will, however, be finished, mounted and shipped to you within the next five days. Attached is a list of the contents of the two large crates now on their way to you and which should arrive around March 15th. I am enclosing communications to Mrs. Collins with regard to the catalogue, to Miss Newmeyer regarding publicity and to your business department with regard to the details of insurance and freight.

Meanwhile I have just received your two letters of the 26th. Thank you very much. I quite appreciate what you say about the Museum's not being able to assume a responsibility as far as the lectures are concerned and am grateful for what you have done and for whatever you will be able to do. Frobenius is out of town, but I will write you next week with regard to Washington.

With all good wishes, I am

Sincerely yours,

Douglas C. Fox.

TELEGRAMM-ADRESSE: AFRIKAARCHIV FRANKFURTMAIN / FERNSPRECHANSCHLUSS 224 27

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	61.3

61 Exhib: Prehistoric Rock Pictures

FORSCHUNGSINSTITUT
FÜR KULTURMORPHOLOGIE

IHR ZEICHEN:
UNSER ZEICHEN:

FRANKFURT A. M., DEN July 22nd, 1936.
GR. ESCHENHEIMERSTR. 26

Mr. Alfred H. Barr Jr.
C/o The Chase Bank
Paris.

Dear Mr. Barr:

I have just had word that you are in Europe and would like to take a look at our rock paintings. That is excellent news. As it happens we are having a large exhibition of them now here in Frankfurt, an exhibition which will last till August 30th. In it are not only African rock paintings and engravings but a great deal of comparative material as well from northern and eastern Spain, southern France, northern Italy, Transjordan and Scandinavia. A group of us returned last week from a three months Studienreise in northern and northwestern Spain and brought quite a bit of new material with us. We were fortunate enough to leave just before the current unpleasantness began.

Please let me know when you are likely to be in Frankfurt and when I may have the pleasure of taking you through the exhibition. With all good wishes from Geheimrat Frobenius and myself, I am

Sincerely yours,

Douglas C. Fox.

DOUGLAS C. FOX

TELEGRAMM-ADRESSE: AFRIKAARCHIV FRANKFURTMAIN / FERNSPRECH-ANSCHLUSS 224 27

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 61.3

FORSCHUNGSINSTITUT

IHR ZEICHEN:
UNSER ZEICHE

...1935...

Alfr
Dire
Chas

Dear

am c
Frob
Lago
very
happ
take
and

plac
large e
of taki
Paris t
you wil

mmer and
. Geheimrat
olo on the
which he is
k in. If you
th you might
is near Intra

er Moden, a
available
real pleasure
ect to reach
t in touch with
rds to Herrn

Geheimrat when I see him later in the day. .... with many thanks and all good wishes, I am

Sincerely yours,

Douglas C. Fox.

P.S. Sending you a catalogue under separate cover.

TELEGRAMM-ADRESSE: AFRIKAARCHIV FRANKFURTMAIN / FERNSPRECH-ANSCHLUSS 224 27

Besuchen Sie
die Frobenius-Ausstellung
„DAS URBILD"
Frankfurt am Main - Festhallengelände

Es gibt auf der ganzen Welt nur eine einzige umfassende Sammlung der vorgeschichtlichen Kunst. Sie stammt aus den zwölf großen Expeditionen von Geheimrat Leo Frobenius und enthält Bildwerke, die etwa 15 000 Jahre alt sind. Dies einzigartige Bilderbuch der Menschheitsgeschichte befindet sich in Frankfurt a. M. und ist einmalig vom 16. Juli bis 30. August d. J. im Haus der Moden auf dem Festhallengelände ausgestellt.

Die Ausstellung ist täglich von 10 bis 13 und nachmittags von 15 bis 17 Uhr geöffnet, Sonntags von 10 bis 13 Uhr.

Eintritt: RM —.40, Mittwochs RM —.20, Uniformierte, geschlossene Gruppen und Jugendliche täglich RM —.20. Führungen finden täglich um 17 Uhr, Sonntags um 11 Uhr statt. Anfragen: Telefon 22427.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 61.3

FORSCHUNGSINSTITUT

IHR ZEICHEN:

UNSER ZEICHE

...1935...

Alfr

Dire

Chas

Dear

am c

Frob

Lago

very

happ

take

and

plac

large

of tak

Paris

you wi

mmer and

. Geheimrat

olo on the

which he is

k in. If you

th you might

is near Intra

er Moden, a

available

y real pleasure

pect to reach

et in touch with

ards to Herrn

Geheimrat when I see him later in the day. .... With many thanks and all good wishes, I am

Sincerely yours,

Douglas C. Fox.

P.S. Sending you a catalogue under separate cover.

TELEGRAMM-ADRESSE: AFRIKAARCHIV FRANKFURTMAIN / FERNSPRECH-ANSCHLUSS 224 27

Visit the Frobenius Exhibition

"DAS URBILD"

in Frankfort on the Main / Festhallengelände

There is in the whole world only one comprehensive collection of prehistoric art, that gathered by Geheimrat Professor Leo Frobenius in the course of twelve long and strenuous expeditions and some thirty years of research. This collection of pictures, some of them 15 000 years old, may be seen in Frankfort on the Main in the "Haus der Moden", adjacent to the Festhalle.

The exhibition will continue till August 30 and is open from 10 to 1 and 3 to 5 on weekdays and from 10 to 1 on Sundays. Admission is —.20 M on Wednesdays, —.40 M on all other days. On weekdays at 5 and on Sundays at 11 a member of the Frobenius-Institut will guide visitors through the exhibition. For information, telephone number 22427.

Visitez l'exposition Frobenius

«DAS URBILD»

à Francfort-sur-le-Mein / Festhallengelände

Il n'existe, dans le monde entier, qu'une seule collection complète de l'art préhistorique. Elle provient des douze explorations du Professeur Léon Frobenius et comprend des images datant jusqu'à 15.000 ans. Cet unique recueil d'images de l'Histoire de l'humanité se trouve à Francfort-sur-le-Mein, exposé du 16 juillet au 30 août 1936 à la «Haus der Moden» sise sur le terrain de la «Festhalle».

L'exposition est ouverte: en semaine de 10 à 13 hrs. et de 15 à 17 hrs; le dimanche de 10 à 13 hrs.

Prix d'entrée: 0,40 Reichsmark (le mercredi seulement 0,20 Reichsmark). Les visiteurs en groupe ainsi que les enfants ont droit d'accès moyennant 0,20 Reichsmarks. Les jours ouvrables à 17 hrs. et les dimanches à 11 heures, la visite de l'exposition a lieu sous la conduite d'un collaborateur de Mr. Frobenius. Pour tous renseignements téléphoner au No. 22427.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 61.3

FORSCHUNGSINSTITUT

IHR ZEICHEN:
UNSER ZEICHE

...1935...

Alfr
Dire
Chas

Dear

mmer and
. Geheimrat
olo on the
which he is
k in. If you
th you might
is near Intra

er Moden, a
available

large enough for our purpose. Yesterday I had the very real pleasure of taking Mr. and Mrs. John Abbot through it. They expect to reach Paris tomorrow and if they have the good fortune to get in touch with you will tell you all about it. I'll convey your regards to Herrn Geheimrat when I see him later in the day. .... With many thanks and all good wishes, I am

Sincerely yours,

Douglas C. Fox.

P.S. Sending you a catalogue under separate cover.

TELEGRAMM-ADRESSE: AFRIKAARCHIV FRANKFURTMAIN / FERNSPRECH-ANSCHLUSS 224 27

Hôtel Ritz
Place Vendôme
Paris

ADRESSE TELEGRAPHIQUE
RITZOTEL-PARIS-81

Friday July 24

Dear Sir:

May I take the liberty in case you have not been advised of a large exhibition at Frankfurt-am Main of the pre-historic Rock paintings reliefs and stone sculptures gathered by Frobenius during his expeditions to africa, Spain, Norway, and Italy. I have the honor of knowing Herrn Geheimrat Frobenius. He is unique and his cultural ideas most interesting.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 61.3

FORSCHUNGSINSTITUT

IHR ZEICHEN:
UNSER ZEICHEN:

1935.

Alfre
Direc
Chase

Dear

mer and
Geheimrat
lo on the
hich he is
in. If you
h you might
s near Intra

am co
Frobe
Lago
very
happe
take
and a

r Moden, a
available

place

large enough for our purpose. Yesterday I had the very real pleasure of taking Mr. and Mrs. John Abbot through it. They expect to reach Paris tomorrow and if they have the good fortune to get in touch with you will tell you all about it. I'll convey your regards to Herrn Geheimrat when I see him later in the day. .... With many thanks and all good wishes, I am

Sincerely yours,

Douglas C. Fox.

P.S. Sending you a catalogue under separate cover.

2.

The coming Ex libris in New York next Spring should prove a great success. But don't you think they should be given sufficient wall space to make a really decent showing? The present Ex libris at Frankfurt cover almost 3000 feet. It is a bit too much, although all of it is of very much interest, but it affords an excellent opportunity for you or your Representative to look over the paintings now and select what you think will be most valuable for New York.

Probably my brother Douglas Fox or someone from the Frankfurt

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 61.3

FORSCHUNGSINSTITUT
FÜR KULTURMORPHOLOGIE

IHR ZEICHEN:
UNSER ZEICHEN:

FRANKFURT A. M., DEN July 27th, 1935.
GR. ESCHENHEIMERSTR. 26

Alfred H. Barr Jr.
Direc
Chase

Dear

am c
Frobe
Lago
very
happe
take

nd
imrat
the
he is
If you
might
r Intra

and about an hour from Switzerland by water.

The exhibition is being held in the Haus der Moden, a place built specially for exhibitions and the only place available large enough for our purpose. Yesterday I had the very real pleasure of taking Mr. and Mrs. John Abbot through it. They expect to reach Paris tomorrow and if they have the good fortune to get in touch with you will tell you all about it. I'll convey your regards to Herrn Geheimrat when I see him later in the day. .... With many thanks and all good wishes, I am

Sincerely yours,

Douglas C. Fox.

P.S. Sending you a catalogue under separate cover.

TELEGRAMM-ADRESSE: AFRIKAARCHIV FRANKFURTMAIN / FERNSPRECH-ANSCHLUSS 224 27

Dear Mr. Barr:

Just thought I'd let you know that Frobenius has put off his departure for Italy till Tuesday so that he may have the pleasure of seeing you on Monday afternoon. With all good wishes from him and myself,

Sincerely yours,

FRANKFURT-M., 8-8-36

Douglas C. Fox

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 61.3

FORSCHUNGSINSTITUT
FÜR KULTURMORPHOLOGIE

IHR ZEICHEN:
UNSER ZEICHEN:

FRANKFURT A. M., DEN July 27th, 1935.
GR. ESCHENHEIMERSTR. 26

Alfred H. Barr Jr.

Dire

Chas

FORSCHUNGS-
INSTITUT
FÜR KULTUR-
MORPHOLOGIE
E. V.

FRANKFURT-M.
GR. ESCHENHEIMERSTR. 26
FERNRUF HANSA 22427

POSTKARTE

Mr. Alfred H. Barr, Jr.
Badenweiler
Baden

Landhaus Krautinger

Dea

and

am

eimrat

Fro

n the

Lag

he is

ver

If you

hap

u might

tak

ar Intra

and about an hour from Switzerland by water.

The exhibition is being held in the Haus der Moden, a place built specially for exhibitions and the only place available large enough for our purpose. Yesterday I had the very real pleasure of taking Mr. and Mrs. John Abbot through it. They expect to reach Paris tomorrow and if they have the good fortune to get in touch with you will tell you all about it. I'll convey your regards to Herrn Geheimrat when I see him later in the day. .... With many thanks and all good wishes, I am

Sincerely yours,

Douglas C. Fox.

P.S. Sending you a catalogue under separate cover.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	61.3

FORSCHUNGSINSTITUT
FÜR KULTURMORPHOLOGIE

IHR ZEICHEN:
UNSER ZEICHEN:

FRANKFURT A. M., DEN July 27th, 1935.
GR. ESCHENHEIMERSTR. 26

Alfred H. Barr Jr.
Director, Museum of Modern Art
Chase Bank, Paris.

Dear Mr. Barr:

I expect to be in Frankfurt ~~most of the~~ all summer and am completely at your disposal as regards the exhibition. Geheimrat Frobenius, on the other hand, will probably be leaving for Biganzolo on the Lago Maggiore on August 9th. He has a small villa there which he is very fond of because it is quiet and a good place to work in. If you happen to be in Switzerland around the middle of the month you might take a boat down the lake and pay him a call. Biganzolo is near Intra and about an hour from Switzerland by water.

The exhibition is being held in the Haus der Moden, a place built specially for exhibitions and the only place available large enough for our purpose. Yesterday I had the very real pleasure of taking Mr. and Mrs. John Abbot through it. They expect to reach Paris tomorrow and if they have the good fortune to get in touch with you will tell you all about it. I'll convey your regards to Herrn Geheimrat when I see him later in the day. .... With many thanks and all good wishes, I am

Sincerely yours,

Douglas C. Fox.

P.S. Sending you a catalogue under separate cover.

TELEGRAMM-ADRESSE: AFRIKAARCHIV FRANKFURTMAIN / FERNSPRECH-ANSCHLUSS 224 27

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	61.3

New York City

61

Howard
&
Schaffer

May 19, 1938

Mr. Ekstrom

this morning

~~picked up~~ my office

_____ deliver by messenger to: Mr. J. Burke
Howard & Schaffer
509 Madison Ave., N.Y.C.

linen fabric - designed from Frobenius pictures

linen

Howard and Schaffer

37.1542

Had been included in large Frobenius Exhibition

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	61.3

#61

May 7,1938

Mr. J. Burke
Howard and Schaffer, Inc.
509 Madison Avenue
New York, N.Y.

Dear Mr. Burke:

The exhibition of Prehistoric Rock Pictures, in which your sample #10861 is included, is now being shown at the Detroit Institute of Art. In accordance with your request we are writing Detroit to return this fabric to us at the close of their showing, May 16th. We shall be glad to forward the sample to you just as soon as we receive it.

Very truly yours,

Secretary of Circulating Exhibitions

ec/bs

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	61.3

HOWARD AND SCHAFFER INC.

IMPORTERS AND DISTRIBUTORS OF DECORATIVE FABRICS

San Francisco: 442 Post Street
Chicago: 29 East Madison Street
Boston: 420 Boylston Street

509 MADISON AVENUE · NEW YORK
Wickersham 2-4251

May
2nd,
1938.

Museum of Modern Art,
14 West 49th St.,
New York City.

Attention: Miss Elodie Courter

Dear Miss Courter:

In reply to your letter of April 29th, we have decided that we would like to withdraw our sample #10861 from your traveling exhibition as there has been no interest shown in it and it will be of more use to us here.

Will you kindly see that this is returned to us as soon as possible.

Very truly yours,

HOWARD AND SCHAFFER INC.

By

JB:IS

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	61.3

April 29, 1938

Howard and Schaffer, Inc.
509 Madison Avenue, N.Y.

Gentlemen:

The sample of material which you so kindly lent us to be included in the travelling exhibition of Prehistoric Rock Pictures from the Frobenius Collection is still out on tour. We plan to circulate the exhibition again next season and will be glad to include the fabric sample if it is still available.

Very truly yours,

Secretary of Circulating Exhibitions

ec/bs

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	61.3

Dear Mrs. Lewis:

Thank you for your very kind letter about our current exhibition of pre-historic rock murals. I am delighted to know that you so enjoyed it and greatly appreciate your taking the trouble to send me your comments.

As you know, this exhibition is but a small selection from the extraordinary collection of facsimiles and related material in the Forschungsinstitut für Kulturmorphologie at Frankfort-on-Main. Perhaps sometime you will plan to visit the Institute, which I know you would find enormously interesting.

Sincerely yours,

Mrs. Greenleaf Lewis
15 East 48th Street
New York, New York

AHB:EH

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	61.3

4/18/38

Kindly return the following samples taken out on memo on 10/15/37.

10861/3

Samples loaned for special showing only; will be billed to you if kept longer than two weeks.

HOWARD AND SCHAFFER, Inc.
509 MADISON AVENUE, NEW YORK

Dear Mrs. Lewis:

Thank you for your very kind letter about our current exhibition of pre-historic rock murals. I am delighted to know that you so enjoyed it and greatly appreciate your taking the trouble to send me your comments.

As you know, this exhibition is but a small selection from the extraordinary collection of facsimiles and related material in the Forschungsinstitut für Kulturmorphologie at Frankfort-on-Main. Perhaps sometime you will plan to visit the Institute, which I know you would find enormously interesting.

Sincerely yours,

Mrs. Greenleaf Lewis
15 East 48th Street
New York, New York

AHB:EH

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	61.3

Correspondence - Pre-historic murals Exhs.

May 15, 1937

Dear Mrs. Lewis:

Thank you for your very kind letter about our current exhibition of pre-historic rock murals. I am delighted to know that you so enjoyed it and greatly appreciate your taking the trouble to send me your comments.

As you know, this exhibition is but a small selection from the extraordinary collection of facsimiles and related material in the Forschungsinstitut für Kulturmorphologie at Frankfort-on-Main. Perhaps sometime you will plan to visit the Institute, which I know you would find enormously interesting.

Sincerely yours,

Mrs. Greenleaf Lewis
15 East 48th Street
New York, New York

AHB:EH

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	61.3

as a show of great beauty and of Art value, aside from its scientific merit.

Now, at last I can say that I have seen the perfect mural. Shows very clever to show Miro, and Arp and Ernst and Klee as a Modern interpretation. I'm sure they'll have more appreciative audiences for it. Could it possibly be that it also shows, in this phase, at least, that there is no progress?

Very appreciatively
Martha Barr
(Mrs. Greenleaf Lewis.)

15 East Forty-Eighth Street
New York

May 12-1937.

Mr. Alfred Barr Jr.
The Modern Museum
9 West Fifty-Third Street
New York New York.

My dear Mr. Barr-

The current show of primitive drawings and sculptures at the Modern Museum is one of the finest that I have seen there. It is thoroughly satisfying

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	61.3

O. K. to make stencil

THE MUSEUM OF MODERN ART
11 WEST 53RD STREET, NEW YORK
TELEPHONE: CIRCLE 7-7470

FOR IMMEDIATE RELEASE

The Museum of Modern Art, 11 West 53 Street, will present as the final major exhibition of its 1936-1937 season a selection of 150 facsimiles of prehistoric rock pictures from the famous Frobenius collection at Frankfort-on-Main.

These facsimiles have been painted or drawn directly from the cliff and cave pictures painted or chiseled on rocks by prehistoric man. The work has been done by members of expeditions sent out by the Forschungsinsitut für Kulturmorphologie (Institute for the Stude of the Morphology of Civilization) under the direction of Dr. Leo Frobenius, noted German archeologist and anthropologist. During the past 30 years Dr. Frobenius has headed twelve such expeditions to the Libyan desert, Sahara-Atlas, Fezzan, South Africa, Transjordan, Spain, Italy, France, and Scandinavia.

Photographs showing the actual rocks on which the prehistoric pictures were found and the surrounding terrain will be hung on the Museum's walls with the facsimiles themselves, which range in size from monumental compositions fourteen feet high to small sketches about twenty inches high. These earliest known examples of art bear striking resemblance to the works of modern painters such as Paul Klee, Hans Arp, Joan Miro, ~~and other artists related to surrealism.~~

Dr. Frobenius will come to this country to attend the opening of the exhibition and will deliver a lecture to members of the Museum of Modern Art on Tuesday evening, April twenty-seventh. His American colleague and assistant, Douglas C. Fox, arrives April second to prepare the exhibition and install it in the Museum.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	61.3

Corrected page proofs

Jox letter pass

The Story of Rock Picture Research

~~OUR CONTRIBUTION~~

~~TO ROCK SCULPTURE~~

THE YEAR 1895 was a decisive one for the modern conception of the early periods of human culture, for it was then that the French scholar Rivière showed that in a cave of Northern Spain, discovered sixteen years before by Baron Sautuola, there existed pictures which had been painted in the Ice Age. The impression which this evidence of Rivière's made on European science was a very curious one. The matter was discussed at a meeting of the Anthropological Society in Berlin, a body to which all the important scholars of the day belonged, and a letter was read which described the Altamira paintings. According to this document, the paintings were neither primitive nor simple, nor were they to be compared in any way with the daubs of

even the most gifted children—no, these pictures were true and great works of art. The letter went on to show that there was uncertainty as to how this discovery should be accepted. For it must be remembered that the pictures had been painted many thousands of years before the beginning of history, that they showed that Ice Age man had reached a level in matters of art so high as to be removed not so very far from our own, and, finally, that such evidence was in no sense compatible with the precepts of the then current evolutionary con-

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	61.3

ception of the development of human culture. The letter was from the great French scholar, E. Cartailhac.

The gentlemen of the Anthropological Society gathered in Professor Bastian's room that evening shook their respective heads and said that there was no need to take the matter tragically. They would have to have further proofs, the proofs would have to be investigated and that would take time. In other words the skepticism typical of the erudition of the day tended to shelve a question which it would have been uncomfortable to face. In truth, however, this new discovery buzzed through many heads and the less it was spoken about the more it was thought of until it became a burden hard to cast off.

Why? Because, at that time, the West European intellect had come more and more to the conviction that the culture of the day was the highest to which man had ever attained . . . because it had dedicated itself more and more to the belief that the earlier and older cultures, though they might have enjoyed a certain stature and significance in ancient Greece, were in no sense to be compared with the greatness of a modern scientific existence . . . above all, because it was convinced that everything which had developed before the beginning of history (even then set at 3000 B. C.) could be regarded only as primitive, amateurish and insignificant in comparison with nineteenth century splendor.

Thus the establishment of the fact that man had possessed a splendid culture and a magnificent art thousands of years prior to our era was, shall we say, distinctly irritating.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	61.3

Irritating—yes, painful, and because it was painful it was suppressed.

Whether there were many who were moved by other than the painful aspects of the case, it would be hard to say today. But at any rate there was one individual in whom the whole affair had started a train of thought which led in quite a different direction. It was, for instance, generally accepted that the older Stone Age culture, since it showed little relation to those of the post-glacial period, had died out when the ice receded northward. This older culture had borne testimony to the forceful grandeur of the age. Its art depicted the mammoth and the reindeer, the cave bear, bison, elk, wild horse and rhinoceros. After the Ice Age these animals, together with the implements, weapons and other attributes of this same culture, disappeared, vanished without a trace. German scholars thought that the culture had decayed and died. Not so the then youthful Leo Frobenius. It did not seem likely to him that anything so essentially alive could vanish so completely. Had it not died, its descendants would have to be sought elsewhere; had it really died, some traces of its cultural increment were bound to have cropped up in the cultures of a later period.

The young man—and he was very bold for the time—asked himself if it were not possible for this culture to have been indigenous to Africa as well as to Europe. He took into consideration the fact, then already known to science, that North Africa had not always been a desert, but rather that it had enjoyed a pluvial period at the very time when glaciers still covered the southern slopes of the Pyrenees. During this period its mountains must have been decked with trees, its valleys traced with a network of rivers, lakes and streams, and inland, southward from the coast, wide plains must have been the most characteristic feature of its landscape. Further, it was thought that the Straits of Gibraltar had not existed at that time, that the Mediterranean had been a lake and that Spain had been just as much a part of Africa as a part of Europe. Therefore, why should not the culture of the period have flourished in Africa as well as in Spain? Were that the case, then one could imagine that when the water evapo-

rated and the plains turned into a desert, the African branch of this culture, if one wished to call it that, had moved ever southward towards the moist interior, that it had penetrated as far even as South Africa. Were this, too, the case, then—and at the thought of it the young man caught his breath—then this culture still could be alive

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.
The Museum of Modern Art Archives, NY
Collection: MoMA Exhs.
Series.Folder: 61.3

rated and the plains turned into a desert, the African branch of this culture, if one wished to call it that, had moved ever southward towards the moist interior, that it had penetrated as far even as South Africa. Were this, too, the case, then—and at the thought of it the young man caught his breath—then this culture still could be alive *today*, still could be observed, grasped, studied and understood *today!*

It was a tremendous thought which came to a climax with the reflection that the Bushmen of South Africa today actually still paint pictures on the rocks. Travelers, from old Levaillant onwards, who had seen these paintings, had described them as more or less primitive daubs. But there was still the question to be faced of whether or not these daubs could be a last remainder, degenerate to be sure, but still a remainder of a culture which had flourished once in Spain.

That was the first reflection.

