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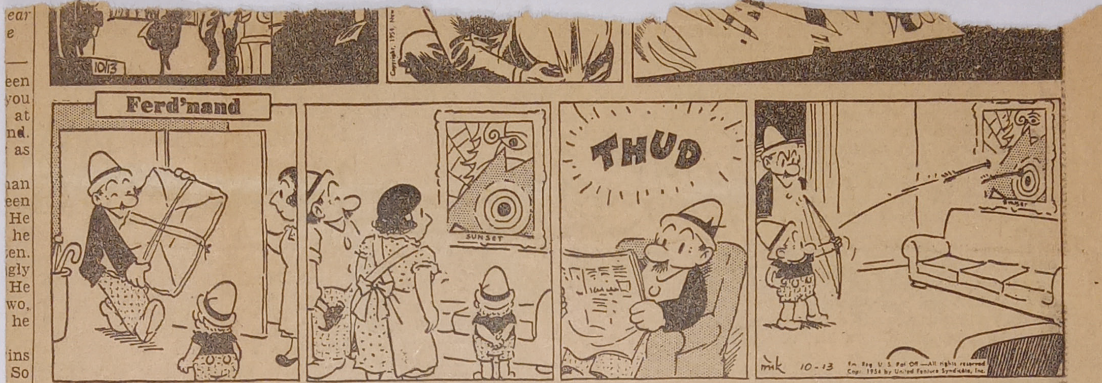
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## Airwork Ltd. Head Named

Airwork Ltd., largest independent air carrier in Great Britain, has announced the appointment of



JOHN E. MUHLFELD, Airwork's all-cargo trans-Atlantic service.

John E. Muhlfield as president of its new North American organization to be known as Airwork Atlantic. The new division, which is scheduled to commence operations next spring, will act as general agent for

Mr. Muhlfield, who recently resigned as general sales manager of Pan American World Airways, will have his temporary office at 50 Broadway. He is expected to announce full operating plans of the organization next month.

Airwork will be the only British government designated all-cargo carrier in trans-Atlantic air service. The line has ordered three Douglas DC-6A Liftmasters, air freighters capable of carrying fifteen tons of cargo for 2,000 miles without refueling.

The twenty-six-year-old line which pioneered "air trooping" for Great Britain marked two important milestones in its history during the last year. The British government awarded the

air line \$8,500,000 to transport troops and dependents between the United Kingdom and the Far East and the British shipping companies Furness, Withy & Co., Ltd. and the Blue Star Line Ltd., acquired substantial interests in Airwork Ltd.

Mr. Muhlfield has had an eighteen-year career with Pan American and Pan American-Grace Airways. He served as division traffic sales manager of the Latin American division of Pan American and later was named general sales manager with headquarters in New York.

## Repairs Delay Olympia Sailing

The sailing of the Greek liner Olympia, scheduled for 11 a. m.

today, has been postponed indefinitely because of engine trouble that may take four or five days for repairs.

Officials of the line announced that 250 passengers will be accommodated at no extra cost on the Cunard liner Queen Elizabeth, French liner Liberte or United States liner United States, scheduled to sail today, tomorrow or Friday, respectively. Passengers forced to remain in the city to await sailings of the vessels will have their hotel bills paid by the Greek Line, it was announced.

The Olympia was to sail to Cobh, Cherbourg, Southampton and Bremerhaven. She is berthed at Pier 88, W. 48th St.

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Art Review  
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COMPANIES AND EXECUTIVES

Dr. Cuthbert C. Hurd appointed director electronic data processing machines, International Machines Corp.  
Dr. Max A. Geller has resigned as chief executive officer and chairman of the sales department, World Steel Products Corp., 444 Tiffany St.

of average loadings for the corresponding week of the ten preceding years. The following table shows loadings by weeks for the last three months and percentage of the 1955

Wk. ended  
Oct. 15  
Oct. 22  
Oct. 29

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# Who Will Win The Fight Between Landlord & Tenant?