This reflection was coupled with an outspoken mistrust of certain so-called scientific premises of the day and in particular of the ruling theories in regard to the history and being of past—which was to say primitive—cultures. At that time two great German scholars were struggling for the palm. One was Adolf Bastian who preached that cultures rose in geographical independence, but that their growth lay in a definitely prescribed course of thought and feeling inherent in every member of the human race, something which he based on the assumption that all cultures were fundamentally alike. The second was Friedrich Ratzel, less intense but more methodical, who saw the source of the development of culture first in heredity and then in a series of contacts which resulted in A's borrowing or taking over the cultural attributes of B. Neither of these theories was sufficient for someone possessed by the idea of culture *per se*, as a totality, as a whole. Among Adolf Bastian's papers there lies a series of letters and proposals in young Leo Frobenius' handwriting, proposals in which the following train of thought was developed:

1. The most difficult obstacle to our understanding of culture is our

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 61.3

ignorance. We do not know enough. Any trained zoologist, given the leg of a beetle, can tell you the name of the bug it belongs to, and no botanist supposes that roses bloom on oak trees. We are familiar with the characteristics of the chemical elements, know how they can be combined, and that in combination they again have different characteristics. We even know what these characteristics are. But what do we know about culture? Nothing. Because we are lazy, phlegmatic and stupid, because we plume ourselves if we can string five or ten citations together to write a witty, anecdotal paper.

2. What do we need, then? Work! And more work! Every fact, object and belief which can help us to understand the growth of human culture should be recorded and indexed for use. It is a pure question of application, first to get the material together and then to see how much we can learn alone from the geographic distribution of certain culture elements (*i.e.* drum, bow, spear).

3. We will find that there are peoples of whom we do not know enough, and so it will be necessary to send out expeditions to find and gather the material we lack.

4. It will be our task to handle our material not only linguistically, descriptively and philologically but also graphically. That means that every expedition will be equipped with a staff of artists who will transfer to paper and canvas that which cannot be recorded accurately with the camera.

5. That is to say, one of the main tasks of a future serious "science of culture" and of a true culture-morphology will be to establish institutions for research and to send out expeditions.

Naturally, the answer to such proposals was negative. We lived then in another age, a period of arrogance and darkness, and the young man who made these suggestions was, in a more or less friendly fashion, shoved aside.

Still, the work has been done. It was carried out in accordance with a carefully considered plan for which long years of study have paved

the way. We began with a series of questionnaires which were sent to various governments for distribution throughout certain parts of Africa and which won us a number of collaborators in the French, English and Belgian colonies. Then we created an organization which,

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.
The Museum of Modern Art Archives, NY
Collection: MoMA Exhs.
Series.Folder: 61.3

the way. We began with a series of questionnaires which were sent to various governments for distribution throughout certain parts of Africa and which won us a number of collaborators in the French, English and Belgian colonies. Then we created an organization which, as the German Inner-African Research-Expedition (D. I. A. F. E.), was dedicated solely to the cultural investigation of that continent. We planned on twelve separate year-long undertakings with a year of rest in Europe between each. It was necessary to investigate first the living cultures in order to determine to what extent the original (not to be confused with the later so-called "historical") Kulturkreislehre (doctrine of culture circles) was valid.

The desk work of the last decade had shown that Africa was the continent most suitable for such an investigation. It began, in the manner indicated, in 1904. By 1912 we had come far enough to be able to devote more time to prehistoric material. In 1910 I had consulted at great length with Professors Flammand and Gautier, the greatest French prehistorians in the North African field, and by 1913 we were in a position to study and copy the prehistoric rock pictures of the Sahara Atlas region. In the same connection there followed in 1926 the investigation of the Nubian Desert, in 1928-30 the South African expedition, in 1932 the undertaking in Fezzan, in 1933 the first expedition in the Libyan Desert, and in 1934-35 the twelfth and last DIAFE which did comparative work throughout the desert belt, beginning in Transjordan.

As a result of these undertakings, in the course of which, as I may have indicated, there was a steady alternation from field to desk and from desk to field, there arose the Afrika Archiv, today the property of the city of Frankfurt-am-Main, the prehistoric Reichsfelsbildergalerie, of which this exhibition is a small part, and the Forschungsinstitut für Kulturmorphologie.

Neither the study nor the reproduction of prehistoric rock pictures is easy. If the rock surface were smooth and all on one plane, if the

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 61.3

lighting were regular and of the necessary strength and texture, if the colors and incisions were clear cut and not criss-crossed and pocked by erosion, then "perhaps" one would need only to avail oneself of a camera. But only "perhaps." For a lens cannot differentiate between that which is essential and that which is not. The result is that it is extremely difficult if not impossible to obtain an accurate conception of a rock picture from a photograph.

So there is nothing left but to have the pictures copied by hand, something which is not easy and which can be done satisfactorily only by those who have, so to speak, immersed themselves in the material and are sensitive to the spirit and mentality of an age which has passed. This will be hard for some people to understand. But the fact remains that every picture, whether carved into the rock by prehistoric man, drawn by a child or painted by a Raphael, is alive with a certain definite spirit, a spirit with which the facsimile, if it is to be any good, must be infused.

There are two schools of thought and action with regard to the manner in which these pictures, most of them weather-worn and no longer intact, are to be reproduced. The one is purely scientific. It reconstructs. It considers the effects of erosion and, by eliminating them, seeks to reproduce what it believes was the original picture. The second paints what is there. It knows it is copying not merely a picture but a document in stone, a cultural document of which the chips, cracks and weathering are an historical part. This second school is that of the DIAFE. Everyone will agree that there is as much to be said for the one as for the other. But, for the very reason that our collections are documents of fallen grandeur, I insist that we keep on working in accordance with this principle. And in the course of time we have developed our own school with its own tradition, a school which, more and more, is learning to master the technical difficulties which confront it, a school of whose members and achievements I am inordinately proud. Modern prehistory was born in France. French scholars, schooled by the finds in the north of that country and in

Chellean Magdalenian

Belgium, with the magnificent caves of the Dordogne and Arriège, so to speak, in their garden, have worked with a praiseworthy intensity and a fine fixity of purpose to build up the outline of its chronolgical structure. Perhaps "sequential" structure would be a better word, since we cannot yet be very sure of dates. This begins with the Old

Azilian

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.
The Museum of Modern Art Archives, NY
Collection: MoMA Exhs.
Series.Folder: 61.3

scholars, schooled by the finds in the north of that country and in

Chellean Magdalenian

Belgium, with the magnificent caves of the Dordogne and Arriège, so to speak, in their garden, have worked with a praiseworthy intensity and a fine fixity of purpose to build up the outline of its chronolgical structure. Perhaps "sequential" structure would be a better word, since we cannot yet be very sure of dates. This begins with the Old Stone Age (the Paleolithic: ~~chelléen~~ to ~~magdalénien~~) and goes through the Middle Stone Age (the Mesolithic: ~~azilien~~, ~~tardenoisien~~ and early ~~campignien~~, etc.) into the Young Stone Age (the Neolithic: beginning around 4000 B. C.).

Azilian

Tardenoisean

Campignian

The Diluvial Period consists of four Ice Ages interspersed with three warmer periods or Interglacials. According to the results of the most recent geological and paleontological research, man appeared in Europe during the first Interglacial, that is, many hundreds of thousands of years ago, something which is indicated by the presence of certain stone artifacts in early diluvial strata. In the course of time he developed a series of what we call stone industries (Prechelléen, Chelléen, Acheuléen, Cromerien, Clactonien, Levalloisien, Premousterien, Mousterien, etc.) which are named after the places where their respective products were first found. Prehistoric art had its beginning ~~and its end~~, as far as we know, in the last Ice Age, archaeologically in the Young Paleolithic.

This last Ice Age had two cold high points each of which, if one may mix metaphors, must have had a long duration. When we consider the centuries necessary for the development of the huge system

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.
The Museum of Modern Art Archives, NY
Collection: MoMA Exhs.
Series.Folder: 61.3

of glaciers with which it covered Europe, we must assume that it lasted for at least 30,000 years.[1] It has been established that the ~~moustérien~~ Mousterian culture, for instance, lies in the first high point, the ~~aurignacien~~ Aurignacian, to which the earliest rock pictures belong, in the somewhat warmer period between the two peaks, and the ~~solutréen~~ Solutrean in the second high point. According to the lowest figures available, those of the noted Swedish geologist de Geer (who has recently made some remarkable investigations in America), the last phase of this last Ice Age, that is, from the second high point to the time when the glaciers had melted and gone, lasted from approximately 18,000 to 5000 B. C. In this period lie the ~~magdalénien~~ Magdalenian, the Mesolithic (carrying on the Young Paleolithic tradition) and the proto-Neolithic cultures. The magdalénien, which produced the finest specimens we have of prehistoric art, probably flourished till 10,000 B. C. This is a high age to attribute to a culture which produced such magnificent and, in some cases, such finely preserved paintings and engravings. One of the many facts which speak for it, however, are the arctic (Scandinavian) rock pictures of a younger culture which, again, according to the geologists, must have existed at least as far back as 8000 B. C.

The paleolithic connection with Africa has been established by the discovery in Europe of the bones of African fauna such as the hippopotamus and the elephant in conjunction with early Old Stone Age implements. According to Vignard, Sandford and others, there is nothing to prevent us from assuming that man appeared in Europe and Africa simultaneously, and it has been established that the development of the early Old Stone Age culture was the same on both continents, something which justifies the application to North Africa and Egypt of the French classifications for the early paleolithic culture stages.

A question with which we are often faced is: "What do the pictures mean?" Now it is a fact that the European pictures have, on the surface, very little to say. No one lives who can tell about their origin, and were it not for the thought which gave rise to the search for their like in Africa, their silence might well have been eternal. At the beginning my hope was so small that I could hardly have backed it

[1] This figure and the ones which follow are based on geological findings. Although they are the lowest we have to go by, they are fantastically high from the culture-morphological standpoint.

face, very little to say. No one lives who can tell about their origin, and were it not for the thought which gave rise to the search for their like in Africa, their silence might well have been eternal. At the beginning my hope was so small that I could hardly have backed it with a positive: "I am sure." But, since then, our rich experience has enabled us to say: "*That which existed once in Europe lives on among its epigones in Africa today.*"

In the Homburi Mountains in the Sudan, Desplagnes found rock pictures which were made by novices in the course of their initiation rites, something which we ourselves were able later to investigate further. Southward, this time in the forest of Liberia, Dr. German found more novice paintings which, since there were no rocks, had been made on mud walls erected for the purpose. In 1905 we obtained further evidence from a Congo race, hunting tribes, later famous as the "pygmies," which had been driven from the plateau to the refuge of the Congo. We met them in the jungle district between Kassai and Luebo. Several of their members, three men and a woman, guided the expedition for almost a week and were soon on friendly terms with us. One afternoon, finding our larder rather depleted, I asked one of them to shoot me an antelope, surely an easy job for such an expert hunter. He and his fellows looked at me in astonishment and then burst out with the answer that, yes, they'd do it gladly, but that it was naturally out of the question for that day since no preparations had been made. After a long palaver they declared themselves ready to make these at sunrise. Then they went off as though searching for a good site and finally settled on a high place on a nearby hill.

As I was eager to learn what their preparations consisted of, I left camp before dawn and crept through the bush to the open place which they had sought out the night before. The pygmies appeared in the twilight, the woman with them. The men crouched on the ground, plucked a small square free of weeds and smoothed it over with their hands. One of them then drew something in the cleared space with his forefinger, while his companions murmured some kind of formula

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.
The Museum of Modern Art Archives, NY
Collection: MoMA Exhs.
Series.Folder: 61.3

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.
The Museum of Modern Art Archives, NY
Collection: MoMA Exhs.
Series.Folder: 61.3

or incantation. Then a waiting silence. The sun rose on the horizon. One of the men, an arrow on his bowstring, took his place beside the square. A few minutes later the rays of the sun fell on the drawing at his feet. In that same second the woman stretched out her arms to the sun, shouting words I did not understand, the man shot his arrow and the woman cried out again. Then the three men bounded off through the bush while the woman stood for a few minutes and then went slowly towards our camp. As she disappeared I came forward and, looking down at the smoothed square of sand, saw the drawing of an antelope four hands long. From the antelope's neck protruded the pygmy's arrow.

I went back for my camera intending to photograph the drawing before the men returned. But the woman, when she saw what I was up to, made such a fuss that I desisted. We broke camp and continued our march. The drawing remained unphotographed. That afternoon the hunters appeared with a fine "buschbock," an arrow in its throat. They delivered their booty and then went off to the hill we had left behind us, carrying a fistful of the antelope's hair and a gourd full of its blood. Two days passed before they caught up with us again. Then, in the evening, as we were drinking a foamy palm wine, the oldest of the three men—I had turned to him because he seemed to have more confidence in me than the others—told me that he and his companions had returned to the scene of their preparations for the hunt in order to daub the picture with the slain antelope's hair and blood, to withdraw the arrow and then to wipe the whole business away. The meaning of the formula was not clear, but I did gather that, had they not done as they did, the blood of the dead antelope would have destroyed them. The "wiping out," too, had to take place at sunrise. The man begged me not to tell the woman that he had mentioned the matter. He seemed to have the greatest fear of the consequences of his talking, for on the next day he disappeared, his fellows with him.

Later, in South Africa, we found a connection between rock pic-

tures and mythological tradition, local mythology often explaining the rock paintings we found near ancient graves, something which the inquiring reader may find more about in *Erythräa*.[1]

with him.

Later, in South Africa, we found a connection between rock pic-

tures and mythological tradition, local mythology often explaining the rock paintings we found near ancient graves, something which the inquiring reader may find more about in *Erythräa*.[1]

The work of the Institute and of the expeditions has, however, led to results which go beyond the individual significance of these rock pictures. For instance, whoever studies the French and Spanish pictures will soon notice the presence of two completely different styles.

1. The first, which is generally called the *francocantabrian*, is best preserved in Southern France and Northern Spain. The pictures are in underground caves and usually portray large wild animals, most of which are shown at rest, that is, standing, or, as is the case with some of the bison on the ceiling of Altamira, even lying down. The representation of the human figure scarcely ever occurs. The pictures consist of engravings and exceedingly skillful polychrome paintings.

2. The second we call the *levant* or East Spanish style. The pictures are usually found in natural niches in the cliffs or under overhanging rocks, are exposed to the light of day and are usually monochromes carried out in red ochre. Occasionally they portray wild animals, but their main subject is man: man hunting, fighting, dancing or even climbing a tree. They emphasize not only a feeling for composition but a very live conception of movement, haste and speed—in direct contrast to the general immobility of the francocantabrian paintings and engravings.

Looking at both styles side by side, it is hard to believe that they are contemporaneous. Still, this is the case, however astonishing it may be that two such completely different mentalities flourished as neighbors for thousands of years. The evidence is there, and in this connection it is a pleasure to quote from a letter by our friend Professor Hugo Obermaier, of Madrid, in which he reports on a find which brought him the final proof of it. The letter concerns the Parpallo cave in Valencia.

[1] Leo Frobenius, *Erythräa*, Atlantis Verlag, Berlin and Zurich, 1931.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.
The Museum of Modern Art Archives, NY
Collection: MoMA Exhs.
Series.Folder: 61.3

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.
The Museum of Modern Art Archives, NY
Collection: MoMA Exhs.
Series.Folder: 61.3

Professor Obermaier writes: "This cave, though there are no paintings on its walls, delivered us a thoroughly instructive stratography.

"a.) In the upper four metres of archaeological strata were found a middle and older ~~magdalénien~~ Magdalenian, the latter with a few paintings and many engravings on loose slabs of rock, largely in the Cantabrian style but partly in the East Spanish style as well.

"b.) Below it lay, between four and five metres, a ~~solutréen~~ Solutrean ensemble with many paintings (and engravings) which could be recognized as twin phenomena to the 'levant-Art,' a fact also emphasized by Breuil. &c.

"c.) Between six and eight metres: ~~aurignacien~~. Aurignacian

"Thus the Parpallo cave becomes an extraordinarily important station, showing, as it does, that the influence of northern (Cantabrian) art reached far down along the east coast toward Southern Spain where years ago Breuil and I were able to establish francocantabrian elements in the wall paintings of the Pileta cave (Malaga).

"At the same time the levant zone developed its own art: the peculiar paintings of the 'Eastern Style.'

"For years there has been no doubt about the diluvial age of these paintings—but it is nevertheless not unimportant that finally animal paintings have been found in the archaeologically dateable strata of what were once dwelling places and particularly in those strata which are older than the ~~magdalénien~~. Magdalenian

"The Parpallo cave is not published yet and, for the time being, I can tell you only a little. But this you can use without any reservations whatever, for it is based on a very careful examination of the finds by both Professor H. Breuil and myself."

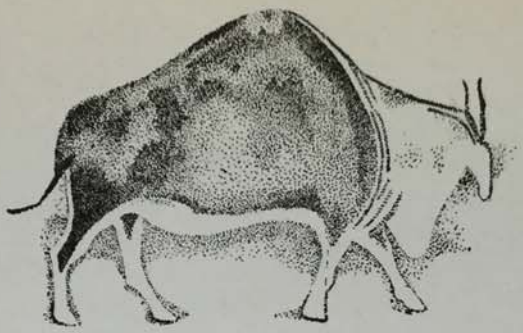
This letter of Obermaier's puts all further doubt aside and we now have a phenomenon before us for which we can produce ethnological as well as archaeological parallels. I can think of two types of pottery, absolutely individual in style, produced by the inhabitants of adjacent harbors in ancient Crete. The same thing occurred in New Guinea, an island where the ornament forms to be found in almost

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 61.3

Bison. Altamira, North Spain

Bowman. Cueva Saltadora, East Spain



Eland. Khotsa Cave, Basutoland, South Africa ~~FRANCO-CANTABRIAN STYLE~~

Bowman. Bogati Hill, Basutoland, South Africa (reversed) ~~EAST SPANISH STYLE~~

every harbor were so distinctly individual that a connoisseur, even today, can determine the exact origin of any piece that is given him.

But these are trifles compared to the stupendous fact that these diluvial cultures, these cultures of the Ice Age, which lasted for thousands of years, existed side by side. We who have been fortunate enough to see and study the great rock picture galleries of Fezzan, the Libyan Desert and South Africa must try to understand what this means, for the same phenomenon, the same division into two contemporaneous styles which merge only in a much later period, exists

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.
The Museum of Modern Art Archives, NY
Collection: MoMA Exhs.
Series.Folder: 61.3

in Africa, too. It is amazing that, as far as style goes, it is practically impossible to tell the levant paintings (East Spanish) from those of the Libyan Desert. The same style appears again in Fezzan and crops up once more in South Africa, while in the Western Sahara there is a preference for the large animals (francocantabrian), still, heavy and at ease. This francocantabrian element, however, occurs in Fezzan and South Africa, too, and in Basutoland, for instance, we have both styles represented in the same picture (No. 145).

Let us look at the matter more closely. It is not the pictures alone which characterize the individuality of the two styles. It goes further. For instance, all the pictures of the levant style are to be found on or beneath overhanging rocks, while those of the francocantabrian style have been found in caves. The implements found at francocantabrian stations are Middle European (from ~~aurignacien~~ to ~~magdalénien~~), while those at the East Spanish stations usually show a connection with Africa (~~capsien~~). In the francocantabrian caves we find small weapons of ivory and bone, throwing sticks for darts and spears, but very little sign of the bow. On the other hand throwing sticks neither appear in the levant paintings nor do they occur at the levant stations. These East Spanish people were armed with the bow, the very same bow which we see in the rock paintings of the Libyan Desert and of South Africa. If we look about the world we see throwing sticks among the Eskimos, the Indians of Eastern America and the aborigines of Australia, that is, on the edge of the Oekumene. On the other hand the bow, which appears in the levant and the Libyan pictures, is *the* ancient weapon of the tropics.

Just as the one has been exiled to the farthest corners of the Arctic, Australia, America and South Africa (Kalahari Desert), so has the other been preserved in those tropical and semi-tropical regions where the destructive intervention of the younger, higher cultures has not yet become apparent. We also see that each weapon is characteristic of a separate mentality. The people with throwing sticks for their spears and darts, the dwellers in caves, cunningly use the com-

plicated relationships of their totemistic organizations and the whole paraphernalia of their symbolism to deceive themselves about the main issues of life. The users of the bow are of quite another stamp. Without illusion, they attack and destroy each other and are as

plicated relationships of their totemistic organizations and the whole paraphernalia of their symbolism to deceive themselves about the main issues of life. The users of the bow are of quite another stamp. Without illusion, they attack and destroy each other and are as aggressive as the former are defensive. Theirs is a cannibal-like mind, bent on conquest.

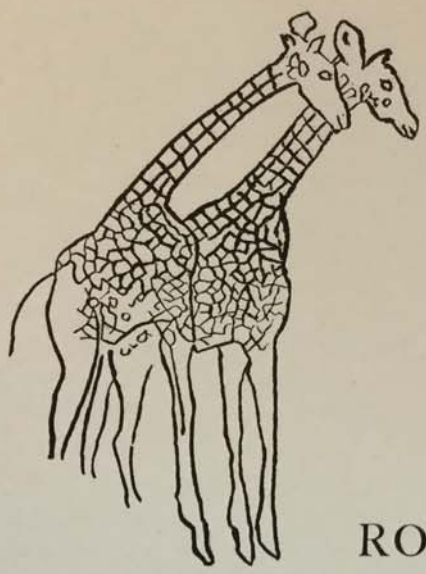
It is interesting to see, the more we go into the matter, how the contrasts appear, how the picture of "that which was" comes into focus, and how the cultural phenomena of an earlier period are revealed. In this short space it is not possible to do more than point in a direction. But anyone who has followed carefully the variations in style from prehistoric into archaeological and finally into historic times will see the main lines and know how necessary it is to use a special gauge for his comparisons rather than the scale with which he measures the more familiar occurrences of his daily life. For it has come to pass that we modern Europeans, concentrating on the newspaper and on that which happens from one day to the next, have lost the ability to think in large dimensions. We need a change of *Lebensgefühl*, of our feeling for life. And it is my hope that the enormous perspective of human growth and existence which has been opened to us by these pictures and by the researches of the modern prehistorian may serve to contribute in some small measure to its development.

LEO FROBENIUS

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.
The Museum of Modern Art Archives, NY
Collection: MoMA Exhs.
Series.Folder: 61.3

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY | Collection: MoMA Exhs. | Series.Folder: 61.3



ROCK PICTURES OF AFRICA AND EUROPE

SCANDINAVIA. On the Norwegian coast of Northland are monumental Stone Age rock pictures of elk, reindeer, whale, seal and bear, drawn in natural size and depicted so accurately that they are a joy to the eye even of a zoologist. These pictures are of recent discovery and are not so well known as the somewhat cruder South Scandinavian Bronze Age engravings of ships, symbolic signs and schematized human figures. They differ, too, from the Bronze Age pictures not only in subject matter but also in technique. Their contours, instead of being cut or chiseled into the rock, show a smooth surface which was probably achieved by polishing the stone with wood and sand and water. These polished outlines have resisted the

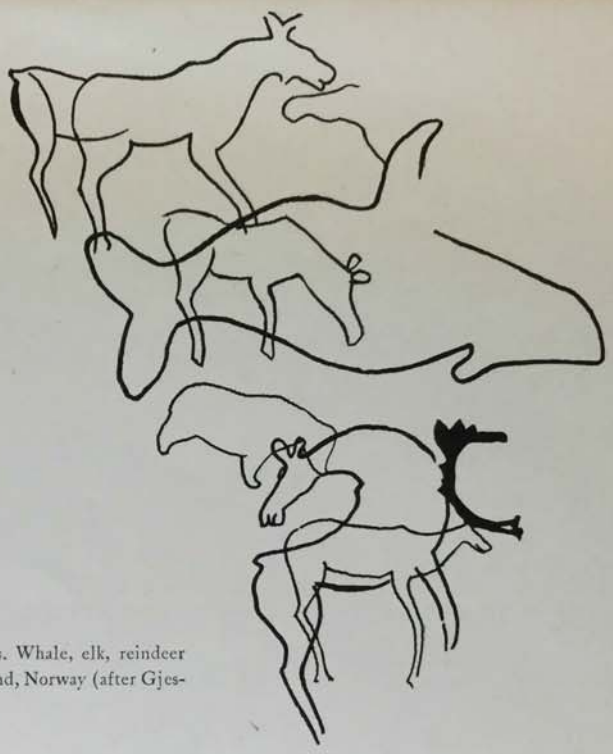
This essay does not discuss rock pictures of the Nubian Desert and Transjordan.

erosion of ten thousand years better than the untreated granite surface so that they now stand in relief and produce an effect which could not have been foreseen by their makers. In style they show a certain relationship to the cave art of Western Europe, but it must

wood and sand and water. These polished outlines have resisted the

This essay does not discuss rock pictures of the Nubian Desert and Transjordan.

erosion of ten thousand years better than the untreated granite surface so that they now stand in relief and produce an effect which could not have been foreseen by their makers. In style they show a certain relationship to the cave art of Western Europe, but it must



Polished drawings. Whale, elk, reindeer and bear. Northland, Norway (after Gjessing)

be born in mind, first, that this cave art is several thousand years older and, second, that the early Scandinavian cultures are thought to have developed in the north and then to have spread southward. It is, however, by no means impossible that new discoveries will tend to upset this theory and to show that a real connection with South-

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.
The Museum of Modern Art Archives, NY
Collection: MoMA Exhs.
Series.Folder: 61.3

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.
The Museum of Modern Art Archives, NY
Collection: MoMA Exhs.
Series.Folder: 61.3

western Europe, and consequently with Africa, existed in prehistoric times.

The Scandinavian Stone Age lasted from what beginnings we know not till approximately 2000 B. C. To it belong naturalistic engravings—as distinguished from and of a later period than the polished drawings—of most of the animals already mentioned, engravings which finally tend to degenerate into schematized, or, if you will, simplified, figures; that is: the living figure is more and more systematized till it becomes a sign, and instead of the expression of something seen and experienced we have a means of practical communication. The picture is, so to speak, replaced by writing. This is a cultural phenomenon which we also find in the later Stone and Bronze Age cultures of Northern Italy, Transjordan, North and South Africa and Northwestern Spain. Other Scandinavian Stone Age engravings depict boats which differ in contour from the well known boats of the Bronze Age. And, at the end of the Stone Age, we have certain crude rock paintings of human beings, done in red ochre applied with the finger and occurring in rock shelters, places where a natural wall surface is protected by an overhang.

Most of the engravings and drawings indicate merely that the people who made them were fishers and hunters, and their position on or near the water lets us hazard the guess that the historic Scandinavian drive-hunt[1] was also practiced in prehistoric times. The pictures displayed here were copied in 1934-35.

NORTHERN ITALY. A few years ago rock engravings were found in the Camonica Valley north of Lake Iseo in the Lombardy Alps and were carefully studied by the Italian scholar, G. Marro, who attributes them to the first Iron Age. In 1934-36 members of the Forschungsinstitut für Kulturmorphologie went into the district to copy these pictures and were fortunate enough to find a great many more which until that time were unknown. Most of the pictures represent hunting scenes: dogs chasing deer and followed by crudely drawn human figures, sometimes even by men ahorse, swing-

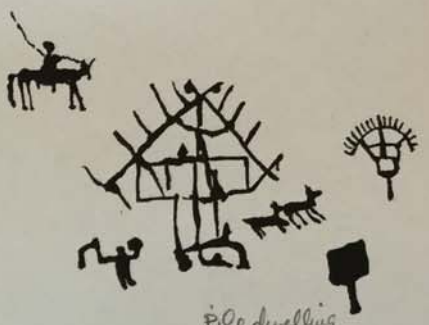
[1] The trick was to drive the animals over a cliff into the water where men in boats would be waiting to dispatch them. In Southwestern Europe, where there are no fiords, animals were driven over precipices and killed by the force of the fall.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY | Collection: MoMA Exhs. | Series.Folder: 61.3

the district to copy these pictures and were fortunate enough to find a great many more which until that time were unknown. Most of the pictures represent hunting scenes: dogs chasing deer and followed by crudely drawn human figures, sometimes even by men ahorse, swinging their swords. Of particular interest are the frequently recurring pictures of pile dwellings with gable, cupola or barrel roofs. Similar structures with gable roofs often topped with phallic symbols are

Rock engraving. Man, stag and dog. Camonica Valley, North Italy



Rock engraving. ~~House~~ Pile dwelling, rider, man with sword (or club) and shield. Camonica Valley, North Italy

still built by the peasants of Asturias and Galicia in Northwestern Spain who use them as granaries.

In the Camonica Valley as in South Africa and in the francocantabrian caves the same rock surface was sometimes used by a series of artists. In such cases a layer of finer engravings, apparently belonging to an earlier period, appears beneath the rough contours of the surface compositions. These older layers also show animals, mostly deer, which are depicted much more naturally and competently (from our point of view) than those in the younger pictures. The youngest pictures of all consist of geometric signs and symbols of which we seldom know the meaning. Professor Franz Altheim attributes all the Camonica Valley pictures to the Euganeans—accord-

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.
The Museum of Modern Art Archives, NY
Collection: MoMA Exhs.
Series.Folder: 61.3

ing to Norden the original people of Italy—who show signs of contact with a North Pict culture.[1]

FRANCE AND SPAIN. The cave of Altamira which lies above the picturesque patrician village of Santillana del Mar in the province of Santander may well be the cradle of Ice Age art in Western Europe. Twenty years after its chance discovery in 1876 archaeologists were able to show that the polychrome frescoes which covered the ceiling of its main gallery were not the work of shepherds and tramps, as the skeptics had supposed, but were the product of a culture which had flourished in paleolithic times during a period when the glaciers of the Ice Age still lay in a heavy and glittering mantle over Germany, France and Spain.[2]

In time more caves and rock shelters were found and excavated, and archaeological documents—artifacts of stone and bone, skeletons and pictures — were brought to light, fragments which have been pieced together to form a graphic, often incomplete, occasionally inaccurate but thoroughly fascinating mosaic of the life and times of prehistoric man.

The cave art was called francocantabrian to distinguish it from other forms of paleolithic art which were then and still are being discovered in Eastern Spain, Africa and the Near East. The Altamira[3] paintings owe their remarkable freshness to a landslide which probably occurred at the end of the last Ice Age and which sealed the cave hermetically till the end of the nineteenth century. The pictures

[1] The Euganeans, Professor Altheim tells me, used to live between the Alps and the sea but were driven into the mountains by the Illyrian Venetians around 900 B. C. The Camonica Valley is named after one of their tribes, the Camuni, and the neighboring Trompia Valley after another one of them, the Trumplini. Inscriptions have been found which probably indicate that these Euganeans were an Italian "ur-folk" (original race) and not an Indogermanic people. The rock pictures begin with the first Iron Age and continue into the Middle Ages.

[2] Altamira has been most thoroughly excavated and investigated by Professors Obermaier and Breuil, whose first work on it appeared in 1916. A revised edition, *The Cave of Altamira*, in French and English, was published in 1935.

[3] The facsimilies from the caves of Altamira, Castillo and La Pasiega we owe to the kindness of Professor Obermaier who obtained permission for us to work at these and other Spanish prehistoric stations.

Magdalenian

Aurignacian Solutrean

begin with the ~~aurignacien~~,[1] go through the ~~solutréen~~ and come to full flower in the ~~magdalénien~~. Their classification is, roughly, as follows:

Aurignacian: tectiforms, hand silhouettes, contour drawings and

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.
The Museum of Modern Art Archives, NY
Collection: MoMA Exhs.
Series.Folder: 61.3

Magdalenian

Aurignacian Solutrean

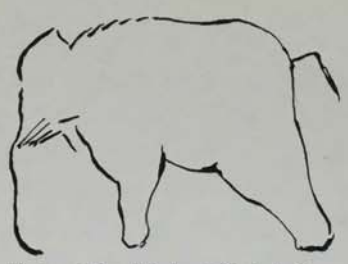
begin with the ~~aurignacien~~,[1] go through the ~~solutréen~~ and come to full flower in the ~~magdalénien~~. Their classification is, roughly, as follows:

Aurignacian: tectiforms, hand silhouettes, contour drawings and fragments outlined or blocked in with red, clay finger drawings and simple engravings.

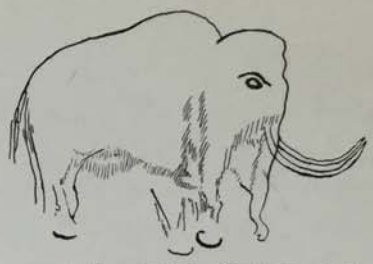
Solutrean: tectiforms and line drawings in black, engravings of horses and hinds.

Magdalenian: a few paintings in black and the whole group of polychromes in their various stages of development.

One of the Castillo pictures (No. 30), the faded polychrome of a bison painted over the still faintly discernible silhouettes of several human hands, is thought to be a product of the Altamira school which is only some fifteen miles distant as the crow flies. Were it not for the landslide most of the Altamira polychromes would be just as faded as this Castillo bison.



Rock painting. Elephant. North Spain (after Breuil)



Rock engraving. Mammoth. South France (after Breuil)

The large polychrome of the bison from Font de Gaume (No. 25) is a good French example of the francocantabrian school as is the engraving of the cave bear from the adjacent grotto of Les Combarelles (No. 22).

In contrast to the francocantabrian pictures, almost all of which deal with animals in a more or less quiet pose, some even lying down,

[1] For the archaeological chronology see page ~~9 and 10~~ 20

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 61.3

Rock painting. Stag hunt. Eastern Spain (catalog no. 53)

we have the small, lively compositions from the rock shelters of Eastern Spain, mostly monochromes which deal with human beings and which, when they show animals at all, show them in action.

Movement and a feeling for composition are the main characteristics of the East Spanish or levant paintings. The levant and francocantabrian schools are contemporaneous, the products of two cultures which existed side by side for thousands of years, each with its own customs, its own weapons and its own *style*. The stone artifacts of the levant culture are African, those of the francocantabrian, Central European. The levant paintings are often hard to tell apart from those of the Libyan Desert. On the other hand, in Africa, we find elements of the francocantabrian schools in the monumental rock pictures of animals in the Sahara Atlas, while elements of both cultures are to be found in the engravings of Fezzan (Central North Africa) and the paintings of the South African Union.

In Northwestern Spain, in the province of Galicia, there are rock pictures which fit into neither the francocantabrian nor the levant

categories and which occur not in rock shelters nor in caves but on granite boulders in the woods, on the moors and—when they have not been destroyed—in the fields. These are Bronze Age engravings of signs, schematized human and animal figures, "cups and rings" and

categories and which occur not in rock shelters nor in caves but on granite boulders in the woods, on the moors and—when they have not been destroyed—in the fields. These are Bronze Age engravings of signs, schematized human and animal figures, "cups and rings" and their more highly developed offspring, the "labyrinths." Cups and rings consist of shallow hollows in the rocks in connection with or surrounded by concentric circles and are the products of a megalithic culture which once flourished in Brittany, the United Kingdom and Northern Europe. There have been and are other megalithic cultures in other parts of the world, but the cups and rings are, with a few exceptions, a European phenomenon. The more complicated of the spirals and concentric circles we call labyrinths because of the resemblance some of them bear to the labyrinth pattern on the coins of Cnossus from 200 to 60 B. C. But what they mean is still a mystery.[1] In finding and copying them in the summer of 1936 we were greatly assisted by Dr. Enrique Campo Sobrino, of Santiago de la Compostela, a Spanish scholar who has devoted many years to their investigation.[2]

SAHARA ATLAS. The fertile strip of the Algerian coast reaches inland approximately as far as Constantine. To the east of this old city are the great Schotts, the remains of earlier watersheds and consequent fertility; westward lie the rocky valleys and ravines of the Sahara Atlas. If we follow them toward Morocco we come, near Igli, to the Susfana Valley which runs northward and in which a greater part of the Sahara Atlas rock pictures are to be found.

[1] The Cretan labyrinth pattern occurs in a megalithic complex on the island of Weir, on the famous Etruscan Tragliatella vase, as a graffito on the walls of a house in Pompeii and again on the walls of a house in Pinal County, Arizona. Somewhat similar representations are to be found on Babylonian clay tablets portraying the entrails of sacrificial beasts and again on the wooden and stone churingas (where they designate totems) of the Aranda tribe in Central Australia. The latter cannot distinguish between concentric circles and a spiral, both of which mean for them a waterhole or "the home" of a particular totem.

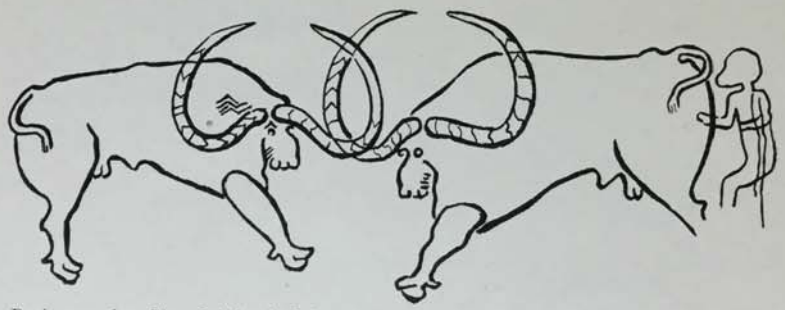
[2] For the specialist, Dr. Sobrino's *Corpus Petroglyphorum Gallaeciae*, published by the Seminario de Estudos Gallegos, Santiago, 1935, will be of interest. The plates—photos from stone and reconstructions—are excellent.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.
The Museum of Modern Art Archives, NY
Collection: MoMA Exhs.
Series.Folder: 61.3

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.
The Museum of Modern Art Archives, NY
Collection: MoMA Exhs.
Series.Folder: 61.3

These pictures were given serious attention some forty years ago by the geologist Flamand and the geographer Gautier, whom we must thank for the new vision they gave us of the geological and artistic past of the country. In 1913 the DIAFE VI with a staff of four painters set out for this region, first, to excavate prehistoric tumuli and dolmen and, second, to copy the much older rock pictures and so to lay the foundations of what has now become the prehistoric Reichsfelsbildergalerie with facsimiles of more than three thousand rock pictures from Africa and Europe. The work began in the neighborhood of Figig with the pictures of the Jaschu Plateau, continued southward to Taghit and later eastward to Afflu, el Richa and Djelfa. The results of the expedition dovetailed neatly with the conclusions of the French scholars and are contained in *Hadschra Maktuba*,[1] to which Professor Obermaier was kind enough to contribute a foreword.

"In the Sahara Atlas," writes Frobenius, "the enormous difference between the ur-historic (original) culture, no matter to what period it has still remained alive, and the rigid archaeological cultures coming from the Mediterranean is sharply apparent. The rock pictures of the latter are characterized by script signs, chariot wheels and other symbols and, above all, by their smallness. In contrast we have the splendid conception of the wild animals found in the monumental pictures of the bubalus antiquus (old buffalo) and of the elephant, a con-



Rock engraving. Two fighting buffaloes. Sahara Atlas, North Africa (catalog no. 87)

[1] Kurt Wolff Verlag, Munich, 1925.

ception which typifies the ur-historic culture. As a sort of middle stage between the two there are the somewhat smaller engravings of cattle in conjunction with human figures (especially in Tiout) which are very similar to those of Central Fezzan. In 1935 a branch of the

ception which typifies the ur-historic culture. As a sort of middle stage between the two there are the somewhat smaller engravings of cattle in conjunction with human figures (especially in Tiout) which are very similar to those of Central Fezzan. In 1935 a branch of the DIAFE XII, which began in Transjordan and continued through the Libyan Desert, working westward under Fox, visited these stations again, thereby increasing our material, and a second division went southward from Biskra to study the pictures of the Wadi Itel which had already been made known by the French. Here Dr. Volhard and the painter, Marr, were able to make facsimiles which are among the most valuable in our collection."

FEZZAN. South of the former Turkish province of Tripolitania there flourished some 2000 years ago the ancient kingdom of the Garamantae which was visited and described by the Greek traveler Herodotus and was finally, at the beginning our era, destroyed by the Romans. The Romans are there again and now the name of Balbo, the military governor, has replaced that of Balbus under whom the triumph over the Garamantae was celebrated.

This region south of Tripolitania is known as Fezzan and was penetrated by British explorers as early as the beginning of the last century. Some eighty years ago Heinrich Barth, German member of a British expedition, found in a desolate valley rock pictures of cattle and of human figures with animal heads. He made sketches of them and showed these to Professor Movers, then the prime authority on such matters, who decided that the pictures were Phoenician, a conclusion in which Duvernier and others agreed. These sketches were lost, but on the strength of the notes which Barth left at his death Frobenius was able not only to rediscover the pictures which Barth had found, a facsimile of one of which is in this exhibition (No. 96), but to find a great many more in a region where none were thought to exist.[1]

[1] These pictures have been published by the Forschungsinstitut für Kulturmorphologie in the volume *Kadi Ktak* (1937).

E E b

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.
The Museum of Modern Art Archives, NY
Collection: MoMA Exhs.
Series.Folder: 61.3

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.
The Museum of Modern Art Archives, NY
Collection: MoMA Exhs.
Series.Folder: 61.3

Fezzan is the land of the Tuareg and the Tedda who, till recently, have fought for centuries for the possession of the oases left over from the Garamantae period. During the War Frobenius was fortunate enough to encounter African prisoners from this region and to question them closely concerning it. They reported that in certain valleys there lived weird spirits which stared out from the rocks, transfixing the traveler with their gaze and turning him to stone—a belief which was confirmed later by natives from the Lake Chad region. One thing dovetailed with another so neatly that Frobenius was determined to investigate the matter further, a move which invited the skepticism of the scientific world and the derision of the Italian authorities in Africa. Mussolini, however, was interested and in 1932 the expedition (DIAFE X) started southward, one branch heading for Inner Fezzan and the stone plateau between Mursuk and Ubari and the other for Ghat and the Tassili Mountains.

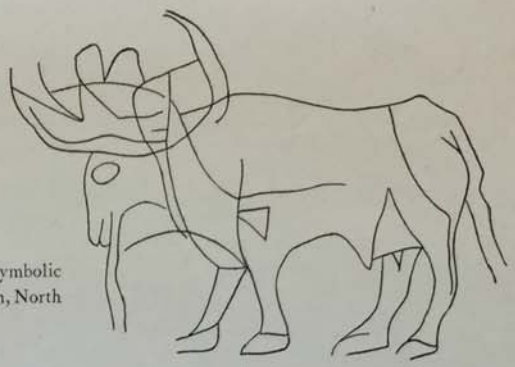
In the deep ravines at the very center of the plateau Frobenius found no less than four main picture stations. He writes that here there were two types of pictures, one depicting wild animals, among them giraffes 18 feet high, the other human figures which sometimes had animal heads. The most frequently recurring animals were giraffe, bubalus antiquus, elephant, rhinoceros and crocodile (or waran). The style in which the human figures were depicted was apparently related on the one side to that of the levant art of Spain and on the other to that of early Egyptian art. There were, for instance, no less than four representations of the Egyptian god Bes.

In the second compositions (human figures), among them the Barth pictures, there often occurred the pictures of cattle which sometimes, Frobenius says, "bore disks between their horns, just as in Egypt. This reminded us that in the Sahara Atlas were pictures of rams with disks between their horns and that Georg Schweinfurth had already posed the question of whether or not these could be the ur-pictures of the Egyptian ram god, Jupiter Ammon."

A year later (DIAFE XI) Frobenius found in the Libyan Desert

rock paintings which were quite clearly those of the Egyptian god Set, something which tended to confirm him in the belief, first suggested by Schweinfurth, that the ideas embodied in the figures of many gods which we know as Egyptian came from the west, that these ideas

rock paintings which were quite clearly those of the Egyptian god Set, something which tended to confirm him in the belief, first suggested by Schweinfurth, that the ideas embodied in the figures of many gods which we know as Egyptian came from the west, that these ideas traveled slowly eastward across the wastes of what are now the Sahara



Rock engraving. Bull with symbolic signs between the horns. Fezzan, North Africa

and Libyan Deserts, which were then dry countries, as is South Africa, but by no means so desolate as they are today, and that these ideas were renovated and remodeled by the Egyptians, who finally gave them the historical stamp with which we are familiar.

Since then Gautier and Reygasse have found in the Tassili Mountains rock pictures of war chariots in the Mycenean style and the Italians have found in Fezzan pictures of chariots similar to those we found in Transjordan in 1934, facts which indicate that this North African rock picture art (engraving) must have lasted till quite a late period.

The members of the DIAFE X who went into the Tassili Mountains found in caves and grottoes red-brown monochromes of camels and other domestic animals, subjects which are still depicted occasionally by the Tuaregs and whose origin must be recent since there

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.
The Museum of Modern Art Archives, NY
Collection: MoMA Exhs.
Series.Folder: 61.3

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.
The Museum of Modern Art Archives, NY
Collection: MoMA Exhs.
Series.Folder: 61.3

were no camels (dromedaries) in Africa before the year 500 A.D. They also found older pictures of hunting scenes in which dogs and men apparently forerunners of the Saluki, are depicted chasing Barbary sheep, pictures of men with animal heads, as in South Africa, and of women with short skirts, as in Eastern Spain.

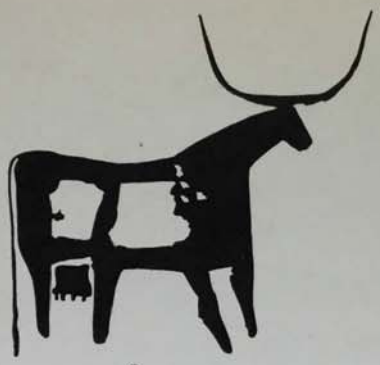
LIBYAN DESERT. It was not until after the World War when the automobile began to replace the camel as a means of transport that the territory between the Nile and the Italian colony of Libya south of the oases gradually began to appear in its proper outlines. This, the Libyan, the greatest and most terrible of all African deserts, was till recently, and to a certain extent still is, a blank spot on the map, a blank in which 9000 foot mountains, a 3000 foot plateau and a chain of sand dunes almost a thousand miles long—the Great Sand Sea—are beginning to appear. Most of our knowledge of it is inevitably bound up with the names of Rohlfs, King, Beadnell, Ball, Prince Kemal el Din, Hassanein-Bey, Bagnold, Clayton, Almasy and Shaw, men who with camel, caterpillar tractor, automobile and airplane were the first to undertake its exploration. When Frobenius set out from Kharga Oasis in 1933, rock paintings had already been found in the Uwenat Mountains. Our two expeditions, DIAFE XI and XII (1933-35), investigated these finds and, concentrating on prehistoric material, made many new ones. We stretched our work to cover the geographically known but prehistorically untouched border districts of the desert and so made what is perhaps the decisive contribution to the prehistoric exploration of this whole region. The Forschungsinstitut für Kulturmorphologie hopes to publish the first results of this work, compiled in detail by Dr. Hans Rhotert, in the summer or autumn of 1937.

The most important paintings are in Ain Dua at the southwestern base of the Uwenat Mountains about 370 kilometers southwest of Kufra. Others lie in the Khargur Tahl, a sandstone valley in the same range (which is mostly of granite), and still more in Wadi Sora which

lies 200 kilometers to the north on the southern hang of the Gilf Kebir Plateau. And then there are a few pictures in the Yerhauda Mountains, south of Uwenat. At Ain Dua the constant recurrence of pictures of cows with exaggerated udders would seem to indicate that

range (which is mostly of granite), and still more in Wadi Sora which

lies 200 kilometers to the north on the southern hang of the Gilf Kebir Plateau. And then there are a few pictures in the Yerhauda Mountains, south of Uwenat. At Ain Dua the constant recurrence of pictures of cows with exaggerated udders would seem to indicate that their painters must have had a flourishing dairy and livestock industry, not with cattle such as we know but with a stag-like bos species, now extinct. Human beings armed with bow and arrow appear in compositions which, despite their lively movement, already show a degenerated formality. In the long stretches of the Khargur Tahl there



Rock engraving Cow. Libyan Desert (South)

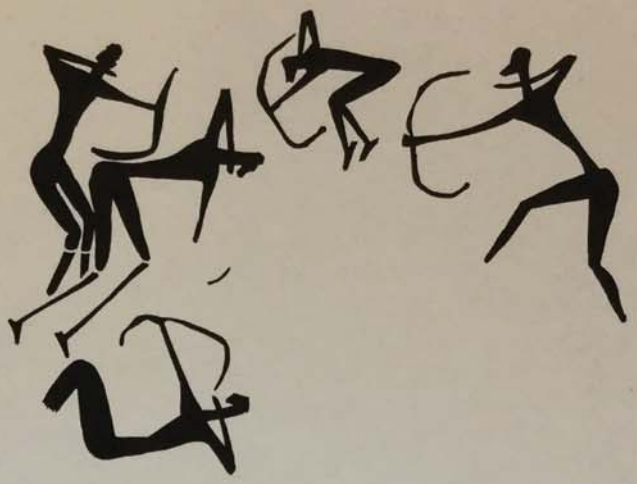
Rock engraving Cow. Libyan Desert (North)

are as many engravings as there are paintings, some of the latter in miniature depicting domestic scenes which are often portrayed in the fullest detail. The richest paintings, however, are in the semi-cupolas, more overhangs than caves, of Wadi Sora. Here we have human figures in the most lively movement: bowmen in every possible position, acrobats, dancers, swimmers and people in costumes, one next to the other, and even the "handprints" which occur in the francocantabrian caves. Some of these pictures are so similar to those of Eastern Spain that Professor Obermaier holds the style of both to be practi-

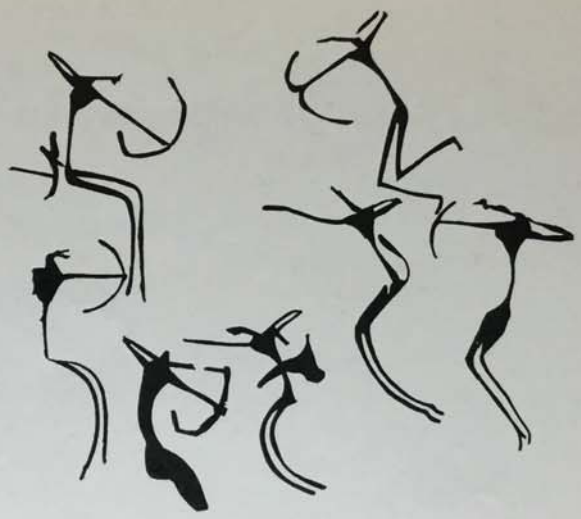
FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.
The Museum of Modern Art Archives, NY
Collection: MoMA Exhs.
Series.Folder: 61.3

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY | Collection: MoMA Exhs. | Series.Folder: 61.3



Rock painting. A fight between animal-headed bowmen. Libyan Desert



Rock painting. A fight between animal-headed bowmen; degenerate style with schematized figures. Libyan Desert

Left: Rock painting. Animal-headed human figure pierced with arrows. Libyan Desert (from catalog No. 69). Right: Egyptian representation of the god, Set.

cally identical. On the other hand there are also pictures which in subject (the jackal-headed god, Set) and treatment (exaggerated shoulders and narrow waist) indicate the possibility of a relationship with Egypt. The rich finds we made of stone artifacts of various types lead us to believe that these pictures were painted in the late Old Stone Age (late or upper paleolithic).