MY FIRST SEVEN DAYS

BY RUBY

# MAGLLE

15 1954 CANADA'S NATIONAL

ZINE 15 CENTS

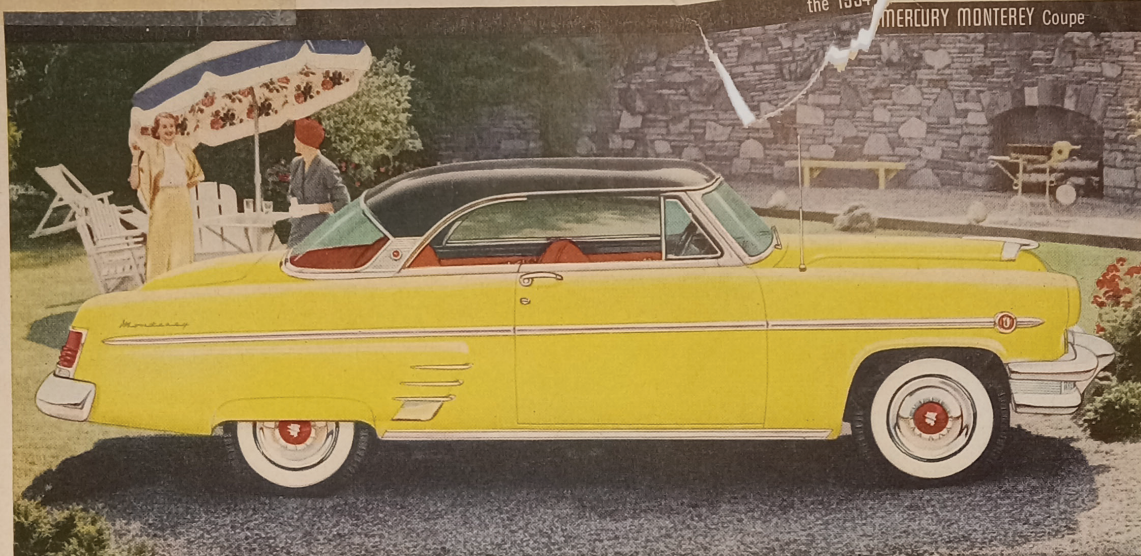


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# '54 MERCURY

so big... long... and stylish



the 1954 MERCURY MONTEREY Coupe

## new POWER

Canada's  
newest V-8  
161 hp.

## new BEAUTY

longer, lower look  
in 2 superb  
new lines

## new RIDE

revolutionary  
Ball-joint  
Front Suspension

*Power-Keyed  
to make  
all your driving  
easier*

It's winning new acclaim every day—the completely new 1954 Mercury! *New in beauty*—Mercury's dramatic, future-keyed styling is perfectly complemented by superb new interior elegance of unique distinction. *New in power*—'54 Mercury takes a mighty step forward in performance, introducing a completely new 161 Hp. V-8 engine of latest Overhead Valve design. Here's supreme V-8 performance with smooth power-response at all speeds. *New in*

*ride*—Mercury offers comfort and safety as never before, with the all-new Ball-joint Front Suspension. You'll see entirely new model styles—a wider choice of Mercury models for '54... and all power-keyed to make driving easier. There's Power Steering\*, Power Brakes\*, 4-way Power Seat\*, Mere-O-Matic Drive\*, or optional Touch-O-Matic Overdrive\*. See your Mercury Dealer and arrange to road test the new '54 Mercury this week!

\* Featured on Mercury Monterey models; optional at extra cost on Mercury Custom models.