SOUTH AFRICA. In the rocky hills and mountains of Southern Rhodesia, Southwest Africa and the States of the South African Union, the so-called "Bushman paintings" are so numerous that one can almost count on finding them wherever an overhang protects a smooth rock surface from the weather. The name "Bushman paintings" would seem to indicate that the Bushman, a small-statured folk with a "primitive"—a better word would be degenerate—culture who now live in the wastes of the Kalahari Desert, were responsible for their origin. Certainly many of the South African paintings and engravings have a connection with the Bushman culture, but on the other hand it is just as certain that many of them are the product of other and of much higher cultures than that of the present day Bushmen. To copy these pictures and to gather the legends connected with them was one of the main tasks of the DIAFE IX of 1928-30.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.
The Museum of Modern Art Archives, NY
Collection: MoMA Exhs.
Series.Folder: 61.3

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.
The Museum of Modern Art Archives, NY
Collection: MoMA Exhs.
Series.Folder: 61.3

Smaller heading (part of South...)

SOUTHERN RHODESIA. Southern Rhodesia, which is bordered on the north by the Zambesi and on the south by the Limpopo, is, archaeologically, one of the most interesting of the South African provinces. Within its precincts are to be found the material remains of a high culture of which its present inhabitants know little or nothing. These remains consist of:

1. Stone buildings, the so-called "Zimbabwe" ruins named after the largest of their kind, the "Great Zimbabwe" near Fort Victoria.

2. Underground tin and copper mines which occur as far northward as the Belgian Congo and reach southward into the Transvaal.

3. Stone terraces which stretch over the highlands of Inyanga and cover every hill and mountain from top to bottom. We know of such terraces in other parts of the world where they are still in use. Here in Southern Rhodesia they have deteriorated with the years and are not planted by the natives.

4. Well built underground houses of stone, the so-called "slave pits."

5. The rock paintings, which are here particularly numerous in the granite hills.

These paintings are not to be compared with those in other parts of South Africa, but are a type in themselves, a type closely related to the older culture elements of the territory. There is no doubt today that these culture elements, in turn, were closely related to the early cultures of Western Asia (Sumeria and Elam) and with the Negada culture in Egypt. That is to say: the Southern Rhodesian culture of which the rock paintings are a product must have flourished between 4000 and 3000 B. C.[1]

The Southern Rhodesian rock pictures are painted in red iron oxide which is occasionally flecked with white, a color which does not stand up too well against the weather. They differ from the other South African pictures in content as well as style. To be sure, hunting scenes do occur occasionally, but the portrayal of animals, though beautifully

[1] For more on this see Leo Frobenius, *Erythräa*, Atlantis Verlag, Berlin and Zurich, 1931.

done, nevertheless gives one the feeling that there is less emphasis on the beasts as such than there is on painting a surface-filling composition. In human representation the frontal position and the wedge-

The Southern Rhodesian rock pictures are painted in red iron oxide which is occasionally flecked with white, a color which does not stand up too well against the weather. They differ from the other South African pictures in content as well as style. To be sure, hunting scenes do occur occasionally, but the portrayal of animals, though beautifully

[1] For more on this see Leo Frobenius, *Erythräa*, Atlantis Verlag, Berlin and Zurich, 1931.

done, nevertheless gives one the feeling that there is less emphasis on the beasts as such than there is on painting a surface-filling composition. In human representation the frontal position and the wedge-shaped trunk are so predominant that the casual beholder cannot but make a mental comparison with Egyptian paintings. The subject is confined chiefly to religious scenes (burials and rain ceremonies) and

Rock painting. Burial scene. Male corpse and two weeping women. Southern Rhodesia (catalog no. 120)

the illustration of myths about the evening star and the moon. The latter is personified on earth by the king, the ruler of that sacred state —still in existence when the Portuguese arrived—which will later order his destruction. Local legend, the only living relic of an ancient past, furnished the key to the meaning of many of the paintings.

For instance there is the myth which relates how the high priest had a vision in which he saw that the only way to end the drought would be to bury alive a virgin princess under a certain tree. There were no marriageable virgins available in the royal house, so he caught a young one and shut her up till she was of age. Then she was buried beneath the tree. Immediately the tree began to grow. It grew for three days and three nights and, as the morning star appeared at the end of the third night, the top of the tree touched the sky and the

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.
The Museum of Modern Art Archives, NY
Collection: MoMA Exhs.
Series.Folder: 61.3

morning star sent down the rain. This is the explanation of pictures No. 122 and No. 123. We see the priest standing before the dying princess who lies beneath the tree and in the sky we see Venus (Massassi), the morning star, sending down the rain. In No. 123 the tree is schematized and at its top is a serpent, even today a symbol for rain.

Rock painting. Rain ceremony. Southern Rhodesia (catalog no. 122)

Ritual regicide, which is believed to have taken place at astronomically determined intervals, was customary in the sacred state. Picture No. 127 depicts such a ceremony. On the right stands the king wearing the bull hide in which he will be buried. Further to the right the hide is rolled up with the king inside it and below it is a sacrifical animal with the blood streaming from its mouth. In the centre is the mountain in which the king will be buried. In the upper left corner we see the new king receiving a bow, symbol of life and power, while near him a sorrowful figure mourns the fate of his predecessor.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.
The Museum of Modern Art Archives, NY
Collection: MoMA Exhs.
Series.Folder: 61.3

near him a sorrowful figure mourns the fate of his predecessor.

Rock painting. Burial scene. A lying figure (dead king?) wearing a mask, below it a smaller lying figure, also accompanying figures, probably priests. Southern Rhodesia (catalog No. 129)

Peculiar to Southern Rhodesia are the frequently recurring pictures of trees and plants, even of whole landscapes and of lakes with fish in them. In picture No. 121 we see a man about to descend into such a lake. He has thrown away his bow in indication of his determination to die. At the left we see a weeping woman sitting on a rock. This picture takes on meaning when we hear the legend about the king's son who wanted to marry his sister and who, when this was prohibited, went into the lake (Dsivoa) while his sister wept for him upon the shore.

There are other equally typical pictures for which we have no explanation. They show sausage or cigar-like forms standing neatly in rows. We call them formlings (see pictures No. 130 and 131). Per-

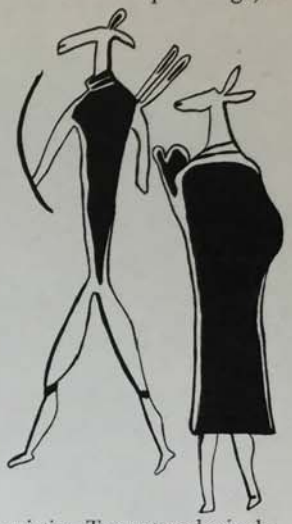
FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.
The Museum of Modern Art Archives, NY
Collection: MoMA Exhs.
Series.Folder: 61.3

haps it may be that they portray the peculiar formations of the granite landscape or that the ones in which human figures occur reflect the belief, more current in the Near East, that man was born out of the rock or, in alluvial territories, was shaped in and of the earth. As the Bible says: ". . . I was made in secret and curiously wrought in the lowest parts of the earth" (Psalm 139, verse 15). This ancient belief was not unknown to the people of those cultures (Elam and Sumeria) to which the old Southern Rhodesian culture is believed to be related. The natives refer to all these pictures as :"Madsimu Dsangara" which means "the apparitions of the spirits of the forgotten dead."

SOUTH AFRICAN UNION

The rock pictures of the South African Union consist of both paintings and engravings. The former are usually polychrome, often painted in one layer over the other, and deal chiefly with hunting scenes but also with animal-headed human beings dancing, in procession and in council. The latter, which never occur where there are paintings, deal

Rock painting. Man with elephant head. Basutoland, South African Union (catalog no. 146)

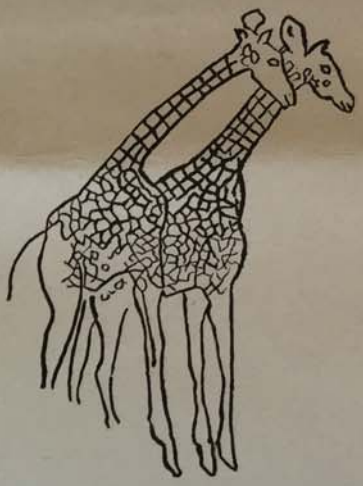


Rock painting. Two costumed animal-headed human figures. Orange Free State, South African Union

solely with animals and, with one exception, never portray more than one of these at a time. They are done on hard rock, dolerite or basalt, and fav-

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.
The Museum of Modern Art Archives, NY
Collection: MoMA Exhs.
Series.Folder: 61.3

solely with animals and, with one exception, never portray more than one of these at a time. They are done on hard rock, dolerite or basalt, and favor the rhinoceros, the hippopotamus, the antelope and the giraffe. They are not very large and are seldom contour engravings as in the Sahara Atlas. In the main, the artist punches away the whole inner surface of his composition and does it so skillfully that often the pattern of the skin and the bony substructure of the animal he portrays are visible. From the technical standpoint some of these engravings are among the finest pictures we know of in the South African field. The stone artifacts which have been excavated near them are of the Smithfield culture, the origin of which is obscure and in which North African neolithic as well as South African paleolithic elements are present. On the other hand archaeological material found in some of the rock shelters where paintings occur is definitely paleolithic.



Rock engraving. Two giraffes. West Transvaal, South African Union

SOUTHWEST AFRICA

The main rock picture district of Southwest Africa reaches from the Nau Gap, south of Rehobott, northward to Outjo near the Ovamboland border. Here again there are both paintings and engravings. The latter, in the north of the district, depict animals, human and animal footprints and, more rarely, degenerate geometric signs. The human footprints are believed to indicate the direction of waterholes and the animal tracks to tell the hunter that he has entered the territory of such and such a tribe whose game he may not shoot and whose crops,

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.
The Museum of Modern Art Archives, NY
Collection: MoMA Exhs.
Series.Folder: 61.3

if any, he may not disturb. Infringement of this rule is punishable by death.

The polychrome paintings in the rock shelters in the South depict giraffe, ostrich, kudu and springbok, the monochromes usually show fable creatures, bowmen and men in processions. An exception is a large polychrome of men and animals (No. 147) in the Leopard Ravine of the Brandberg. This is a picture which has nothing to do with Bushman mentality or Bushman art. The richly costumed human fig-

Rock painting. Finely accoutred bowman. Southwest Africa (from catalog No. 156)

ures have weapons, clothing and a headdress which seem to be the product of an Egyptian-Assyrian culture and which move us to a comparison with the pictures of Southern Rhodesia, a comparison which does not tell us a great deal. How this one picture, obviously the

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.
The Museum of Modern Art Archives, NY
Collection: MoMA Exhs.
Series.Folder: 61.3

Rock painting. Finely accoutred bowman. Southwest Africa (from catalog No. 156)

ures have weapons, clothing and a headdress which seem to be the product of an Egyptian-Assyrian culture and which move us to a comparison with the pictures of Southern Rhodesia, a comparison which does not tell us a great deal. How this one picture, obviously the product of a high culture, came to be painted in Bushman territory (for that is what it used to be) is a mystery for which we have no explanation.

DOUGLAS C. FOX

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 61.3

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 61.3

File Frobenius
Hesse

E. LEITZ
INC.
NEW YORK

November 20, 1939.

Dear Mr. Hesse:

I enclose the Frobenius information you requested. I am sorry to have delayed sending these to you, but in the throes of opening the PICASSO show we could literally do nothing else.

I hope this information reaches you in plenty of time.

Sincerely,

Mr. George W. Hesse
E. Leitz, Inc.
750 Fifth Avenue
New York, N. Y.

Encl.
SN:lf

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	61.3

Library

E. LEITZ
INC.
730 Fifth Avenue at 57th Street
NEW YORK

E. LEITZ WETZLAR

MICROSCOPES & ACCESSORIES
PROJECTION & PHOTOMICROGRAPHIC APPARATUS
PRISM BINOCULARS
LEICA CAMERAS

CABLE ADDRESS
CONMOVER NEW YORK
TELEPHONE
COLUMBUS 5-1494

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

Att: Miss Sarah Neumann

DEPT. LEICA REF. GH:KK DATE NOVEMBER 15th, 1939.

Gentlemen:-

Some time ago we requested information about

Leo Frobenius

who had an exhibit in the Museum of Modern Art. We are anxious to have the information about Mr. Frobenius because we are preparing the exhibit of portraits which we mentioned in our letter.

We expect to schedule this exhibit for display in the near future and are very anxious to include the portrait of Mr. Frobenius.

Sincerely yours,

E. LEITZ, INC.

PER GEORGE W. HESSE

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	61.3

E. LEITZ
INC.
730 Fifth Avenue at 57th Street
NEW YORK

E. LEITZ WETZLAR
MICROSCOPES & ACCESSORIES
PROJECTION & PHOTOMICROGRAPHIC APPARATUS
PRISM BINOCULARS
LEICA CAMERAS

CABLE ADDRESS
CONMOVER NEW YORK
TELEPHONE
COLUMBUS 5-1494

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

Att: Miss Sarah Neumann

DEPT. LEICA REF. GH:KK DATE NOVEMBER 6th, 1939.

Gentlemen:-

Frequently we sponsor exhibits of photographs which are displayed before camera clubs civic organizations and similar groups. One of the exhibits we are preparing for our Winter schedules consists of portraits of famous people. All these photographs have been made by Mr. Eric Schaal whose work frequently appears in LIFE Magazine.

In this group of pictures, we have a portrait of

Leo Frobenius.

We understand that he had an exhibit in the Museum of Modern Art and it would be greatly appreciated if you could give us some information relative to his work. We desire this data so that we may be able to identify each of the pictures in the exhibit for the benefit of the public.

Any cooperation you may be able to give us in this respect will be greatly appreciated.

Sincerely yours,

E. LEITZ, INC.

PER George W. Hesse
GEORGE W. HESSE

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	61.3

WALTHER LEAGUE MESSENGER

noted L.T.

NEW YORK HERALD TRIBUNE, SUNDAY, APRIL 25, 1937

tings
arge
pital
May Be
hington
w Rules
There
Fields
ered

Frobenius Here to Open Cave-DrawingExhibition

Anthropologist Finds First Sight of City Amazing

Professor Leo Frobenius, anthropologist, explorer and director of the Research Institute for Cultural Morphology, at Frankfort am Main, arrived from Europe yesterday aboard the Hamburg - American liner Deutschland to attend the opening on April 28 at the Museum of Modern Art of an exhibition of 200 prehistoric cave drawings from his collection, gathered during twelve expeditions through northern Africa.

This is his first visit to the United States, and few travelers have reacted more expressively to their first view of Manhattan.

"This is amazing, wonderful," he said. "This city has not been built by men, it has grown, geologically, like something of nature. To see this is like seeing the first day of creation.

"This makes me realize the vitality of America. These people must have a different set of values. What they want to do, they go and do, and it doesn't matter whether what they do is nice, or pretty, or not pretty, or whether other people think they cannot do it. I wonder if this spirit can lead and control the world?"

Professor Frobenius declared that American scientists have taken the lead in anthropological work and publications. Dr. Franz Boas, of Columbia University, is the greatest living anthropologist, according to Professor Frobenius.

The exhibition of cave drawings at the Museum of Modern Art will run from April 28 to May 30.

'Mystery' Pursuit Plane In Test Flight at Buffalo

Swift Craft Reported Ordered by Foreign Country

BUFFALO, April 24 (AP).—A "mystery" airplane, tested here this week, was said tonight by "The Buffalo Times" to be the "latest and fastest of pursuit ships," intended for shipment to a foreign country. Burdette Wright, president of the Curtiss Aeroplane and Motor Company, which manufactured the ship, said that he was "not in a talkative mood about the plane." Other officials would not comment on reports current among aviators that the plane made a top speed of more than 300 miles an hour in a test flight at the field. Nor would they say for what country it was intended.

"The Times" said the "mystery" ship was designed by Don Berlin, chief engineer of the Curtiss plant, and cost about $35,000. It carries four machine guns, the paper said, two firing through the propellor and two mounted on the leading edges of the wing, remotely controlled.

Plane Serviced on Highway

Flyer Buys Gasoline at Station After Forced Landing

LOS ANGELES, April 24 (AP).—Leslie Buckner, twenty-six years old, was flying the 130 miles from Santa Rosa, Calif., to Elbuquerque, N. M., when he ran out of gasoline because of strong headwinds.

It looked like an unpleasant forced landing and a night in the desert until he saw a filling station on a distant highway. He landed on the road and taxied his plane to the station.

"Ten gallons of gas, please," he said to the dumbfounded operator.

Leaves on World

Auburn, N. Y., M Will Use Reg

SYRACUSE, N.
Fred L. Emerson manufacturer, t Los Angeles on projected ar tour.

Mr. Emers on the Chi Francisco auguration ice betwe closed a a globe- routes Frank the p ing la

We shall be glad to review for you in one of our next issues

PREHISTORIC ROCK PICTURES IN EUROPE AND AFRICA,
by Prof. Leo Frobenius and Douglas C. Fox.
FANTASTIC ART, DADA, SURREALISM, edited by
Alfred H. Barr, Jr., with essays by Georges Hugnet.

Copies of the reviews will be sent to you for your files.

Please mail the volumes to the Editor's Desk.

Sincerely yours,

C.C.
181

Walter A. Maier, Editor.

WAM:AA

Mrs. Collins: I think this is worth while. Will you please return this letter to me.

S.L.W.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	61.3

noted L.T.

Orange

WALTHER LEAGUE MESSENGER

EDITORIAL OFFICE
801 DE MUN AVENUE
ST. LOUIS, MO.

WALTER A. MAIER, PH. D.
EDITOR

March 4, 1938

Museum of Modern Art,
14 W. 49th Street,
New York City, N.Y.

Dear Sirs:

Each issue of the WALTHER LEAGUE MESSENGER carries book review material of the best contemporaneous literature and publications. We feature a large section for this department, urging the purchase of books for presents.

We are also featuring new educational and self-study material.

Our magazine, the organ of our Lutheran young people, is the home journal of our Church, and besides reaching over 125,000 readers, it comes to the attention of all our ministers, teachers and professors.

We shall be glad to review for you in one of our next issues

PREHISTORIC ROCK PICTURES IN EUROPE AND AFRICA, by Prof. Leo Frobenius and Douglas C. Fox.
FANTASTIC ART, DADA, SURREALISM, edited by Alfred H. Barr, Jr., with essays by Georges Hugnet.

Copies of the reviews will be sent to you for your files.

Please mail the volumes to the Editor's Desk.

C.C. 181

Sincerely yours,

Walter A. Maier

Walter A. Maier, Editor.

WAM:AA

Mrs. Collins: I think this is worth while. Will you please return this letter to me.

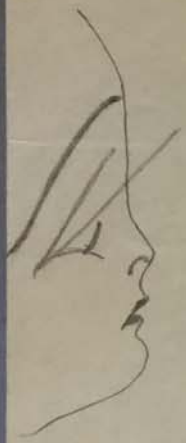
S.M.W.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	61.3

Podcast 1937 1873 64

Professor Leo Frobenius was born in Berlin, June 29, 1873. In 1895 he first became interested in the possibility of finding prehistoric remains in Africa which might throw light upon the already famous paleolithic cave-paintings of Northern Spain. Between 1904 and 1936 he has ~~put in the field~~ organized twelve expeditions, most of them in Africa but several to such centers of prehistoric art as the coast of Norway, the caves of Northern Spain and the Camonica Valley in the Alps. These expeditions have made possible the magnificent and comprehensive collection of material now in the ~~inx~~ archives of the Forschunginstitut für Kulturmorphologie (Institute for the study of the morphology of civilization). A carefully selected group of 150 facsimiles of rock pictures from the collection will be placed on exhibition at the Museum of Modern Art from April 28 to May 30; afterwards the collection will tour the country.



check title & lecture.

Dr. Frobenius' lecture on the Prehistoric ~~Cultures of Africa~~ art in Africa will include prehistoric art from such widely distant areas as the Atlas Mountains ~~in the extreme northwest to~~ and the Nubian Desert in the ~~north~~northeast to the so-called Bushman cave paintings of South Africa.

Harris

Boulton

Lea in Zemmgel's

Many thanks!

H A B

Adlow

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	61.3

THE MUSEUM OF MODERN ART
11 WEST 53RD STREET, NEW YORK
TELEPHONE: CIRCLE 7-7470

Professor Leo Frobenius was born in Berlin, June 29, 1873. In 1895 he first became interested in the possibility of finding prehistoric remains in Africa which might throw light upon the already famous paleolithic cave-paintings of Northern Spain. Between 1904 and 1936 he has organized twelve expeditions, most of them in Africa but several to such great centers of prehistoric art as the coast of Norway, the caves of Northern Spain, and the Camonica Valley in the Alps. These expeditions have made possible the magnificent and comprehensive collection of material now in the archives of the Forschunginstitut für Kulturmorphologie (Institute for the Study of the Morphology of Civilization.) A carefully selected group of 150 facsimiles of rock pictures from the collection will be placed on exhibition at The Museum of Modern Art from April 28 to May 30; afterwards the collection will tour the country.

Dr. Frobenius' lecture on the Prehistoric Art in Africa will include prehistoric art from such widely distant areas as the Atlas Mountains and the Nubian Desert in the north to the so-called Bushman cave paintings of South Africa.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	61.3

32937-13

THE MUSEUM OF MODERN ART
11 WEST 53RD STREET, NEW YORK
TELEPHONE: CIRCLE 7-7470

FOR IMMEDIATE RELEASE

The Museum of Modern Art, 11 West 53 Street, will present as the final major exhibition of its 1936-1937 season a selection of 150 facsimiles of prehistoric rock pictures from the famous Frobenius collection at Frankfort-on-Main.

These facsimiles have been painted or drawn directly from the cliff and cave pictures painted or chiseled on rocks by prehistoric man. The work has been done by members of expeditions sent out by the Forschungsinstitut fur Kulturmorphologie (Institute for the Study of the Morphology of Civilization) under the direction of Dr. Leo Frobenius, noted German archeologist and anthropologist. During the past 30 years Dr. Frobenius has headed twelve such expeditions to the Libyan desert, Sahara-Atlas, Fezzan, South Africa, Transjordan, Spain, Italy, France, and Scandinavia.

Photographs showing the actual rocks on which the prehistoric pictures were found and the surrounding terrain will be hung on the Museum's walls with the facsimiles themselves, which range in size from monumental compositions fourteen feet high to small sketches about twenty inches high. These earliest known examples of art bear striking resemblance to the works of modern painters such as Paul Klee, Hans Arp, Joan Miro.

Dr. Frobenius will come to this country to attend the opening of the exhibition and will deliver a lecture to members of the Museum of Modern Art on Tuesday evening, April twenty-seventh. His American colleague and assistant, Douglas C. Fox, arrives April second to prepare the exhibition and install it in the Museum.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	61.3

GERMAN RAILROADS

Information Office

CABLE ADDRESS
GERMANRAIL
NEW YORK

665 FIFTH AVENUE

NEW YORK

TELEPHONE
WICKERSHAM
2-0224-0225-0226

E. SCHMITZ.
REPRESENTATIVE FOR THE U. S. A.

BERLIN HEADQUARTERS:
REICHSBAHNZENTRALE
FÜR DEN DEUTSCHEN
REISEVERKEHR
POTSDAMER PRIVATSTR. 121 B

NORTH AMERICAN BRANCHES:

CHICAGO
333 NORTH MICHIGAN AVENUE

SAN FRANCISCO
251 POST STREET

CANADA
67 YONGE STREET, TORONTO

March 13th, 1937.

Miss F. W. Newmeyer,
Publicity Director,
Museum of Modern Art,
11 West 53rd Street,
New York, N. Y.

Dear Miss Newmeyer:-

Referring to our telephone conversation yesterday, we are pleased to send you herewith a copy of a 3-page treatise

"LEO FROBENIUS - THE MAN AND HIS WORK",

which our central office in Berlin has sent us to assist in the promotion of the exposition of rock drawings which is to open in your museum on April 28th.

You will find this material of use in your publicity work. We ourselves shall of course comply with your wish not to undertake any promotional publicity until you are ready. We have also advised our Berlin office.

When you are ready to begin your publicity for the exposition, we shall be glad to place at your disposal a portrait photo of Frobenius.

If there is any other way in which we may cooperate, please do not hesitate to call upon us.

Very truly yours

G E R M A N R A I L R O A D S

INFORMATION OFFICE

H. Portack.

HP:AH.
Encls.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	61.3

Kennedy

(COPY)

April 1,1937

Radio talk on Exhibition of Prehistoric Rock Pictures in Africa and Europe to be broadcast to America from short wave station in Berlin a few days before exhibition opens in New York on April 27th.

HISTORY IN THE ROCKS

(Die Ausstellung in Amerika der prahistorischen Ergebnisse der Frobenius Expeditionen)

by Douglas C. Fox
(Mitglied der 12. Frobenius Expedition)

In 1937 American will be able to see for the first time a large public exhibition of early or so-called primitive art, of pictures painted and engraved on the rocks of the African deserts, in the rock shelters of the African bush, on the rock shores of Scandinavian fjords and on the limestone walls of the subterannean caves of France and Spain, pictures which were made by people who lived from three to twenty-thousand years ago.

This exhibition will open on April 27th at the Museum of Modern Art in New York and, beginning in June, will tour the country. And if one may judge from the reaction of those Americans who have seen the exhibition in Germany its reception in America is likely to be more than favorable. Among those of them who came to Frankfurt am Main last summer to see the pictures and to arrange for their exhibition in America were Mr. Alfred H. Barr, Jr., Director of the Museum of Modern Art, Mr. Walter P. Chrysler, Jr., patron of modern painting, and Mr. and Mrs. John E. Abbott, business associates of Mr. John Hay Whitney. These prehistoric pictures have all been copied by members of the Forschungsinstitut für Kulturmorphologie, of which the famous explorer and anthropologist, Professor Leo Frobenius, is the head and founder. The African ones were copied in the course of the twelve Frobenius expeditions to that continent in the years 1904 to 1935, the European ones in a series of lesser journeys undertaken, with the help of the

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 61.3

Government, in the last four years.

Of the European rock pictures the French and Spanish are the oldest and are the product of two separate and distinct cultures, the Francocantabrian and the Levant, which lived side by side for thousands of years, each without an apparent influence on the other. The people of the Francocantabrian culture lived in subterranean caves and made in the main what we may call large polychrome paintings and fewer engravings of bisons, reindeer, mammoths, wild horses, cave bears and lions, while those of the Levant culture lived in open rock shelters and made monochrome paintings, chiefly of human beings, dancing, hunting, and fighting. The Francocantabrian people who fought and hunted with the spear painted what amount to portraits, while the Levant people, who were adepts with the bow, went in solely for action pictures. And that, in a nutshell, is the pictorial difference between the two cultures. Both lived in the last Ice Age which lasted for thirty thousand years and ended, very probably, not less than twelve to fifteen thousand years ago.

The African pictures, both paintings and engravings, are, with a few exceptions, related to the European, portray all sorts of animals, show every type of human activity and can be dated, roughly, from about 10,000 B.C. down to the present day.

What do these pictures tell us?

To answer this question let us turn for a moment to the nineties when it was proved that the pictures found some time before in the Spanish cavern of Altamira were not the work of tramps or shepherds but were prehistoric, and not only prehistoric but diluvial. Diluvial means of or belonging to the Ice Age. When the hubub and controversy attendant on this discovery had subsided it was made known that

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	61.3

this Ice Age art had died out at the end of the Melting Period and that there was no trace of it in the Neolithic or Young Stone Age cultures which first appeared several thousand years later. And if the art had died out it was assumed that the cultures which produced it had died out too. The only person who disagreed with this theory was Frobenius, then a young man. He believed that cultures which had produced such vigorous work must have been far too vital and alive simply to die out. And if they had not died out they must have moved for there was certainly no further sign of them in Europe. The logical place for them was near-by Africa, North Africa and the Sahara which was at that time watered and made fertile by the rains which were derived from the melting ice of Europe. And when the rains stopped as the ice retreated northwards and the formation of the desert began, then the people of these cultures could have migrated to Egypt or the Sudan. Frobenius remembered that in South Africa the so-called Bushmen still painted pictures on the rocks and it occurred to him that these pictures might be a last remainder of the European Ice Age cultures, something which was still alive and could still be studied.

On his earlier expeditions and in the course of the five years he spent in the Sudan he encountered, time and again, customs and beliefs which reminded him very forcibly of the Ice Age cultures. He found people who first drew and then shot at the pictures of animals before setting out on the chase; he found others who tried to persuade the animals they had slain that they were not dead. If they had killed an antelope they made a clay model of it and then covered the model with the dead beast's hide. These images corresponded to and to a certain extent explained the so-called clay "idols" found in the caves of Southern France. These things moved him to the investigation of the prehistoric engravings of the Sahara Atlas Mountains and later to the

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	61.3

expeditions, almost purely prehistoric in purpose, into the Libyan and Nubian Deserts, to Fezzan and South Africa.

Without going into detail it is possible to say broadly that these expeditions resulted first in an actual gallery, on canvas, of more than three thousand facsimiles of prehistoric art, the only collection of its kind in the world, and, second, in the establishment of the main lines of the migration of the European Ice Age cultures to Africa. Pictures copied in the Sahara Atlas region were found to be similar in style to the European cave pictures and were, so to speak, franco-cantabrian. In the Libyan Desert Frobenius found paintings which, in style, were not to be differentiated from those of the rock shelter or Levant people of Eastern Spain. The Levant and Libyan styles were one and the same thing. Meanwhile, in Fezzan, a rocky Sahara plateau where Frobenius made the most astounding discoveries, a plateau lying between the Sahara Atlas in the West and the Libyan Desert in the East, both styles, Levant and Francocantabrian were apparent. Much the same thing was true of South Africa. The older engravings found in the Union and in Southwest Africa were pure Francocantabrian, the younger ones a degenerate mixture, while the paintings showed sometimes the one style, sometimes the other and, latterly, both styles together.

And so we have the picture of two individual prehistoric cultures producing two individual styles in art, cultures existing side by side in Europe, living on side by side in North Africa, one in the Sahara Atlas, one in the Libyan Desert with their point of meeting but not of combination in the central region of Fezzan, living on again independently for a long time in South Africa and only fusing at a very late date which is probably to be synchronized with the coming of the white man. Rock pictures were still being painted by the Bushmen of the Kalahari Desert, whose ancestors had acquired the art from the culture

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	61.3

coming down from the north, at the end of the nineteenth century. In the Sudan they are still painted today in what we call a primitive but which is really a degenerate style. Frobenius, discovering these things and establishing these connections, has shown us a new path along which to trace the history of the course and development of a very important branch of human culture. Thanks to him it is possible to study in Africa today the last living remnant of the European Ice Age cultures.

Germans are sometimes referred to in uncomplimentary fashion as mystics and visionaries, but it is due to these very same unconventional qualities in men like Frobenius and, for instance, the late Heinrich Schliemann that Germany owes much of her high position in the world of science. Both these men refused to be what is commonly regarded as sensible. Schliemann refused to look on Homer as a poet who made up his facts from fancy or borrowed them from his muse. He took the description of the location of the Trojan city literally, decided it was the Hill of Hissatlik, dug down into it and actually discovered the site of ancient Troy. Frobenius refused to believe that our own Ice Age cultures had died and found them again in Africa. In 1932, acting on a hunch and on the strength of a few African legends he had heard, he followed his intuition to the rocky wastes of Fezzan where, the Italian Government informed him, he would find nothing, absolutely nothing. And there he made the greatest prehistoric discovery which has ever been made in Africa in modern times. Terrace upon terrace of enormous engravings chiseled deep, deep into the weather beaten rock pictures ten and twelve feet high of elephants, lions, giraffes and other animals which occur nowadays only thousands of miles to the south. But these are things which you will all be able to see from April 27th to May 30th at the Museum of Modern Art in New York and later in the principal cities throughout the United States. Frobenius himself will be in New York for

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	61.3

the opening and will hold then and again in the autumn a series of lectures among the general lines which I have tried to indicate very briefly, but I hope not inadequately, here.

*****

155 Linien

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 61.3

April 15, 1937

Dear Mr. McKelway:

You will soon be looking nervously for me in every crack.

This time I hope to interest you in a Profile of Professor Leo Frobenius who arrives from Germany Friday, April twenty-third for the opening of our big exhibition Prehistoric Rock Pictures--selected fruits of his twelve expeditions during the past thirty years to the Libyan desert, Sahara-Atlas, Fezzan, South Africa, Transjordan, Spain, Italy, France, and Scandinavia.

You probably know that Professor Frobenius has for many years been one of the most famous anthropologists in the world--he calls himself a culture-morphologist. His career began thirty-three years ago when as a very young man he characteristically challenged the beliefs of gray-bearded scientists in regard to the culture of the Early Stone Age. Ever since he has been making good his challenge by the brilliant discoveries of his expeditions and by the innumerable books, articles, and pamphlets he has written.

Professor Frobenius will be sixty-four years old in June. He is still as active as he was thirty years ago, sleeping about three of the twenty-four hours of the day. He is an "original" usually attired in a sun helmet and plus fours, and always ready to express himself vividly and without inhibition.

Douglas C. Fox who has been with Frobenius as his assistant for the past three years has preceded him to New York to arrange the exhibition which opens at the Museum on April 28. Mr. Fox formerly did the Polo column for the New Yorker and I think he could provide you with an excellent Profile on Frobenius. If, however, you prefer to assign another writer to interview Frobenius when he arrives, I have Mr. Fox's assurance that he will do everything possible to assist your writer, particularly in giving him material in advance of Frobenius' arrival.

Sincerely yours,

Sarah Newmeyer
Publicity Director

Mr. St. Clair McKelway
The New Yorker
25 West 43d Street
New York, New York

Printed in Germany

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	61.3

A comprehensive selection from the 3,500 pictures of prehistoric rock drawings collected by the world famous German ethnologist Professor Leo Frobenius during many expeditions, is to be shown shortly in the United States. This exhibition will be opened on April 28 in the Museum of Modern Art, at 11 West 53 Street. The Director of this museum, Mr Alfred H.Barr Jr, has visited Frankfort-on-Main recently to make the selection of exhibits for this purpose from the African Institute conducted by Professor Frobenius there. The exhibition will include illustrations of the huge Scandinavian drawings of this kind, and rock pictures from North Italy, the South of France, Eastern Spain (including some from the celebrated Altamira caves), Northwestern Spain, the Atlas mountains of Sahara, the Libyan desert, Southern Rhodesia and the Union of South Africa.

Later the exhibition will leave New York to be shown in a number of American cities. It will be on view, for instance, in Boston, Philadelphia, Chicago, Los Angeles. Mr Douglas Claughton Fox, who has worked for some time past at the Frankfort African Institute, will accompany the exhibition on this American tour.

Printed in Germany

at Frankfort that I had the opportunity of interviewing Professor Frobenius at work. It is rarely indeed that he is not working.

Three Hours' Sleep a Day

First of all he has to supervise the work of the African Institute as well as of the Frankfort Ethnological Museum of which he is also the Director. Then there are lectures to be delivered at Frankfort University, correspondence from all over the world to be attended to, and now consultations besides the forthcoming exhibition in the United States of a representative selection from his collection of rock drawings. Practically only the evenings are free for his own scientific labours. Often the light can be seen burning in his room until the early hours of morning. "When do you sleep?", I asked him . "Two or three hours' sleep a day is suffieient for me. The Almighty must have chosen a particularly tough grain of wood to carve me out of", replied the Professor smiling.

Professor Frobenius was born at Berlin on June 29,1873. Reading accounts of explores' expeditions fired his imagination as a student with a wish to make the varieties of world civilisations his life study. Hence today he believes that ethnological students should first

Printed in Germany

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 61.3

Do.

Leo Frobenius - the Man and His Work

By

Adolf Meuer

A 63 year old man, who for the past 32 years has been engaged in promoting expeditions of scientific discovery throughout the world, will shortly launch an extensive series of expeditions through the Far East, the Molucca Islands, Dutch East Indies, Australia and the Australian Islands which will extend over a quarter of a century. He is Professor Leo Frobenius, the originator of the "cyclical" theory of the development of civilisations, who has made an unique collection of pictures of rock drawings inspected during the expeditions he has already conducted, in arriving at this theory. He regards, in fact, every civilisation as something "organic" with its various stages of development, its different ages of life, such as those through which human creatures, animals and plants pass. Altogether he has assembled 50,000 representations of art of this and other kinds in various countries for study by ethnologists at Frankfort-on-Main.

Frobenius has earned especial renown as an authority on the various race civilisations of Africa for he has been responsible for no fewer than twelve expeditions designed to enorme comprehensive knowledge of the various civilisations of the so called "dark Continent". It was not however in "darkest Africa" but in the still quiet of his house at Frankfort that I had the opportunity of interviewing Professor Frobenius at work. It is rarely indeed that he is not working.

Three Hours' Sleep a Day

First of all he has to supervise the work of the African Institute as well as of the Frankfort Ethnological Museum of which he is also the Director. Then there are lectures to be delivered at Frankfort University, correspondence from all over the world to be attended to, and now consultations besides the forthcoming exhibition in the United States of a representative selection from his collection of rock drawings. Practically only the evenings are free for his own scientific labours. Often the light can be seen burning in his room until the early hours of morning. "When do you sleep?", I asked him . "Two or three hours' sleep a day is suffieient for me. The Almighty must have chosen a particularly tough grain of wood to carve me out of", replied the Professor smiling.

Professor Frobenius was born at Berlin on June 29,1873. Reading accounts of explores' expeditions fired his imagination as a student with a wish to make the varieties of world civilisations his life study. Hence today he believes that ethnological students should first

Printed in Germany

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	61.3

read accounts of travelers in order to gain the rudiments of knowledge of this subject. He studied under such famous athorities on this subject as Bastian, Ratzel, and Georg Schweinfurth. He recently celebrated the centenary of the latter's birth by founding a "Georg Schweinfurth Society".

Pictures from the Ice Age

"It was in 1895", Professor Frobenius told me, "that the French expert Rivière produced irrefutable evidence that in a cave in Northe Spain, accidentally brought to light by Baron Santuola in 1879, there were pictures that had been painted in the Ice Age. When it was further made known that these were not mere crude scrawlings but real works of art, savants of European reputation smiled pityingly and shook their heads. The idea that the standard of civilisation of that far-off age represented the highest ever attained was disagreable to them. That was the reason for their scepticism."

"I could not believe that the civilisation of the Ice Age could simply have desappeared without leaving a trace elsewhere. I thought, in particular of Africa, which according to scientific estimation must have been, not a desert, but a specially fruitful territory in that epoch."

Still Unknown Africa

Professor Frobenius discovered that vast territories of Africa had never been properly investigated. Hence it came about that the 31-yaar-old scientist began in 1904 his first expedition in the Kassa Basin of the Congo, financed by the philanthropic Baron Ferdinand von Richthofen. At the same time Frobenius established from his own resources the D.I.A.F.E. (German Central African Research Expedition) as a permanent institution designed to make good the gaps in knowledge of the African peaples and their civilisations.

Between the years 1904 and 1936 twelve expeditions were sent out In this way expert investigation of Western and Central Sudan, Algeria, Kordofan, Erytrea, Nubia and the Libyan Desert was carried out on scientific lines. The various museums which had helped to finance these expeditions, at Hamburg, Leipzig and the like, received most of the "proceeds" of these scientific quests, but a considerable number of notes, photographs and drawings were allocated to the archives of the African Institute in Frankfort.

The collection of pre-historic rock drawings began with the 1914 expedition. Large territories of Africa, including the Libyan Desert, were systematically searched. Large as life copies were made of all important specimens found; photographs or abridged reproductions of the others. Two or more women painters took part in these expeditions

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	61.3

to make these non-photographic copies. Thus the archives at Frankfort have acquired a comprehensive representation, preserved on enourmous paper scrolls, of the pictures painted or carved on the rock walls of caves in Southern Europe and Africa over 15,000 years ago. This collection, numbering 3.500 pictures in all constitutes a panorama of prehistoric art.

From collection - to deduction.

From the year 1920 onwards comparison of collections of ethnographic finds with the illustrations already assembled enabled Professor Frobenius and his collaborators to carry their scientific labours a step forward. The discovery of pre-historic tools and other relics of early civilisations had brought the task of establishing data about Africa almost to completion. Now at last it was possible to proceed to deduce trustworthy conclusions from the material assembled. Professor Frobenius founded at Munich in 1922 the "Research Institute on Morphology of Civilisations" to provide a comprehensive picture of the civilisations of the world in their various periods of development. In 1931 he established an archive of folk lore in conjunction with this work. All fairy tales, sagas and mythologies of the various nations are represented by short excerpts in this unique library. Today there are no fewer than 50.000 such extracts in the library.

In 1925 the various institutions founded by Frobenius were removed from the Nymphenburg Castle at Munich to the more ample accomodation of the former Federal Palace at Frankfort-on-Main. Once again, however, the increase in the material gathered under his auspices has outgrown accommodation. April (1937) will see the Morphology of Civilisations Institute and the African Archives, as well as the Gallery of Rock Pictures established in the former Citizens' Hospital at Frankfort on Main. Here Professor Frobenius will direct his ambitious 25 years' campaign of research to provide a lasting scientific basis of knowledge of the civilisations produced by the various races of the world.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	61.3

Reprinted from "The New English Weekly," Sept. 3rd–Oct. 25th.

Nicholas P. Fox

This copy is for you, the other two for Whitehams and Mrs. Warner.

FROBENIUS' PAIDEUMA

Doug,

A PHILOSOPHY OF CULTURE

BY DOUGLAS C. FOX

NOTE.—The material for this paper has been taken from "Paideuma" and from "Schisicksalskunde im Sinne des Kulturwerdens."

The New Conception of Culture. There is little unity of opinion with regard to the meaning of the word culture. What is culture? To one man is means religion, to another nature, to another civilization and to a fourth barbarism. To rescue himself from this confusion Frobenius created a new definition of culture or, better, a new conception of it which may be defined, roughly, as follows :—

1. Culture is an independent organism.
2. Man is not its subject, but rather its object or bearer. Man does not produce culture. Culture permeates man.
3. Culture is bi-polar. Its enhancements are born of the exchange of force between two diametrically opposed life streams.

To avoid the word *Kulturseele* to which Oswald Spengler gave a definite meaning and which, since then, has often been misused, Frobenius introduces the word Paideuma. With Paideuma he indicates the tutorial essence of culture *per se*. Instead of saying that culture is subject, man object, one may say that culture is the tutor of mankind, man its pupil. Paideuma (P) may indicate one of several things :—

P_1..... soul and growth of culture *per se* (*Okumene*).

P_2..... soul and growth of a people.

P_3..... soul and growth of an individual.

The Paideuma of an individual is to that of a people as that of a people is to a culture as a whole. $P_1 : P_2 :: P_2 : P_3$.

THE DOMINANTS, TIME AND SPACE

1. *In Organic Life.* Paleontologists have learned that every species begins with a wide spread of variety, plastic and malleable. Then comes an anastrophic period (aufbau in spontaneität) where we have the bloom, the flower, the completion of the species. Later comes a period of perseverance and then one of specialization (with a constant refinement of the organs or machinery of movement) and then comes death—for the whole species. At an apparently pre-determined moment all members of the genus x suddenly disappear, as though wiped out by a magic word. The geni a, b, c and y live on unaffected till their own time is up. Why this is, we do not know. What it means is obvious : existence —not only of an individual cell, plant or person, but of a species, of a kind—is limited.

If we take shoots from a plant whose life (for the species) is set at a 120 years all the shoots will die at the end of that period. It does not matter whether we take them when the mother plant is ten or 50 years old. It doesn't matter how we cultivate them or where. When the 120 years are over all the shoots, no matter how young or old, will lose their vitality, too. The span of life for the species is limited.

In his laboratory the practical biologist has found that there is one condition for the origin of a new species : spontaneity. A drop of hydrochloric acid, an electric shock—those are the effects of a spontaneously working change.

Mutation and anastrophe on the one side, loss of vitality on the other. Spontaneity in the beginning is followed by expansion and then by a specialization which indicates an adaptation to space and prepares for the end. Spontaneity can only be taken as a manifestation of time-emphasis, every adaptation to space as one of space-emphasis. Which means that existence begins with the temporal and ends with the spatial. Time and space are polar phenomena whose predominance determines the whole life curve from birth to death.

The existence of the sexes in plant and animal life is not merely for the practical purpose of propagation. Nature has such a wealth of possibilities, whether in preservation or increase, that we cannot but suppose that there is some deep inner meaning which this bi-sexuality, this way of expression in two forms, serves to exemplify.

Let us take a plant. It blooms. The stamen brings out the pollen which is carried further, received by the pistil and moulded inwards. The stamen works centrifugally, the pistil centripetally. The centrifugal proceeds with the formation of an outer cosmos, centripetal with the formation of an inner one. The first, the masculine, bound up with spontaneity, is a symbol of movement, a symbol of time. The second is the moulding, the "*Gestaltende*," the space filling, a symbol of constancy and quiet. One may see that everything masculines dies but that everything feminine is divisible and thus, to a certain extent, eternal because, in units it renews itself again and again. Time can be recognized in the first, space in the second. Goethe has, in "The Metamorphosis of Plants," shown a deep insight into and understanding of these fundamentals. I quote paragraphs 114 and 115 :—

"Since we have called budding a successive but inflorescence and fruitage simultaneous propagations, the

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	61.3

manner in which both express themselves is, of course, indicated. A plant which grows more or less expands, develops a stalk or stem on which one may see spaces between the knots, the leaves spreading out from this stem in every direction. On the other hand, a plant which blossoms has drawn all its parts together, increase in height and spread are temporarily suspended and all its organs are developed adjacent to one another in a highly concentrated condition."

"115. Whether a plant buds, blossoms or bears fruit, the organs which—under manifold conditions and often altered forms—fulfil nature's regulations are always the same. The organ which, expanding on the stem as a leaf, has assumed a highly multiplied formation draws itself together again the calyx, spreads out a second time in the main leaf, contracts again into the sexual apparatus and expands for the last time as the fruit."

What Goethe designates as successive and simultaneous can be just as well identified with centripetal and centrifugal. The same form of contraction, the same form of expansion; centripetal, centrifugal. Here again the masculine appears as an expression of movement or time, the feminine as one of persistence and quiet, or of space. The union of the two is the fulfilment of polarity: the natural order of existence, the phenomenon of life.

We know that in everything masculine something feminine has been preserved, in everything feminine something masculine. The centrifugal is impossible without the centripetal. The great physicists, Minkowski, Einstein and others recognized almost 30 years ago that there is no space without time. Frobenius, no physicist, says that spatial determination is impossible without time sense, temporal determination is impossible without space sense. No movement can exist without quiet, no quiet without movement.

Since there are no absolute qualities we may only speak of time and space emphasis. In the course of life these emphases change. Everything young, in the stage of development, whether a budding plant, or a child, is time-emphasized. Everything old, nearing its end, whether an animal or an octogenarian, is space-emphasized. Every life curve swings on an axis with time-emphasis at the beginning, space emphases at the end.

THE DOMINANTS TIME AND SPACE

In the Human Soul. The human soul is a membrane vibrating to the rhythm of cosmic streams, a small Paideuma synchronized with the large Paideuma of culture but at the same time independent of it, subject to its own laws, its own curve of existence. Frobenius gives the following example of the

Paideuma of Childhood: "A scholar* sits at his desk. His four year old daughter runs aimlessly about the room, disturbing him. So he gives her a few matches and tells her to play. 'What shall I play?' 'Play Hans and Gretel and the witch.' The child kneels on the floor and plays with the three matches. A long time passes. Father is undisturbed and can give his full attention to his work. Suddenly the child jumps up with a shriek of terror. Weeping and excited she points to a match and implores: 'Father, father, take the witch away. I can no longer manage her!' "

Here we have the sudden transfer of an idea from the surface of the unconscious (or what Frobenius calls the *Gemüt*) to the conscious. The child does not formulate the idea "witch" but is seized (*ergriffen*) by it. The seizure is spontaneous and completely dominates the child which knows, before and afterwards, that the match is but a match. However, in the moment of *Ergriffenheit* or seizure this knowledge means nothing in the face of the reality "witch" behind the symbol for which the match stands. In the match she *experiences* the real witchness of the witch and identifies the match not with the witch but *as* the witch. This phenomenon is not likely to occur twice, cannot occur twice with the same effect. When the child plays the same game again the witchness, essence or *Wesen* of the witch will have lost its original force, will have become a chattel to be "articulated" and later to be "used."