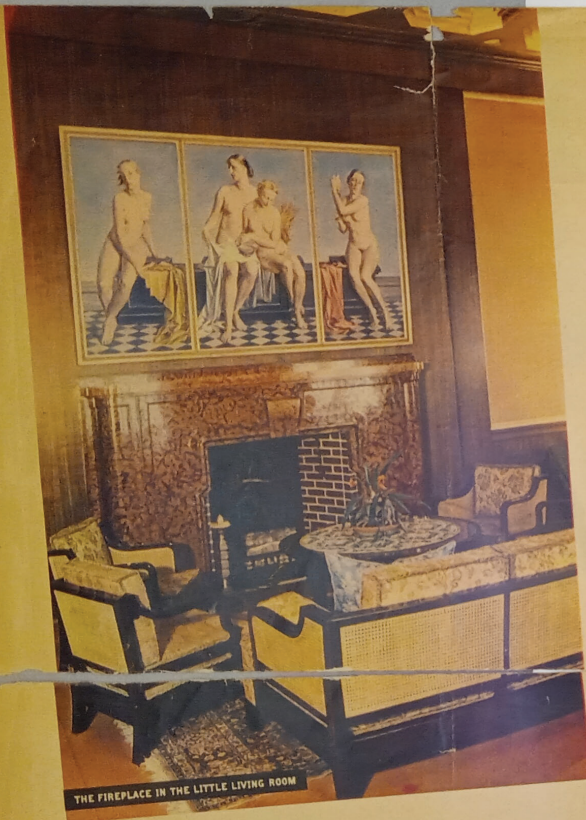


BEFORE YOU BUY ANY NEW CAR... ROAD TEST '54 MERCURY

MACLEAN'S MAGAZINE, JANUARY 15, 1954

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THE FIREPLACE IN THE LITTLE LIVING ROOM



HITLER'S SMALL STUDY



A SECTION OF THE SMALL GALLERY



MARBLE PILLARS IN THE HALL

## Adolf Hitler's New Palace

THE Fuehrer House, triumph of Nazi architecture, was the stage for the Munich conference, triumph of Nazi diplomacy. Situated on Munich's Koeniglicher Platz, it was built as a monument to perpetuate the fame of Dictator Adolf Hitler and his works.

### A Nazi Athens

The Fuehrer House, the first of three neo-classic buildings to be completed, marks the first step toward making Munich the Athens of Nazidom. The House serves as a headquarters for Hitler, and is used for Nazi ceremonies and conferences.

Built of marble and limestone, the structure was designed by the late Paul Ludwig Trost and completed by Prof. Leonhard Gall. Mrs. Trost supervised the interior decorations. The paintings in the "little living room" (upper left) were done by Prof. Adolf Ziegler, Hitler's friend who conducted the recent Nazi purge of "degenerate art."

### Bomb-Proof Cellars

The ground floor is reserved for staff quarters. The second floor contains the Fuehrer's study, Nazi living rooms and banquet halls. The third story holds the huge drawing room where Nazi congresses meet. As a safety precaution there are four bomb-proof stories underground, intended as air-raid refuges.

Look here publishes, for the first time in America, colored interiors of the Fuehrer House. The exquisite furnishings and interior decorations are cited as proof of the taste and skill of contemporary German craftsmen.