What we have seen here is a creative process comparable, perhaps, to that which takes place in the mind of a genius when it recognises the inner meaning of an idea. It is always something from outside which suddenly attains *gestalt*—a poorer word is form—inside the human soul. And with this realization comes a shock. A, for itself, inactive thing suddenly seizes the soul and is formulated by the mind. In such seizures man is one with reality. For the purposes of this essay I used the word *reality* (*Wirklichkeit*) and other derivations of *real* as indicating a higher, spiritual truth and as opposed to *fact* (*Tatsache*), *actuality* and similar words which in turn here imply material truth.

To continue, the soul looks with indifference on facts as so much raw stuff for the senses, so much building material for the intellect. Reality, however, is the latent essence of fact, is the witchness of witch, is that which, at rare intervals, takes possession of us and struggles for expression. Eureka!

The Paideuma of Youth. Selfconsciousness separates youth from childhood which is more permeated by the "we" than by the "I." Plants and animals, dolls and toys are the child's friends, his brothers and sisters. He does not live alone but populates his life with all manner of companions. On the road to manhood lies the discovery of the world, something at first strange and frightening to the budding "I." The "I" is felt to be an exception, limited, one sided and incomplete, facing a "thou" which it does not understand. The "thou" can be a woman but just as easily an idea, a calling or an art. The discovery of the "I" and "thou" are simultaneous and denote the birth of the individual. The "thou" takes possession of the "I" or now conscious soul as the witch seized the child, violently, to the exclusion of everything else. The soul experiences what it can grasp of its environment as reality, something new with which it can identify itself, the process (identification) finding expression in "ideals." The youth anticipates victory in his coming battle with the world of fact. In his consciousness exists a harmony or balance between the sensed power to overcome and the resistance felt to be offered by en-

* The scholar is Frobenius, the child his daughter, now married. The incident occurred more than twenty years ago.—AUTHOR.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 61.3

vironment. His soul is not yet burdened with the realization of the transitoriness of life and of its ultimate fate to become " space." It has reached the high point of its life curve.

The Paideuma of Maturity and Age: In a *genial* personality the creative forces of the youthful Paideuma are sometimes preserved for 40 or 50 years or even longer (*Goethe*), but that is not the rule. Normally the struggle for existence is enough to bring the curve downwards at an early age. The profession, business, calling or what you will, theatre of the struggle for the fulfilment of ideals, slowly puts the fighting spirit of youth on the defensive. Ideals become " articulated " and fact or common sense take their place. What remains of the ideals, once an end in themselves, becomes more and more decorative and is applied (utilization) until it is worn out (deterioration). The harmony between the " I " and its environment proves deceptive, resistance is stronger than will. Hope turns to care, the creative outlook to calculating observation.

The new criteria are: experience, knowledge, order, regulation, cause and effect. The whole course of the paideumatic life curve is comparable to the life curve to which biological organisms are subject. In childhood and youth a self-development, a pushing forwards, a sense for *reality*, a capacity for *experience* and expression. With age there comes a nervous grip on the hardened past (period of perseverance or persistence), a preference for constancy and habit, a need for a regulated existence and a distaste for adventure and ideas. Life is no longer real but actual.

Expressed in the terms of the dominants, youth is time-emphasised, old age space-emphasised.

MYSTICISM AND MAGIC AS THE EXPRESSION OF THE DOMINANTS, SPACE AND TIME

In the African Ur-Cultures of the Ethnological Present

Frobenius uses the words "mysticism" and "magic" to denote that which is expressed by the two " primitive" African cultures, the Ethiopian and the Hamitic. The very limited space does not, unfortunately, permit of a description of these cultures here. The best I can do is to present the reader with a comparative table. A glance at it and the fundamental polarity of the two cultures will be apparent. To the Hamitic culture belong: pure barbarians of the Nubian Desert, the strictly Islamic Tuaregs, the Berber races (for example, the Kabyls) which have gone over to agriculture, the wandering hordes of Fulbe herders (who have withdrawn from the Ethiopian culture), the Hottentots (who none the less have a patriachate) and other impoverished hunter races from the desolate steppes of East Africa, etc., etc. To the Ethiopian culture belong: the pygmy people who live by gathering the roots and fruits of the jungle, the unexampled, stylistically pure peasant races of the Sudan, the finely organized peoples of the big towns and States of Central Africa, etc., etc. The Bushmen sway between the Ethiopian and Hamitic cultures and among the pygmies one often finds Hamitic forms. The differences in style are not always as clear cut as the pedantic ethnologist might wish, but there are none the less certain fundamental tendencies to be found which we can characterize as definitely Hamitic or definitely Ethiopian. Behind the material presented here in skeleton form lie Frobenius' twelve, often two-year long expeditions, to every part of Africa, lie more than forty years of research.

	Ethiopian	*Hamitic*
Geographical Environment:	Jungle, steppe, rich in vegetation.	Wasteland, desert, poor in vegetation.
Character:	Weak.	Strong.
Occupation:	Gatherer, peasant.	Hunter, nomad, breeder of cattle.
Relation to Space:	Telluric, bound to the earth.	Cthonic, free in movement.
Tutorial Agent of Culture:	The plant.	The animal.
"Lebensgefühl":	Plural (we).	Singular (I).
Social feeling:	Group more important than individual.	Individual more important than group.
Spiritual state:	Dreamy, soulful.	Practical, material.
Feeling for Space:	Unlimited.	Limited.
Life based on:	Tradition, custom, communal property.	Subtle jurisdiction, sharp sense of property.
Will to:	Diligence, order, work.	Power, honour, conquest, possession, robbery.
Expression or style:	Inarticulate, all expressive symbolism.	A lively common sense.
Position of the Woman:	Patriarchate, woman as mother.	Matriachate, woman as commanding mistress.
Social order:	Age grades, life of the sib, the patriarch leads.	The clan — less a society than a group of individuals. The strongest leads.
Religiousness:	Death regarded as step on the way to re-birth. Ancestor worship.	Fear of death, the dying done away with, fear of ghosts, evil eye, magic.
Relation to reality:	Irrational.	Rational, profane.
Effect of Polarity:	Receptive of the foreign and the new.	Rejection of the foreign and the new.

Superficial as such a table is, a glance at it none the less indicates that the Ethiopian forms of expression are time-emphasized (patriarchal), the Hamitic space-emphasized (matriarchal). The two cultures, diametrically opposed, supplement and complement each other at every turn and are almost perfect examples of what we call polarity. Both are probably as old as man and neither has a history—at least not now. With regard to the Hamitic, we know that a similar magic culture died out in South-Western Europe at the end of the Ice Age and that the two (Magdalénien and Hamitic must have been related in early prehistoric times. In a few years a more detailed paideumatic study may reveal the chronicle of this magic culture from its early beginning *up* to the Magdalénien, its supposed vertex, and then *down* to the ethnological present. So far, what Frobenius has found in Africa may be regarded as a chip of the old block, a chip doomed to disappear for the time being under the ubiquitous " civilization " of the white colonial. The mystic Ethiopian culture is thought to have come from Asia.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	61.3

The Meaning of "World History"

I

SUN AND MOON AS TUTORS OF THE IRRATIONAL

Ancient history begins with the finished cultures of Babylon and predynastic Egypt. What came before then? How did they develop? The answer lies in the misty world of mythology. Modern research, particularly along the lines followed by Frobenius, is clearing some of the mist away. From the very beginning sun, moon and numbers have exercised a strong influence on the human imagination. Greek mythology and the Pythagorian Rule are the ultimate expression of this influence and stand in the same relation to man's first conceptions along these lines as the work of Phidias to human representation in the Ice Age. The last traces of this influence are to be found in the varying genders of sun and moon in almost every language but English[1] and in superstitions (customs which have lost their meaning) such as knocking three times on wood to avoid mis-chance. The Ur-mythological cultures were fundamentally solar on the shores of the Pacific and Indian Oceans, fundamentally lunar in Inner Asia. The following table will recall to the reader some of the differences between them.

	Solar	*Lunar*
Astral Deity :	Sun god and moon goddess (husband and wife).	Moon god and sun goddess (brother and sister).
"Weltgefühl" :	Space-emphasized.	Time-emphasized.
Principle of order :	Sun orders space, four directions : E, S, W, N, four cardinal points.	Moon articulates time, three phases of the moon, three seasons : growth, bloom, decay.
Expression :	Town with four gates, land with four provinces, four archofficials.	Spring, summer, winter, three Moires, Parcae, Norns.[2]
Symbolic number :	4.	3.
World structure :	Horizontal, course of the sun projected on the earth, swastika.	Vertical : heaven, earth, underworld; Olympus, Poseidon, Hades; Asen,[3] giants, dwarfs.
Chief experience :	Sun visible by day.	Moon visible by night.
Effect :	Joy in light and clearness (Apollonic).	Significance in the nocturnal, strange, dissolving (Dionysic).
Mental structure :	Tendency to rationalism, common sense.	Tendency to irrationalism, sense for "reality."
Woman's position :	Matriarchate.	Patriarchate.
Sexuality of numbers :	Feminine, four divisible, mother = woman + child.	Masculine, three indivisible, man unfruitful.
Reaction to space :	Centripetal (maternal body = inner cosmos).	Centrifugal (spiritual = outer cosmos).
Geographical environment :	Sea, coastal, Pacific & Indian Oceans.	Continental, northern reaches of Eurasia.
Climate :	Tropic or sub-tropic, change of seasons scarcely noticeable.	Temperate, seasonal changes definitely noticeable.

Now let us recall the paideumatic example : The child's subconscious perception of the idea "witch" behind the matchstick was suddenly transferred to the conscious. The witchness of the witch was suddenly *realized*. In the same sense, in a time so old that we can give it no date, man was seized by the essence, being (*Wesen*) or inner meaning (*Sinn*) which lay behind the sacred planets, behind the sacred numbers. The people of the African cultures were merely *familiar* with the sun, the moon, the 3 and the 4, they had never *experienced* them, had never been seized or bewitched by them. On the other hand, the people of the early lunar and solar cultures *experienced* sun, moon and numbers, *realized* their inner meaning and *identified* themselves with their *Wesen*.

This is not to be understood as a subjective act by means of which man gave these things a meaning in accordance with the inner needs of his psyche ("prescribed laws for nature"). Rather its meaning lies objectively in the things themselves. The rays of the sun made space space. The phases of the moon are the number 3 . It is not any old match that can become a witch but only one of three which form the combination of Hans, Gretel, witch and have a significant connexion. In the same way, it is the connexion between the sun and space, between the moon and time, between both and the figures 4 and 3 which suddenly *revealed* itself as significant to mankind. This significance must, for a time, have *seized* man and tyrannized him. The dominants are unmistakable : the sun and 4 space-emphasized, the moon and 3 time-emphasized. There is polarity in the geographical positions as well as in the spiritual substance of these two cultures. The fulfilment of polarity, the contact and union of the two, resulted, for the first time in the history of culture, in an enhancement, in the swing upwards to the high cultures whose first or childhood stage was the "high mythology" which was, recognizably, the last stage of the mythological cultures.

Here the difference between the Asiatic and the African cultures becomes apparent. The Ethiopian or Hamitic cultures when they meet either seek to avoid or else to suppress each other, but never unite to form a high culture. Even a "precipitation" of the paideumatic material of the higher cultures only results in an apparent enhancement. After a few generations of propped-up colonial culture the negro goes back to what he was before.[4]

[1] "In all languages, Chinese included, a noun is originally 'that which does something,' That which performs a verbal action. Thus the moon comes from the [Sanskrit] root *ma* and means 'the measurer.' The sun means that which begets."—Ernest Fenellosa, p. 26, *The Chinese Written Character*, Stanley Nott, London, 1936.

[2] The Greek Moira : Clotho, Lachesis, Atropos
The Roman Parcae : Parca, Nona, Deuma
The Nordic Norns : Urd, Verdandi, Skuld
} Goddesses of Destiny.

[3] The Asen : Nordic Gods.

[4] Put an educated negro back among his brothers on the steppes or in the jungle and see what happens. Which is by no means an indictment.—*Author.*

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	61.3

II

THE BIRTH OF DESTINY

In the pure vegetative culture (Ethiopian) man dies, but his death is natural and unquestioned; he is born again in his grandchild. Death is a misfortune only for him who dies without progeny, for he cannot be reborn. In the animalistic culture (Hamitic) the deceased becomes a ghost, and any number of magic ceremonies must be gone through in order to make him harmless. In neither the Ethiopian nor the Hamitic conception of death is there the least trace of the transcendental.

Frobenius believes that man was brought to the *Problematik* of death through the changing phases of the moon—waxing, waning and then born anew—which first awakened in him a feeling for time, an articulated time with a clear beginning and end. In the entelechy of the Paideuma of culture the *Problematik* of death must have been born with the first conception of human destiny, with the first conscious question as to the why, how, what and wherefore of existence. When was this question posed?

We recall that the lunar cultures lay in the north where seasonal changes in temperature compel attention, where the growth and decay of vegetable life is sharply defined. Man's conception of destiny was born with the first cultural lunar invasion of the solar coastal and insular territory of the south. The shock of contact with the diametrically opposed, space-emphasized solar mythology brought the question of death, *inherent in the EXPERIENCE of the moon,* " from the surface of the unconscious (*Gemüt*) to the conscious." This resulted in the Moon-Venus myths—that is, in the turn from the simple unproblematical lunar and solar mythology to the transcendental.

Two diametrically opposed life streams permeate and fructify each other—the fulfilment of polarity. In both are definite pre-conceived mythological ideas, but the result is something new. The sun god is shelved; the dominance of the female is preserved but the Venus appears in the place of the moon goddess. The man and wife constellation, as such, remains but is partly superseded by the twin or brother and sister constellation. Venus and the Moon are brother and sister, husband and wife. The early expressions of the new myth are the sacred state and ritual regicide. Frobenius has found the best preserved remains of both in Africa (South Erythrean Culture) where, we must remember, they were part not of an original but of a colonial culture which must have originated somewhere between the Caspian Sea and the Persian Gulf, the probable fusion-point of the lunar and solar cultures.

From this middle territory the new idea spread westwards across South Arabia to North-east Africa, eastwards to India (Dravidian culture) and from there not only westwards to South Africa but also further eastwards across Oceania to America (Mexico and Peru). Frobenius believes that world history (that of the high cultures) had its beginning on the shores of the Indian Ocean.

Ritual regicide is the visible expression of the earthly conception of cosmic life. The king is the representative or the embodiment of the astral deity, the Moon. He is pure and spotless, but his time on earth is limited and when it is run he is strangled by his four arch-officials, archpriests. His earthly wife is his sister (personification of Venus). When her time comes she, too, is sacrificed so that the twin gods (Moon and Venus) may, in the persons of the royal successors, rise again. This usually occurs when Venus's last disappearance as the evening star coincides with a last disappearance of the moon. The moon has been taken to the underworld and (as in the story of Ishtar's journey to hell) Venus, his wife-sister, hurries after to rescue him. The rescue has taken place when the New Moon and Venus (now the morning star) reappear. And it is then that the royal successors come into their own only to die themselves when their time (from four to eighteen years) is run.

On the heavens, on cosmic destiny hang the destinies of king, of State and people. The earthly life of the initiated and the blest is regulated by the Venus calendar. The symbolism of the Moon and the changing seasons (the New Year's feast marks the fateful day) determine the rhythm of existence.

III

THE BIRTH OF THE STATE

We are familiar with the first simple social forms of culture, preserved in Africa in the mystic life of the patriarchate, the magic one of the matriarchate, the first with a disposition to inner unity, the second, with its rationalism, to the development and spread of power. Both could have spread out and grouped themselves in any way imaginable and it would have meant only an enlargement of the patriarchal sib or the matriarchal clan, a wider distribution of either's sphere of influence. The idea of the State was not there.

No, the origin of the State lies in the cult.

When man was emotionally seized by the revelation of destiny, when, for the first time, the reality of natural rhythm in growth and decay thrilled him with its inner meaning and led him to involuntary observances he could not rationally explain—then there appeared a community of feeling which expressed itself in group action and broke through the inadequate fetters of the crystallizing sib and clan. This community of feeling combined the mystic time-emphasized life of the patriarchate with the magic, space-emphasized life of the matriarchate to produce the Moon-Venus Constellation or, if you will, combination, a combination in which the spatial picture (projection of the cosmos on the earth; the earth as a temple) joined with temporal *experience* (growth and decay) to form a new whole. Mankind united in the fulfilment of a *reality* which resulted in the sanctification of the Immaculate One, his quick despatch (ceremonially strangled) to the next world where, of course, he was born again to shower new blessings on the earth. The articulation of time (three phases of the moon), the organization of space (projection of the cosmos on the earth) and the new conception of destiny (seen in ritual

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	61.3

regicide) combined to form a new *Weltanschauung* which found expression in the State.

The history of the State, like that of every other expression of the growth of culture, is one of change: expression, articulation, utilization, deterioration (the paideumatic succession). Frobenius says that the State is an idea which achieves reality through the exercise of inner power. But even in its later existence it had nothing to do with brute-force—that physical power which can mould a piece of butter. The Roman State was the kind of reality Frobenius means. It sprang from a power growing from within outwards. And even in later times the right of the civis Romanus had the connotation of reality. The skeleton structures created by a Genghis Khan, a Napoleon or a Zulu field-marshal like Chaka have nothing to do with the real *Wesen* of the State.

In the period of expression the hegemony of the idea —to participate in a common destiny—was so obvious that the thought of individual or special interest, of a sect or of the profane is unimaginable. The State as expression means "the devotion of its members to the idea."

The appearance of special interest denoted the State's entrance into the period of articulation when, a developed individual being ringed about by similar phenomena, it embarked on the struggle for existence. It had to achieve a cultural materialization of an imperialistic nature, a factual existence which rationalistically resulted in a legislative and economic order. It became a structure of outward power, an object of *utilization*. Here utilization means "the right to membership in the strongly ruled and useful order." The State, like the ideals of youth, like everything which was once *expression*, materialized and became a form which rapidly lost its meaning. The *Gestalt*, State, changed in accordance with its *inherent* stipulations, came more and more to the form we have before us to-day. Almost all things of culture go this way. Here is a list of a few of them :—

	has become	
The naïve animal fable, once symbolic of life,	,,	a means for teaching ethics and aesthetics.
The mythical symbol	,,	a dogmatic parable.
The sky with its sun and moon as a picture-book of life	,,	a ledger (A; Jeremais).
The spotless priest-god	,,	a tyrant.
The magic picture	,,	writing.
The fragrant smoke of sacrifice	,,	the hashish pipe and the cigarette.
The symbolism of numbers	,,	mathematics.
The device to throw off the decree of fate	,,	a dice-cup, cards.
The disc of the sun	,,	a wheel.

Materialization and utilization bring us to the last stage, deterioration. A discussion of the deterioration of the State is out of place here. If the reader insists on the world's latest impressions regarding it, he has but to pick up a copy of "The Times."

However, we can still find a recognition of the old feeling when the priests of Southern Rhodesia claim that the splendour of their Mwuetsi State is dependent on the readiness of the Mwuetsi to be sent to heaven. (Erythrāa, Part II.)

IV—THE HIGH RELIGIONS

The original mystic knew only a reality in which (as an *Objekt des Geschehens*) his position was no more significant than that of any other physical phenomenon. The *Weltanschauung* of the old solar and lunar mythologies showed much the same even measure. It was only with the arrival of destiny that man discovered himself, became subjective and self-conscious. And from there it was but a short step to becoming a "*bevorzugtes Objekt*," a favoured object. He was no longer Homer's blameless Ethiopian whose sacrifices are the best loved of the gods, but a pretentious creature who was beginning to suspect that he had a soul. Without this suspicion the high religions could not have appeared. The god-like king, the interpreter of astral majesty, had acquainted him with the splendour of the irrational and the reality of destiny. Destiny or fate became an arbiter of worth. That tickled man's conceit and stirred his humility. That and the transcendental idea of the sacred state, which really stirred his soul to its innermost depths, prepared him for the acceptance of the absolute god, independent of nature.

The myth of the god-king who dies and is rescued by the death and sacrifice of his wife-sister is replaced by the myth in which the god (Ormuzd, Bel—Marduk, or Christ) dies that the earth may be cleansed of its sins. This god, too, like the moon, rises again from the dead.* In monotheism, in the future life that the God of Gods (Ormuzd, Yawe, Allah and, later Christ) offered, man found his immortal soul.

The high religions seem to have appeared simultaneously around 1000 B.C. with Zoroastres (Zarathustra) in the west, Buddha in the centre and Lao-tze in the east. And it is more than interesting that the space in which Zarathustra's, Abraham's and Mohammed's gods were *realized* is the same space in which Christ later saw the light of day, the continental bridge between the Mediterranean Sea and the Indian Ocean. *Space* is always important for the culturmorphologist. The lunar and solar cultures *moved* southwards and northwards to fuse near the Persian Gulf and give birth to the first great enhancement of culture. Now we have a geographical shift to the west and the birth of three of the high religions. The geographical shift which we can trace in every enhancement of culture (or *vice versa*) is in accordance with the paideumatic law that *all temporal growth is connected with a movement through space*. The space into which the solar-lunar culture now came was and remains a poor country, half steppe, half desert. In this semi-wilderness the "idea" of God underwent its highest concentration. The result was an extraordinary strictness and formality which was naturally communicated to art as well (Ancient Babylon and, for that matter, Egypt, too) and which only softened when the Paideuma, on its march westwards, reached the Aegean Sea and, later, Southern and Western Europe. In the course of this further shift culture reached a new stage which Frobenius calls that of "high philosophy" which began with the Greeks

* See Prof. D. H. Zimmer's comparison between Bel's martyrdom and that of Christ—"Berichten und Verhandlungen der sächsischen Gesellschaft der Wissenschaften zu Leipzig, Philologisch-historische Klasse, Vol. 70, 1918," pages 12/13.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 61.3

and reached its high point in the west. Religion was, in time, *articulated*, mythology *utilized*. The present stage of culture is that of materialism, its realm or Okumene Western Europe and the Eastern States of North America. The other cultural or paideumatic stages have been either articulated, utilized or worn out.

SUMMARY

The accompanying table may serve to clarify what has been said. It is useful in so far as it indicates the terraced growth of the various paideumatic stages—and gives one a false impression in that it does not at the same time indicate either the shift of the Okumene or the course of the existence curve.

If we had a graph of culture the peak would lie in the period of the high religions, a period which marks the highest development of idealism and harmony of which the human spirit has as yet shown itself capable. Time-emphasis tipped the scales when the solar and lunar mythologies united to bring forth the idea of destiny. With the appearance of the high religions the dominants, time and space, were balanced: God the creator of the physical world (space) and the *substance* of destiny and the soul (time). In the high philosophies the spatial slowly got the upper hand: ratio, logic, sense. Harmony or balance were no longer there, religion was merely tolerated. In materialism the spatial tendency dominates everything: the technical triumph of girding the earth, world economics, the demetaphysication of philosophy, mockery of the irrational, the denial of the soul.

THE PAIDEUMATIC STAGES OF THE HIGH CULTURES

1	2	3	4
			MATERIALIZATION (Old Age) Predominance of spatial tendencies, world economics, specialization, Machine Age, man "ruler of nature."
		HIGH PHILOSOPHY (Maturity) Logic, common sense, emphatic "I" feeling, man has become a critical *subject* of existence.	Philosophy articulated, no philosophy obligating, "History of philosophy," demetaphysication of thought, "the free spirit," lack of connexion.
	HIGH RELIGION (Youth) Anastrophe, man as the son of God, favoured object of creation, highest transcendentalism	Religion articulated, state church, division of creeds, formation of sects, separation of art from religion.	Religion utilized, Bible criticism, liberal theology, religion a decoration for political ends, art "for this world," l'art pour l'art.
HIGH MYTHOLOGY (Creative Childhood) Spontaneity and isolation, "we" feeling man as "Objekt des Geschehens," estate as "idea," nothing profane.	Mythology, articulated, the profane enters the state. state for the utilization of power.	Mythology utilized (as a subject for artistic representation), state as a system of order.	Mythology worn out (material for scientific research), democracy the ideal of the weak state, state of social service, private means and political parties.

In looking at the table the reader is asked to remember that Paideuma is a relative conception. Would we make it absolute we would have to add to the chart those intentions of creation for the future which, though doubtless present in the entelechy of God, we can hardly be expected to be aware of.

For our purposes there are two main Paideumas:—

1. That of the prehistoric cultures whose last gasps, so to speak, are still preserved in the magical life of the Hamites and the mystical life of the Ethiopians.

2. That of "world history" or the high cultures whose development is not, as the chart might lead one to suppose, on a straight line upwards but which, after reaching its high point with the high religions, comes *down* to the present day.

For this growth of world history we have:—

P_1 Solar and lunar cultures at the beginning, world economics and the machine age at the end.

P_2 The independent development of a people's culture—the Greek, the French or the German.

P_3 The independent development (intellectual-spiritual) of the individual with the frame of the culture of the people to which he belongs.

Independent development means in all three cases: following the individual curve of existence in accordance with the plan of growth inherent in all higher organisms. The three Paideumas are connected by the universally binding *experience* of mythology, partly lunar and time-emphasized, partly solar and space-emphasized. The subordinate entelechies of a people's culture and of an individual's personality are contained in the all-embracing entelechy of world culture. As Goethe once put it: "Though the world as a whole progresses [I think he means progresses in the stricter sense of the word: moves], youth must ever begin at the beginning and, as an individual, go through the epochs of world culture for itself."

This sentence was the motto for Frobenius' book, "Paideuma." It lacks the middle proportion, the tertium comparationis between P_1 and P_3 which is best expressed by Frobenius himself in Schicksalskunde: "Der Lebenslauf des Individuums ist durch die gleiche Objecktstellung gegenüber der Kultur ausgezeichnet wie eine ganze Kultur, wie eine Kulturperiode, wie die Kultur an sich, deren Ablauf ihrerseits im Sinne der biologischen Phenomene der organischen Umwelt erfolgt."

Printed by Bonner & Co., Ltd., 1 to 3 Rolls Passage, E.C.4.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	61.3

CECIL GOLDBECK
Literary Agent
366 MADISON AVENUE, NEW YORK

27 January 1937

Miss Sarah Newmeyer,
Museum of Modern Art,
11 West 53rd Street,
New York City.

Dear Miss Newmeyer,

The enclosed carbon of a letter recently sent by Douglas Fox to Brentano's (erroneously addressed to Coward-McCann) is self-explanatory. I recovered the original from Mr. Coward and have sent it to Brentano's, with the suggestion that they communicate with you if they are interested. If they are not perhaps B. Westermann & Company or the Doubleday, Doran Book Shops would be, the former because they are German.

I have several manuscripts written by Mr. Fox, most of them translations and some related to the exhibition, which he thinks should sell. At lunch the other day, however, Monroe Wheeler told me that as publicity director of the Museum you would very likely give out whatever articles, or information for articles, which were available to you--and rightly. I find myself, therefore, somewhat timid about attempting to sell something which may soon be offered free. (Some of the mss. are out now.) I wonder if you know now what material will be supplied you for publicity purposes?

Mr. Fox also writes me about lectures. Frobenius could, and apparently would like to, lecture on his rock pictures; Fox could lecture on Frobenius. I don't know enough about the lecture agency business, so I wrote Fox I'd ask you about it. Doubtless you have to deal with it.

I suppose it would be best to talk with you about this so I'll telephone you tomorrow.

Sincerely yours,
Cecil Goldbeck

Encl.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	61.3

Dr. Je	Dr. Rho	Dr. Pe										

January 13, 1937.

Messrs. ~~Seward~~ - MCcann
2 West 45th street
New York.

Brentano's Book Stores, Inc.,
586 Fifth Avenue,
New York.

Gentlemen:

As you may or may not be aware the Museum of Modern Art, 11 West 53rd street, will presently (April 28 - May 30) hold an exhibition of prehistoric rock pictures from the Frobenius collection. These pictures, paintings and engravings, have been copied by members of this institute in Norway, France, Spain, Italy, Transjordan and various parts of Africa, a continent to which Frobenius has sent (and usually led) some twelve expeditions in the last thirty years. The Frobenius collection, comprising some 3,000 facsimilies and the only one of its kind in the world, has been published in part in Madsimu Dsangara (South Africa), Hadschra Maktuba (Sahara Atlas) and Ikadi Iktab (Fezzan).

In this connection I suggest that it may be of interest to you to display these and other works by Professor Frobenius for the duration of the exhibition in New York and to arrange for their display in the other cities to which it ^ (the exhibition) will travel later. Enclosed is a list of the more important of Frobenius writings. The checks indicate the volumes most suitable for display. It is likely that Frobenius will come to New York for the opening of the exhibition, and should you care for publicity material I can supply you with all that you need.

May I ask for a reply at your earliest convenience?

Very sincerely yours,

DOUGLAS C. FOX

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	61.3

ÜBERSICHT ÜBER DIE WICHTIGSTEN SCHRIFTEN VON LEO FROBENIUS

Der Kameruner Schiffsschnabel und seine Motive. Nova Acta, Abh. der Kaiserl. Leop.-Carol. Deutschen Akademie der Naturforscher, Bd. LXX, Nr. 1, Halle 1897.

Der westafrikanische Kulturkreis. Dr. A. Petermann's Geogr. Mitteilungen, Heft X u. XI. Gotha, 1897.

Die Geheimbünde und Masken Afrikas. Abhandlg. der K. Leop.-Carol. Dt. Akad. d. Naturforscher LXXIV, Nr. 1, Halle 1898.

Der Ursprung der afrikanischen Kulturen. Gebr. Bornträger, Berlin 1898.

Die Weltanschauung der Naturvölker. Emil Felber, Weimar, Beiträge z. Volks- u. Völkerkunde, VI Bd. XV, 1898.

Die naturwissenschaftl. Kulturlehre. Naturw. Wochenschrift, Heft 20, Ferdinand Dümmler, Berlin 1899.

Die Schilde der Ozeanier. Sonderabdruck aus der naturwissensch. Wochenschr. Heft 24, Ferd. Dümmler, Berlin 1900.

Die Mathematik der Ozeanier. Ebenda, Heft 23, 1900.

Die Bogen der Ozeanier. Ebenda, Heft 28, 1902.

Aus den Flegeljahren der Menschheit. Bilder des Lebens, Treibens u. Denkens der Wilden, Gebr. Jänicke, Hannover 1901.

Die reifere Menschheit. Bilder des Lebens, Treibens u. Denkens der Halbkulturvölker. Gebr. Jänicke, Hannover 1902.

Weltgeschichte des Krieges. Gebr. Jänicke, Hannover 1903.

Das Zeitalter des Sonnengottes. Georg Reimer, Berlin 1904.

Geogr. Kulturkunde. Fr. Brandstätter, Berlin 1904.

Im Schatten des Kongostaates. Bericht über d. Verlauf d. 1. Reise der DIAFE v. 1904—06 über Forschungen und Beobachtungen auf geogr. u. kolonialwirtschaftl. Gebiet. Georg Reimer, Berlin 1907.

Kulturtypen aus dem Westsudan. Auszug aus den Ergebnissen der 2. DIAFE nebst einem Anhang über Kulturforschung in Afrika und Kulturzonen. Erg.-Heft Nr. 166 zu Petermann's Geogr. Mttlg. Julius Perthes, Gotha 1910.

Der schwarze Dekameron. Liebe, Witz u. Heldentum in Innerafrika. Vita, Deutsch. Verlagshaus, Berlin-Charlottenburg 1910.

Auf dem Wege nach Atlantis. Vita, Dt. Verlagshaus, Berlin-Charlottenburg 1911.

Und Afrika sprach. Volksausgabe, Ebenda 1912.

Und Afrika sprach. Bd. 1. Auf den Trümmern des klassischen Atlantis. Ebenda 1912.

— Bd. 2. An der Schwelle des verehrungswürdigen Byzanz. Ebenda 1912.

— Bd. 3. Unter den unsträflichen Äthiopen. Ebenda 1913.

Schwarze Seelen, Afrikanisches Tag- u. Nachtleben. Ebenda 1913.

The Voice of Africa. Hutchinson, London 1913.

Der Kleinafrikanische Grabbau. Einzelbericht a. d. Arbeiten. Ergebnisse d. IV. Reiseperiode der DIAFE. Prähistorische Zeitschrift. 1916.

Paideuma, Umrisse einer Kultur- und Seelenlehre. C. H. Beck, München 1921.

Atlantis. I. Bd. Volksmärchen der Kabylen: Weisheit. Eugen Diederichs. Jena 1921.

— II. Bd. Volksmärchen der Kabylen: Das Ungeheuerliche. Ebenda 1922.

— III. Bd. Volksmärchen der Kabylen: Das Fabelhafte. Ebenda 1921.

— IV. Bd. Märchen aus Kordofan. Ebenda 1923.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	61.3

Translated from the German by Douglas C. Fox.

Agent.
Mr. Cecil Goldbeck
366 Madison avenue,
N. Y. C.

Enough folk tales from various volumes of the Atlantis series have been translated to make a book. These MSS are also in the hands of Mr. Goldbeck.

DIE WICHTIGSTEN SCHRIFTEN VON LEO FROBENIUS

Atlantis. V. Bd. Dichten u. Denken im Sudan. Ebenda 1925.
— VI. Bd. Spielmannsgeschichten der Sahel. Ebenda 1921.
— VII. Bd. Dämonen des Sudans. Ebenda 1924.
— VIII. Bd. Erzählungen aus dem Westsudan. Ebenda 1922.
— IX. Bd. Volkserzählungen u. Volksdichtungen aus dem Zentralsudan. Ebenda 1926.
— X. Bd. Die Atlantische Götterlehre. Ebenda 1926.
— XI. Bd. Volksdichtungen aus Oberguinea. Ebenda 1924.
— XII. Bd. Dichtkunst der Kassaiden. Ebenda 1928.
Vom Kulturreich des Festlandes. Wegweiser-Verlag, Berlin 1923.
Erlebte Erdteile. I. Bd. Ausfahrt. Societätsdruckerei, Frankfurt a. M. 1925.
— II. Bd. Erschlossene Räume. Ebenda 1925.
— III. Bd. Vom Schreibtisch zum Äquator. Ebenda 1925.
— IV. Bd. Paideuma. Ebenda 1928.
— V. Bd. Sterbendes Afrika. Ebenda 1928.
— VI. Bd. Monumenta Africana. Ebenda 1929.
— VII. Bd. Monumenta terrarum. Ebenda 1929.
Karten als Sinnbilder der Kulturbewegung. Einführung in den Atlas Africanus. C. H. Beck, München 1921.
Atlas Africanus. I. Lieferung. Ebenda 1921.
— II. Lieferung. Ebenda 1922.
— III. Lieferung. Ebenda 1922.
— IV.—VII. Lieferung. Walter de Gruyter & Co., Berlin 1929.
— VIII. Lieferung. Ebenda 1930.
Das sterbende Afrika. O. C. Recht, München 1923.
Der Kopf als Schicksal. Kurt Wolff, München 1923.
Das unbekannte Afrika. Aufhellung des Schicksals eines Erdteils. C. H. Beck, München 1923.
Hadschra Maktuba. L. F. u. H. Obermaier. Wolff, München 1925.
El decameron negro (Übersetzung des schwarzen Dekamerone). Madrid 1925. Revista del Occidente.
Indische Reise. Reimar Hobbing, Berlin 1930.
Erythräa, Länder u. Zeiten des heiligen Königsmordes. Atlantis-Verlag, Berlin 1930.
Madsimu Dsangara, Bd. I u. II. Ebenda 1932.
Schicksalskunde im Sinne des Kulturwerdens. Voigtländer, Leipzig 1932.
Morphology of the African Bow-Weapon. Berlin, de Gruyter, 1932.
La Porta dei Garamanti. „Gerarchia", Jahrgang XII. Rom 1932.

* * *

Kulturgeschichte Afrikas. Prolegomena zu einer historischen Gestaltlehre. Mit 400 Abbildungen. Wien-Zürich, Phaidon-Verlag, 1933.

* * *

Unveröffentlichte Manuskripte

Völkerkunde der Kassaiden,
Volksüberlieferungen der Nubier und Bedja,
Volksüberlieferungen der Südafrikanischen Völker,
Die westafrikanischen Völker zwischen Senegal und Dahome. Staatsethnische Studie.
Reisetagebuch der 8. Expedition von 1926,
Reisetagebuch der 9. Expedition von 1928/30,
Reisetagebuch der 10. Expedition von 1932,
Ägyptische Studien. 2 Bd.

Eine Übersicht über das Gesamtwerk von Leo Frobenius gibt:
Leo Frobenius, Ein Lebenswerk aus der Zeit der Kulturwende. Koehler & Amelang, Leipzig 1933.

— Skadi Sketch, Harassowitz, Leipzig, 1937.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	61.3

INSURANCE

June 18, 1937

Dear Mr. Mayer:

Will you pleas make the following change on the list of valuations on the Prehistoric Rock Pictures which I sent to you yesterday:

On the next to the last group of invoice numbers please take off number 111 and value the mats at $4.00 instead of $2.00. Number 111 is included in another group valued at $40.00 each.

Very truly yours,

Dorothy H. Dudley
Registrar

Mr. W. D. Mayer
Farjeon, Ba llin
116 John Street
New York City

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	61.3

June 18, 1957

Dear Mr. Mayer:

Will you pleas make the following change on the list of valuations on the prehistoric Rock Pictures which I sent to you yesterday:

On the next to the last group of invoice numbers please take off number 111 and value the mats at $4.00 instead of $2.00. Number 111 is included in another group valued at $40.00 each.

Very truly yours,

Dorothy H. Dudley
Registrar

Mr. W. D. Mayer
Farjeon, Ba llin
116 John Street
New York City

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	61.3

Valuations
Frobenius Collection of Facsimiles of Prehistoric Rock Paintings.

Entry Number 359296. Dr. S. S. Duchamp March 18, 1937.

Invoice Number 125 at $3000.00 $3000.00

Invoice Numbers 133, 146, 67, 69, 119, 44, 42, 47 at $800.00 each 6400.00

June 17, 1937

Invoice Numbers 122, 85, 118, 98, 90, 124, 1, 4 at $650.00 each 5850.00

Invoice Numbers 127, 128, 107, 96, 93, 96, 109, 88, 89, 60 at $320.00 each 3200.00

Invoice Numbers 43, 45 at $180.00 each 360.00

Invoice Numbers 3,5,6,8,9,182,81,72,69,76,61,82,140,130,135,131,136,126,
97, 83, 87, 110, 29, 27, 28, 30, 31, at $80.00 each 2560.00

Invoice Numbers 21, 17, 16, 38 at $60.00 each 480.00

Invoice Numbers 20, 23, 24,
78, 80, 142,
134, 138, 1 [illegible]

Invoice Numbers 180, 10, 14, 75, 78, 82, 84, 86, 88, 94,
91, 18, 22, 25, 136, 139, 137, 13, 65, 8, 11, 129, 97, 70, 20,
39, 40, 42, 49, 51, 71, 116, 117, 161, 162, 166, 142 at
$40.00 each 960.00

Invoice Numbers 15, 7 at $15.00 each 30.00

Invoice Numbers 95, 98, 100, 101, 102, 103, 104, 105, 106, 107, 108, 110, 112, 113,
114 at $2.00 each ($2.00 for each) (Photos) 30.00

REFERENCES.

Invoice Numbers 1 through LXXVI (XIII also not cons) 76 photographs at $1.50 ea. 114.00

TOTAL - $ 20000.00

Dear Mr. Mayer:

I am enclosing a list of valuations for the Frobenius Collection of Facsimiles of Prehistoric Rock pictures. The invoice numbers correspond to the catalog numbers on the list sent to you April 19th insuring the entire collection for $20,000.00.

Very truly yours,

Registrar

Mr. W. D. Mayer
Farjeon, Ballin
116 John Street
New York City

Enclosure

#111 - not a photo -

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	61.3

Valuations
Frobenius Collection of Facsimiles of Prehistoric Rock Paintings.

Entry Number 359225. Ex. S. S. Hamburg March 19, 1937.

Invoice Number 133 at $2000.00	$2000.00
Invoice Numbers 130, 145, 87, 89, 119, 44, 42, 47 at $800.00 each	6400.00
Invoice Numbers 156, 83, 115, 86, 99, 124, 1, 4 at $450.00 each	3600.00
Invoice Numbers 127, 125, 107, 96, 90, 95, 109, 58, 59, 60 at $250.00 each	2500.00
Invoice Numbers 43, 45 at $150.00 each	300.00
Invoice Numbers 2,3,6,8,9,153,81,72,80,79,61,62,140,120,123,121,126,129, 37, 32, 97, 118, 29, 27, 28, 30, 31, at $85.00 each	2295.00
Invoice Numbers 21, 17, 16, 34, 38, 36, 33, 35 at $60.00 each	480.00
Invoice Numbers 22, 23, 24, 50, 56, 54, 52, 53, 64, 65, 66, 67, 68, 69, 77, 78, 82, 143, 148, 147, 146, 154, 157, 138, 139, 137, 135, 134, 122, 144, 141, 142, 41, 48, 111 at $40.00 each	1400.00
Invoice Numbers 150, 13, 14, 15, 18, 73, 74, 75, 76, 93, 84, 88, 92, 85, 94, 91, 12, 55, 25, 136, 128, 131, 19, 62, 5, 11, 132, 57, 70, 20, 39, 40, 46, 49, 51, 71, 116, 117, 151, 152, 155, 149 at $20.00 each	840.00
Invoice Numbers 10, 7 at $10.00 each	20.00
Invoice Numbers 26, 98, 100, 101, 102, 103, 104, 105, 106, 108, ~~114~~ 110, 112, 113, 114 at $2.00 each ($2.00 for mats) (Photos)	30.00

PHOTOGRAPHS

Invoice Numbers I through LXXVI (XIII did not come) 75 photographs at $1.80 ea.	135.00
TOTAL -	$ 20000.00

1
8
8 149
10 15
2
27 214
8
35
42
1
13
149

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	61.3

April 19, 1937

Dear Mr. Mayer:

I am enclosing lists of the facsimiles of prehistoric rock pictures which arrived on s.s.Hamburg, March 19th. The entire collection which arrived on March 19th should be insured for $20,000.00. We have not been able to obtain valuations for each item. There are 252 items in this shipment.

Another list which is enclosed is to be insured for $1,000.00 as of April 19th. There are 8 items on this list.

All of the above watercolors, oils, and photographs have been lent to our exhibition of PREHISTORIC ROCK PICTURES IN EUROPE AND AFRICA and they are all from the Frobenius Collection.

In my letter of March 25rd I asked you to insure the items which arrived on the s.s.Hamburg for RM 50,000 and wrote you that the lender insured them up to their arrival here.

Very truly yours,

Registrar

157
75
232

Mr. W. D. Mayer
Farjeon, Ballin
116 John Street
New York City

Enclosures

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	61.3

THE MUSEUM OF MODERN ART, 11 WEST 53rd STREET, NEW YORK CITY

EXHIBITION: PREHISTORIC ROCK PICURES IN EUROPE AND AFRICA. FACSIMILES FROM THE FROBENIUS COLLECTION.

Date Insured: April 19, 1957

POLICY: Floater XXXXXXXXXXXXXXXX ~~July (?), 1956~~

LENDER:

Forschungsinstitut
Fur Kulturmorphologie
Gr. Eschenheimerstr. 26
Frankfort A. M.
Germany

Museum Number	Description	Insurance Value
	Facsimiles of Rock Pictures from the Frobenius Collection: Watercolors.	$1,000.00
37.1088	XXXXXXXXXXXXXXX

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	61.3

THE MUSEUM OF MODERN ART, 11 WEST 53rd STREET, NEW YORK CITY

EXHIBITION: PREHISTORIC ROCK PICTURES IN EUROPE AND AFRICA. FACSIMILES FROM THE FROBENIUS COLLECTION

POLICY: Floater DATE INSURED: 3/19/37 March 19, 1937

LENDER: FORSCHUNGSINSTITUT
Fur Kulturmorphologie
Gr. Eschenheimerstr. 26
Frankfurt A. M.
Germany

Arrived on S. S. Hamburg, Entry No. 359234 , March 19, 1937

Catalogue Number	Museum Number	Description	Insurance Value
		Facsimiles of Prehistoric Rock Pictures from The Frobenius Collection:	$20,000.00
		SCANDINAVIA:	
1.	37.1126A-C	Polished rock drawing, Glamfiord, Norway, Elk & reindeer. (Crayon on muslin.)	
2.	37.1132	Polished rock drawing, Valle, Norway. Brown bear. (Crayon on muslin)	
3.	37.1129	Polished rock drawing. Valle, Norway. Whale and seal. (Crayon on muslin)	
4.	37.1124	Polished rock drawing, Leikness, Norway. Two Elk, two reindeer, two bears, (Crayon on muslin)	
5.	37.1133	Rock engraving, Drammen, Norway. Fish (Crayon on muslin)	
6.	37.1131	Rock engraving. Drammen, Norway. Whale (Crayon on muslin)	
7.	37.1134	Rock engraving, Rodoy, Norway. Hare on skis, a fable figure (Crayon on muslin)	
8.	37.1130	Rock engraving. Vingen, Norway. Deer-like animals with symbolic signs and schematized human figures (Crayon on muslin)	
9.	37.1123	Rock engraving, Vingen, Norway. Animals and what are probably sacrificial axes (crayon on muslin)	
10.	37.1135	Rock engraving, Tennes, Norway. Schematized human figure. (Crayon on muslin)	
11.	37.1233	Finger painting, Trontveit, Telemark, Norway. Human figures. (Water color)	
12.	37.1111	Finger painting, Sandhelsan, Norway. Elk. (Water color)	
		ITALY:	
13.	37.1148A-B	Rock engraving, Cimbergo, Camonica Valley. Semi-geometric figure. (Water color 2 parts on 1 mount)	
14.	37.1170	Rock engraving. Cimbergo, Camonica Valley. Bulls' heads (Water color)	
15.	37.1162A-B	Rock engraving, Cimbergo, Camonica Valley. Above, ibex with exaggerated horns; 2 pictures on 1 mount (Water color & crayon)	

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	61.3

March 9, 1937

FORSCHUNGS INSTITUT

II

CATALOGUE NUMBER

16.	37.1206	Rock engraving, Nacquane, Camonica Valley, Man with sword and shield spearing a fox. (Water color backed with cloth)
17.	37.1212	Rock engraving, Nacquane, Camonica Valley. Men, deer and pile dwelling. (Water color)
18.	37.1152	Rock engraving. Nacquane, Camonica Valley. Probably mountain goats. (Water color)
19.	37.1171	Rock engraving, Nacquane, Camonica Valley. Runner. Water color.
20.	37.1199 A-F	Examples of the runner motif (swastika) in various parts of the world (6 on 1 mount) ink drawing
21.	37.1109	Rock engraving, Nacquane, Camonica Valley. Pile dwellings, men and animals.
		FRANCE: (Francocantabrian style)
22.	37.1242	Engraving, Les Combarelles, Les Eyzies. Cave bear. Water color.
23.	37.1238	" " " " " Mammoth. Water color
24;	37.1236	" " " " " Anthropomorphic figure. (water color)
25.	37.1245	Polychrome painting, Font de Gaume, Les Eyzies. Bison. Oil on linen
26.	37.1157	A sculptured frieze of horses in Cap Blanc, a small open cave near Les Eyzies. ~~This is the only frieze we know of in prehistoric times.~~ (4 Photos).
		NORTHERN SPAIN: (FRANCOCANTABRIAN STYLE)
27.	37.1218	Contour painting, Castillo, Puente Viesgo. Fragment of a bison. (Water color)
28.	37.1216	Painting, Castillo, Puente Viesgo. Tectiform. (Water color)
29.	37.1219	Painting, Castillo, Puente Viesgo. Scutiform signs. (Water color)
30.	37.1213	" " " " Lying bison painted over the faintly visible silhouettes(from an earlier period) of hands and animals. (Water color)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	61.3

March 19, 1937

Forschungsinstitut

Catalogue Number		
31.	37.1223	Animal head, Castillo, Puente Viesgo. A natural stalagmite touched up here and there with black so as to portray a bison standing on its hind legs. (Water color)
32.	37.1209	Rock engraving, Castillo, Puente Viesgo. Ibex. (Water color)
33.	37.1232	Contour painting, La Pasiega, Puente Viesgo. Stag.(Water color)
34.	37.1211	" " " " " " Horse " "
35.	37.1235	" " " " " " Horse " "
36.	37.1110	" " " " " " Horse, bison, signs (Water color)
37.	37.1220	Painting, La Pasiega, Puente Viesgo. Bison and horse. Water color
38.	37.1240	Outline painting, La Pasiega, Puente Viesgo. Bison with a spear?) in its back. (Water color)
39.	37.1237	Rock engraving, La Pasiega, Puente Viesgo. Two small horses and fragment of a third. Water color.
40.	37.1230	Rock engraving, La Pasiega, Puente Viesgo. Bison. Water color
41.	37.1234	Animal head, Altamira. A natural projection in the rock has been used and only the eyes and nostrils have been painted. Water color
42.	37.1221	Palimpsest, Altamira. Top layer shows a painting of a leaping horse, beneath it are the engravings of a hind and part of a horse and below them a black contour fragment of a bison's head. (Water color)
43.	37.1220	Polychrome painting, Altamira. Wild boar. (2/3 natural size) (Water color)
44.	37.1314	Polychrome painting, Altamira. Bison cow. Eye, ear, beard and part of the contour are engraved as well as painted. (1/2 natural size) Photo
45.	37.1104	Polychrome painting, Altamira. Bison horns engraved. (1/2 natural size) (Water color)
46.	37.1225	Rock engraving, Altamira. Stag and fragment of a hind. Water color
47.	37.1226	Finger drawing in clay, Altamira. Head of bull or bison. Water color.
48.	37.1231	Painting, Altamira. Techtiform. Water color.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	61.3

March 19, 1937

FORSCHUNGSINSTITUT

IV.