TAPESTRIES DECORATE THE CONGRESS ROOM



A DINING ROOM FOR 60 GUESTS

Look Jan 17 1939

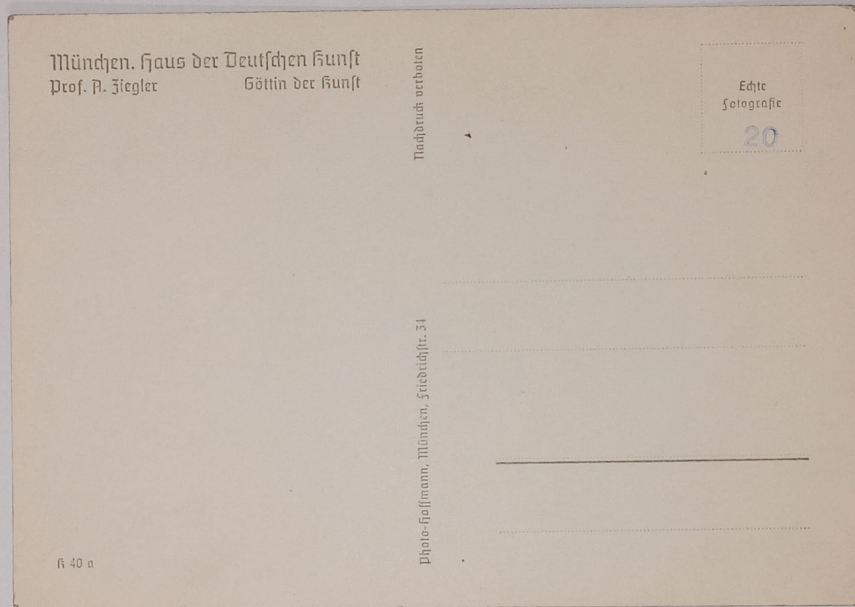
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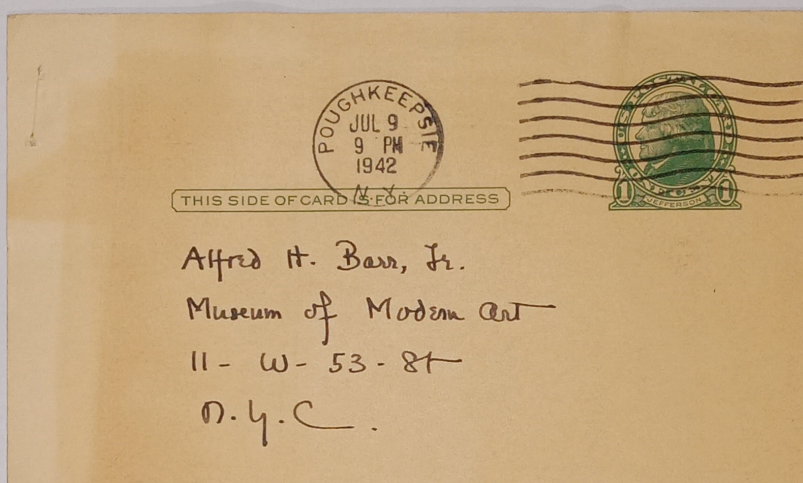
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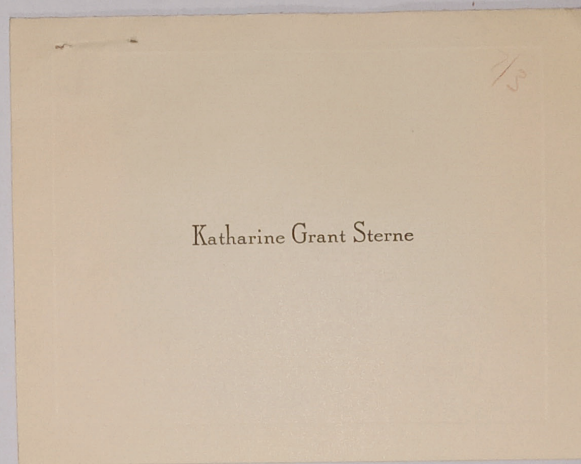
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Last week news came from Germany that a group of top-flight Left-Bank painters and sculptors (some of them formerly listed by Hitler's *Kulturkammer* as "degenerate artists") were touring and lecturing in Germany as guests of the Third Reich. The guests: Painters André Derain, Maurice de Vlaminck, André Dunoyer de Segonzac, Cornelius van Dongen, Othon Friesz, Sculptors Paul Maximilien Landowski, Charles Despiau. Notably not there was the name of pre-war Paris' greatest painter, bulky Spanish-born Pablo Picasso, who presumably had had the guts to decline the invitation.

O tempora !

[13/42] RL

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... put our planes 770 miles

**How Nazis Invest Their Money**

What with the current uncertainty of things in Germany, the Nazis who have feathered their nests don't just know what to do with their spare feathers. Stocks and bonds and banks don't look too good, so—

The demand for rare postage stamps as a form of investment has sent prices up to a "fantastic" level, according to the Berlin "Boersen-Zeitung." Early issues of the Bohemia-Moravia "protectorate" have soared from 150 Reichsmarks last summer to 450 now and are virtually unobtainable.