Catalogue Number		
		EASTERN SPAIN: (Levant style)
49.	37.1196	Painting Cueva de Civil, Albocacer. Bowman. Water color(2 on mount)
50.	37.1197	" " " " " " " " " " "
51.	37.1154	" " " " Two Bowman running bowmen. (Water color)
52.	37.1145	Painting, Caballos, Albocacer. Two bowmen running at speed. ~~The lower figure is badly weathered~~. (Water color)
53.	37.1144	Painting, Mas del Josep, Albocacer. Stag hunt. ~~Note the lively action.~~ Water color.
54.	37.1155	Painting, Saltador, Albocacer. Four running bowmen
55.	37.1100	Painting, Saltadora, Albocacer. Deer. Oil
56.	37.1158	Painting, Morello. Bow fight. ~~This picture is in the same miniature style which we find in parts of the Libyan Desert.~~ (Water color)
57.	37.1198	Examples of East Spanish and Libyan art showing the similarity in style. (Water color)
		NORTHWESTERN SPAIN:
58.	37.1103	Rock engraving, Pedra das Ferraduras, Fentans. Stag, smaller animals, swords or daggers and phalli. (Water color)
59.	37.1105	Rock engraving, Laxe dos Homos, near Campo le Mero. Anthropomorphic figures. (1/2 natural size) (Water color)
60.	37.1106	Rock engraving, San Jorge de Mogor. Labyrinth.(Water color.) (2 old cracks at top)
61.	37.1224	Rock engraving. Laxe das Lebres, Montecello. Male and female quadrupeds (probably deer). (Water color)
62.	37.1228	Rock engraving, near Pontevedra. Stag, "cups and ring." (Water color)
63.	37.1137	Engraving, near Pontevedra. Cups and rings. (Crayon on muslin.)
64.		LIBYAN DESERT:
64.	37.1151	Painting, Wadi Sora. Acrobats. (Water color)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	61.3

March 19, 1937

FORSCHUNGSINSTITUT

V. Abi...

Catalogue Number		
65.	37.1181	Painting, Wadi Sora. Dancers. ~~Note the swing and movement. The white flecks are not skirts but spots where the stone has crumbled away.~~ (Water color)
66.	37.1185	Painting, Wadi Sora. Running figure with headgear similar to that of the Egyptian Pharoahs. (Water color)
67.	37.1190	Painting, Wadi Sora. Hand and three figures. ~~Probably the symbolic representation of a religious belief.~~ (Water color)
68.	37.1156	Painting, Wadi Sora. Four running figures, badly weathered. (Water color)
69.	37.1187	Painting, Wadi Sora. A prehistoric St. Sebastian, probably the symbolic representation of a rite connected with the Libyan predecessor of the Egyptian god. Set. Water color
70.	37.1178	Painting, Wadi Sora. Worshippers behind a bull. (Water color)
71.	37.1203	Examples of the animal worship motif in prehistoric art. (Ink drawings.)
72.	37.1115	Painting, Ain Dua. Cattle of a graceful stag-like species now extinct. ~~Note the exaggeration of the udder and the consequent emphasis of the fact that the picture deals not with wild but with domestic animals. Cattle could not exist in this region today.~~ (Water color)
73.	37.1179	Painting, Khargur Tahl. Domestic scene, man two women and child (Water color)
74.	37.1164	Painting, Khargur Tahl. Man and women. Water color.
75.	37.1184	" " Fragment of a giraffe. Water color
76.	37.1180	" " Human figure with animal mask. Water color
77.	37.1192	Painting, Yerhauda. A row of men dancing behind a cow. In the background the fragments of three large giraffes. Water color.
78.	37.1186	Painting, Khargur Tahl. Two cows and two small bowmen. Water color
79.	37.1176	Painting, Khargur Tahl. A fight, apparently for the possession of a bull. ~~Note action and groupong.~~ Water color.
80.	37.1107	Painting, Wadi Sora. The large figures are apparently dancing, the small ones swimming. ~~This is the only picture of swimmers we know of in prehistoric art.~~ (Water color)
81.	37.1095	Rock engraving, Wadi Hamra. Giraffes and antelope. Water color.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	61.3

March 19, 1937

FORSCHUNGSINSTITUT

~~AMI.~~

Catalogue Number		
82.	37.1160	Rock engraving, Wadi Hamra. Bull. Water color. * Many of the paintings (not the engravings) of the Libyan Desert are similar in style to those of Eastern Spain and it is thought that either the same or very closely related cultures were responsible for both.)
		SAHARA ATLAS:
83.	37.1098	Rock engraving, Jaschu plateau. Lion, en face. (Old split in center.) (Water color)
84.	37.1143	Rock engraving, Jaschu plateau. Five elephants. ~~This picture is directly below that of the lion. One has the impression that the lion is represented as the ruler of the other beasts, something for which we have a parallel in the cave of Trois Freres in Southern France.~~ (Water color-crayon)
85.	37.1141	Rock engraving, El Korema. A row of wild horses. Water color.
86.	37.1101	Rock engraving. Bou Alem. A ram with a winged sun between his horns. ~~Traces of color were found on this picture, something which leads to the assumption that the inner surfaces of most of the large Sahara rock pictures were painted originally. Since they stand in the open and are exposed to the wind and the driving sand it is natural for the colors to have disappeared.~~ (Oil)
87.	37.1119	Rock engraving, Enfouss. Two fighting Buffaloes (bubali antiqui) (Oil)
88.	37.1193	Rock engraving, Enfouss. Two lions, small game and an elephant. (Water color)
89.	37.1120	Rock engraving, Ain Safsaf. Elephant protecting its young from the attack of a panther or lioness. (Oil)
90.	37.1321	Rock engraving, Wadi Itel. Really a palimpsest. In the lower (older) layer are human figures and animals, finely drawn, in the upper layer are crudely drawn gnus and a red buffl (Water color)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	61.3

March 19, 1937

FORSCHUNGSINSTITUT

VII.

Catalogue Number		
91.	37.1200	Rock engraving, Tiout. Woman holding up her hands, man shooting at an ostrich. ~~It is still the custom among some people for the wife, at home, to hold up her hands while her husband goes out hunting. If she keeps her arms high he is lucky. If she lets them fall he comes home empty handed or may even meet with an accident.~~ (Water color).
92.	37.1201	Rock engraving, Djebel Bes-Saba. Man worshipping a sun-ram. On the right animal-like Siamese twins. Water color.
93.	37.1194	Rock engraving, Oued Cheria. Animals, spirals and other signs probably having to do with hunting magic. (Water color)
94.	37.1174	Rock engraving. Oued Cheria. Much the same subject as 93. Water color.
		YEZ AN:
95.	37.1096	Rock engraving, Tel Issaghen. Bubalus antiquus (Old buffalo) (Water color)
96.	37.1113	Rock engraving, Tel Issaghen. The Barth Group (see text). Bull, men with animal masks. (Water color)
97.	37.1215	Rock engraving, Tel Issaghen. Ram's head and antelopes. ~~The stone on which the ram was engraved weathered badly and part of it broke away, leaving only the ram's head. In a later period some one came along and engraved the antelopes in the break. Note the difference in style between the younger and the older work.~~ (Water color)
98.	37.1161	Rock engraving, Tel Issaghen. Probably a ceremonial in connection with the launching of a boat. No water there now. Photo.
99.	37.1121	Rock engraving. In Habeter. Two elephants which look as though they were about to attack. Note ~~articulated~~ ears. (Oil)
100.	37.1168	Rock engraving, in Habeter. Domestic cattle and what is probably a sun symbol. ~~Herodotus relates that in the land of the Garamantes (Fezzan) the horns of the cattle curved so far forward that the beasts had to graze backwards, something which we can take with a grain of salt. The cattle in this engraving, however, are probably of the type he meant to describe~~ (photo)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 61.3

March 19, 1937

FORSCHUNGSINSTITUT

VIII.

Catalogue Number		
101.	37.1202A-B	Rock engraving, In Habeter. Ostriches and four figures similar to the Egyptian god, Bes (2 pictures on 1 mount-photostats)
102.	37.1142	Rock engraving, In Habeter. Wart hog. (photostat of pencil dr.)
103.	37.1167	Rock engraving, In Habeter, Herd of cattle (photo)
104.	37.1168	Rock engraving. In Habeter, Bowman, photostat
105.	37.1169A-B	Rock engraving. In Habeter. Elephant with man on trunk. ~~Stone face badly weathered.~~ (2 pictures on 1 mount)
106.	37.1173	Rock engraving, In Habeter. Six ostriches in what is, perhaps, the hunter's magic circle. (Photostat)
107.	37.1102	Rock engraving, In Habeter. Two men with animal masks dragging home a slain rhinoceros. ~~The men are probably magicians.~~
108.	37.1099	Rock engraving, In Habeter. Crouching lion (oil)
109.	37.1188	Rock engraving. In Habeter, Giraffe, symbolic circle and a fragment of two ostriches. (3 photosts on 1 mount)
110.	37.1146A-B	Rock engraving, In Habeter. Man with a donkey's mask driving what looks like a water buffalo. (photos - 2 pic. on 1 mount)
111.	37.1139	Rock engraving, In Habeter. Four ostriches. Oil on linen
112.	37.1165	Rock engraving. In Habeter. Rhinoceros photo
113.	37.1153	Rock engraving. In Habeter. Animal mask. photo
114.	37.1147	Rock engraving. In Habeter. Long legged elephant. ~~Mouth and tusks drawn~~ (photos, 2 pictures in 1 mount) ~~incorrectly.~~
115.	37.1118	Rock engraving. In Habeter. Elephant and two giraffes (oil)
116.	37.1163	Painting, Tadjen, Tassili Mountains. Sign. Water color
117.	37.1159	Painting, Ersech, Tassili Mountains. Sign. Water color.
118.	37.1208	Painting, Ersech, Tassili Mountains. Hunting scene. Water color
		SOUTH AFRICA:
		a) Southern Rhodesia
119.	37.1093	Painting, Inoro Cave. Antelopes and human figures. Water color
120.	37.1217	Painting, Gutu District. Burial scene. Water color
121.	37.1204	Painting, Matopo Hills. Landscape with figures. Water color backed with cloth.
122.	37.1195	Painting, Busapi. Rain ceremony.(natural size) Water color.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	61.3

March 19, 1937

FORSCHUNG INSTITUT

Catalogue Number		
123.	37.1177	Painting, Mandarellas, Rusawi Valley. Rain ceremony (1/5 nat. size) Water color
124.	37.1097	Painting, Mandarellas District, Landscape with figures (Water color)
125.	37.1116	Painting, Mandarellas District, Seated figure. Water color
126.	37.1222	Painting, Mandarellas District, Seated figure with birds. water color
127.	37.1091	Painting, Rusape. Burial scene ~~(see 37.1091)~~ Water color.
128.	37.1149	Painting, Lionshead, north of Salisbury. Slain animal ~~(compare with 127)~~ Water color.
129.	37.1229	Painting, Rusape. Burial scene. (½ natural size) Water color
130.	37.1094	Painting, Makumba Cave, Chinamora Reserve. Group of large formlings) Water color.
131.	37.1172	Painting, Mrewa. Formlings and figure. Water color
132.	37.1150	Painting, Bindura. Bulbous growths, armed figure, buck and apes. Water color.
133.	37.1122	Painting, Mtoko Cave. Large elephants, quagga, antelopes, formlings and figures Water color.
134.	37.1175	Painting, Macheke. Three crouching figures. Water color.
135.	37.1239	Painting, Matopo Hills. Ape-like figure. Water color
136.	37.1182	Painting, Mrewa. Fabulous animall Water color.
137.	37.1140	Painting, Macheke. Legless figures, mostly with animal heads. Water color.
138.	37.1227	Painting, Salisbury. Long-legged humorous figures, some with tails and animal heads. Water color
139.	37.1210	Painting, Makowe Cave. Two men, baboon, small buck, plants and flowers. Black and white figures like these are extremely rare. Water color.
140.	37.1112	Painting, Massimbura, Chinamora Reserve. Long-legged dancers. Water color.
~~141.~~		

b) South African Union

141.	37.1243	Painting, Witzieshoek, Orange Free State. White figures with bird heads. Water color.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	61.3

March 19, 1937

FORSCHUNGSINSTITUT

X.

Catalogue Number		
142.	37.1114	Painting, Wepener Farm, Orange Free State (near Basutoland border) Snake and antelopes. Water color
143.	37.1244	Painting, Wepener Farm, Orange Free State (near Basutoland border). Running eland. Water color and crayon.
144.	37.1138	Painting, Leyatsyanong, Basutoland. Rain ceremony. Water color backed with cloth.
145.	37.1117	Painting, Khotsa Caye, Basutoland. Large eland and human figures. Water color.
146.	37.1189	Painting, Cinyati Caye, Natal. Man with elephant head. Water color
147.	37.1205	Painting, Sunday Falls River, Natal. Men in costumes, antelope water color backed with cloth
148.	37.1191	Painting, Tembuland, Cape Province. Four figures in masks and gowns. Water color.
149.	37.1127	Plaster cast of an engraving, Clerksdorp, West Transvaal. Eland Plaster cast.
150.	37.1128	Plaster cast of an engraving, Schweizer Reneke, West Transvaal. Buffalo Plaster cast.
151.	37.1125	Plaster cast of an engraving, Vryburg, Bechuanaland. Elephant
152.	37.1126	Plaster cast of an engraving, Vryburg, Bechuanaland. Young kudu Plaster cast

~~*(Note: Originals in the Capetown Museum)~~

b) Southwest Africa

153.	37.1108	Painting, Great Spitzkopjes. Stylized praying mantises. Water color.
154.	37.1207	Painting, Small Spitzkopjes. Lying figure on which four smaller figures are superimposed. Water color.
155.	37.1183	Painting, Jockman Cave. Running figure. Compare this with the running figures from Eastern Spain and particularly with #52 Water color.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	61.3

March 19, 1937

FORSCHUNGSINSTITUT
Gr. Eschenheimerstr. 35
Frankfurt a. M.
Germany

XI

Arrived on S. S. Hamburg. Entry No. 359224

Catalogue Number		
		Page XII
156.	37.1092	Painting, Ziesb Sevine, Brandberg. Man and animals. ~~Note the richly decorated bosses on the right.~~ Water color.
157.	37.1241	Painting, Naukluft. Hunting scene. ~~The hunters were apparently after the small buck in the centre of the picture when they were rudely disturbed by the rhinoceros.~~ Water color.
1.	37.1243	
2.	37.1247	Stag, engraving, Italy (It. 9.21)
3.	37.1249	
4.	37.1250	
5.	37.1251	Painting, Altamira, bison and part of goat.
6.	37.1252	Stalactite head, Altamira (A 14.8)
7.	37.1253	Fautiform, Altamira (A 13.10)
8.	37.1254	Headless bison and bison's head, painting, Altamira.
9.	37.1255	Painting, Altamira, 2 lying bison. Illustrated in catalogue.
10.	37.1256	Painting, Altamira, several bison.
11.	37.1257	Painting, Altamira, horse
12.	37.1258	Painting, La Pasiega, fautiforms (L2.6)
13.	37.1259	Engraving, La Pasiega, bison
14.	37.1260	Rock shelter, Ceballos (F2.74)
15.	37.1261	Engraving, Labyrinths, Peira Breeds (F 2.1.) Illustrated in catalogue
16.	37.1262	Engraving, stag and hind, Lave des Lebres, Fontecelle (F2.6)
17.	37.1263	Engraving, Pedra das Ferraduras (Pontano), phalli, daggers, plots and deer (F2.6)
18.	37.1264	Engraving, Tadi Gora, Bull. (Si 31.9)
19.	37.1265	Cave in Tadi Gora (S1.10)
20.	37.1266	Dunes (A 13.23)
21.	37.1267	Tadi Gora (S2.30)
22.	37.1268	Another view of cave in Tadi Gora (S1.11)
23.	37.1269	Dune camp (A 16.4)
24.	37.1270	Areg (desert depression) (Si 18.5)
25.	37.1271	Plateau camp (A 17.27)
26.	37.1272	In erube (A 17.17)
27.	37.1273	Broken hole (Si 24.11)
28.	37.1274	Windbreak (A 18.26)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	61.3

March 19, 1937

FORSCHUNGSINSTITUT
Fur Kulturmorphologie
Gr. Eschenheimerstr. 26
Frankfurt A. M.
Germany

Arrived on S. S. Hamburg. Entry No. 359234

Prehistoric Rock Pictures from the Frobenius Collection: Photographs

Invoice Number		
1.	37.1246	Runner, Engraving. (It. 9.11) Italy
2.	37.1247	Stag, engraving, Italy (It. 7.31)
3.	37.1248	Pile dwellings, Engraving, Italy (8130-02)
4.	37.1249	Finger drawing, Altamira (L 15.8)
5.	37.1250	Painting, Altamira, lying Bison.
6.	37.1251	Painting, Altamira, bison and part of goat.
7.	37.1252	Stalactite head, Altamira (L 14.8)
8.	37.1253	Tectiform, Altamira (L 13.10)
9.	37.1254	Headless bison and bison's head, painting, Altamira.
10.	37.1255	Painting, Altamira, 2 lying bison. illustrated in catalogue.
11.	37.1256	Painting, Altamira, several bison.
12.	37.1257	Painting, Altamira, horse
14.	37.1258	Painting, La Pasiega, Scutiforms (L3.6)
15.	37.1259	Engraving, La Pasiega, bison
16.	37.1260	Rock shelter, Caballos (P9.74)
17.	37.1261	Engraving, Labyrinths, Pedra Grande (F 2.1.) illustrated in catalogue
18.	37.1262	Engraving, stag and hind, Laxe das Lebres, Montecello (F2.6)
19.	37.1263	Engraving, Pedra das Ferraduras (Fentans), phalli, daggers, slots and deer (F3.6)
20.	37.1264	Engraving, Wadi Hamra, Bull. (Hi 31.9)
21.	37.1265	Cave in Wadi Sora (21.10)
22.	37.1266	Dunes (R 13.20)
23.	37.1267	Wadi Sora (53.30)
24.	37.1268	Another view of cave in Wadi Sora (21.11)
25.	37.1269	Dune camp (R 14.4)
26.	37.1270	Areq (desert depression) (Hi 18.5)
27.	37.1271	Plateau camp (R 17.27)
28.	37.1272	En route (R 17.17)
29.	37.1273	Broken Axle (Hi 24.11)
30.	37.1274	Windbreak (R 13.55)
31.	37.1275	

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	61.3

March 19, 1937

FORSCHUNGSINSTITUT

XIII

Invoice Number		
32.	37.1276	Engravings of Bes, Fezzan (X7715)
33.	37.1277	Engraving of Rhinoceros, Fezzan
34.	37.1278	Semipermanent camp, Tel Issaghen (X7689)
35.	37.1279	Engraving, elephants, Fezzan (X7712)
36.	37.1280	The Barth engraving, Fezzan (X7693)
37.	37.1281	Engraving, Waran, Fezzan (X7732)
38.	37.1282	Rock picture terrace, In Habeter, Fezzan (X7722) Original of catalog Nos. 107, 108, 115
39.	37.1283	Engraving, masked man and buffalo, Fezzan (X7730)
40.	37.1284	Engraving, en face lion, Saha Atlas (F 22.18)
41.	37.1285	Engraving, elephant defending young, S. A. (Hi 74.3)
42.	37.1286	Engraving, fighting bubali, S. A. (Hi 74.7)
43.	37.1287	At work at Ain Safsaf (Hi 74.10)
44.	37.1288	" " " " " (Hi 74.11)
45.	37.1289	Picture site, Ain Safsaf, S. A. (Hi 74.8)
46.	37.1290	Painting, burial scene, Southern Rhodesia (12479)
47.	37.1291	Painting, burial scene. S. R. (12489)
48.	37.1292	Painting, rain ceremony, S. R. (12525)
49.	37.1293	Painting, animal headed legless human figures S. R. (12593)
50.	37.1294	Painting S. R. Pieta wit birds. (R 484)
51.	37.1295	Painting, snake men, animals, R. S. (12493)
52.	37.1296	Landscape, S. R. (10452)
53.	37.1297	Landscape, S. R. (12301)
54.	37.1298	Landscape with rock shelter S. R. 12313
55.	37.1299	Landscape, S. R. (10459)
56.	37.1300	Landscape, Southern Rhodesia (12336)
57.	37.1301	Landscape, Southern Rhodesia (10-401)
58.	37.1302	Copying a painting, Orange Free State (12651)
59.	37.1303	Painting, O. F. S., elephants and giraffes (12651)
60.	37.1304	Painting, O. F. S., elephant hunt (12555)
61.	37.1305	Painting, Southwest Africa, Rhino hunt (12671) original of Cat. No. 157
62.	37.1306	Twentieth century megalithic complex - Foxwalls in his tent.
63.	37.1307	Desert landscape (R 3.9)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	61.3

March 19, 1937

March 22, 1937

FORSCHUNGSINSTITUT

XIV.

Invoice Number		
64.	37.1308	Upset (R 2.37)
65.	37.1309	Frobenius' boots at the end of the Fezzan expedition
66.	37.1310	Distribution of the rock pictures in the Frobenius collection
67.	37.1311	Engraving, Norway, bear.
68.	37.1312	Engraving, Vingen, Norway, Deer-like animals with symbolic signs schematized human figures.
69.	37.1313	Engraving, Hodoy, Norway, Ski-hare.
70.	37.1314	Engraving, Vingen, Norway, human figures and sacrificial axes.
71.	37.1315	Polished drawing, Leikness, Norway: Elk, deer, bears, original of cat. No. 4
72.	37.1316	Polished drawing, Sag river, Norway, elk.
73.	37.1317	Paintings on the cielinsat Altamira.
74.	37.1318	Map of Scandinavia (Not a photograph)
75.	37.1319	Finger painting, Sandhalean, Norway, Elk
76.	37.1322	Map showing the routes of the DIAFE*

~~*Not included in case No. 1, but to be sent later.~~

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	61.3

March 25, 1957

Dear Mr. Mayer:

On March 10th two cases of reproductions, photographs, and four plaster cases of cave paintings were forwarded to us on s.s.Hamburg. They were insured by the owners for RM 50,000 up to their arrival here, on March 19th.

These cases contain 75 photographs, 4 plaster casts, and 151 copies (drawings) of rock paintings. Will you please insure them under our Floater Policy. They are being lent to us for our next exhibition of PRIMITIVE MURALS FROM THE FROBENIUS COLLECTION. They have not been delivered to us yet. As soon as we have received them and checked them we shall send you a list with Museum Numbers.

Very truly yours,

Registrar

Mr. W. D. Mayer
Farjeon, Ballin
116 John Street
New York City

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	61.3

Prehistoric Rock Pictures

November 8, 1939

Dear Mr. Auhagen:

Miss Courter has handed me your letter of October 13th regarding the Frobenius Collection of facsimilies of prehistoric rock pictures which were shipped to you on S.S. Bremen August 11, 1939.

We have checked our records with great care and find that item No. 111 was packed in box M.O.M.A. No. 3 - bundle No. 6.

Will you please have another search made for this? If you do not find it, please let us know what claim you wish to make. It was insured, as you know, for $5.00.

Very sincerely yours,

Registrar

Mr. Auhagen
Forschungsinstitut fur Kulturmorphologie
Frankfurt-am-Main
Germany

:M

P.S. Will you please sign and return to us the receipt we sent to you in our letter of August 10th.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	61.3

Frobenius Coll'n
Prehistoric Rock Pictures

Forschungs Institut

August 10, 1939

Dear Mr. Fox,

We are returning to you on the S. S. Bremen which sails from New York August 11th, 1939, the Frobenius Collection of facsimilies of prehistoric rock pictures.

When you have received them will you please sign and return the enclosed receipt for our records.

You will see by the enclosed box list that this collection is packed in three boxes. The shipment is consigned to: H. Dolliehausen, Frankfurt-am-Main with instructions to deliver ~~them~~ to the Forschungsinstitut für Kulturmorphologie.

We appreciate very much your generosity in permitting us to keep this collection for such a long period.

Sincerely,yours,

Dorothy H. Dudley
Registrar

Mr. Douglas C. Fox
Forschungsinstitut für Kulturmorphologie
Frankfurt-am-Main
Germany

DHD:DCK
enclosures