The boom in art sales has reached such proportions that Nazi authorities are taking action against bicycle dealers and tobacconists, forbidding them to peddle paintings on the side.

*N.Y. Herald Tribune  
July 9 1944*

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JUNE 22, 1938

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## “Degenerate Art”

THE COMPLETENESS of the swindle perpetrated by fascism on the Germans comes to light again: in the conduct of their government toward their gifted living painters and sculptors. These artists, the vast majority of whom happen to be what is called Aryan, not only have been driven from their teaching positions, in more than a single case with actual volleys of stones. Their paintings and statues have officially been condemned as un-German, Mongolian, Bolshevistic and degenerate; removed from the museums which purchased them for the people during republican times; assembled together with some inferior work in an exhibition in Munich stigmatized as “Degenerate Art”; and put in the way of a worse fate. Paralleling this exhibition, the government opened a show of the kind of art which it holds German, non-Mongolian, un-Bolshevistic and normal.

What constitutes the fascist swindle in this instance is the circumstance that a deal of the stigmatized work is healthy, intrinsically good, capable of serving as criteria of healthiness and goodness, and in the best tradition of the art of the German past; while the officially sanctioned art, although it may be German, non-Mongolian and un-Bolshevistic, is—to lapse still further into the lovely terminology of our good friends the National Socialists—rankly “degenerate.” One has merely to glance at the catalogue of the official exhibition to be convinced of it. The pictures composing it are reproductions of representations for the most part of Hitler, various generals in full uniform, would-be-heroic nudes of youths and Germanias in a condition of pregnancy, which fail of their ostensible object: the depiction of appearances. No human beings ever looked like most of these vapid and characterless effigies. The feeling for the plastic materials they evince is equal to their versimilitude.

It will be said that the aim of these works is the propagation of the Faith: that they are intended to give substance to fixed ideas and awaken warlike patriotic sentiment. They seem to have fallen short even of this object. The crowd avoided the exhibition of them and flocked to that of “degenerate art.”

As for the high quality of the work of the best of the artists besmirched by the latter show, and its coincidence with the best German traditions—that too is visible: in the specimens of their work which have been shown this winter in the New York galleries.—One of the first of these exhibitions of art antipathetic to the Nazis was that of oils, watercolors and woodcuts of German and Alpine landscapes, street scenes, peasants making hay, animal and still-life by Ernst Ludwig Kirchner. Lovely and healthy work, these specimens of his productions judge their denigrators.

In point of style some of the oils resemble posters, glorified travel-posters of Basle, Dresden, the Engadine. They have the species' flat decorative form. But they are posters raised to the potency of first-rate art. Their colors are hard and magnificent: those of the semi-precious stones—lapis-lazuli, sardonyx, malachite. The opaque mauves are particularly rich. The brushwork is robust, the designs clear, dynamic and unified: they are harmonious wholes full of vitality and movement, and evince an extraordinary unity of feeling. And sympathetically they represent a very great lady, *Die Natur*: her surface and her inwardness. No realistic picture we know of Dresden reproduces the situation more completely than Kirchner's decorative, stilly, amusingly pompous one. The very light and atmosphere of the Saxon plain and its rippling fields of rye haunt its fresh colors. And certain of his Alpine landscapes, the glowing image of the herd of chamois in especial, utter the loneliness and also the gentleness of non-human Creation. Through several of his aspiring watercolors we breathe the air of a mountain climate as largely a moral and a spiritual as a physical one, banishing all sentimental self-indulgence and provoking virile objectivity. The most significant paintings of the Alps since Segantini's! And of all these pictures one would cry, “*Honi soit qui mal y pense!*”

Their author was the chief of a group of gifted artists which formed in Dresden in 1905 and called itself “Die Brücke” (The Bridge). Its inspiration was the guild-spirit of the middle ages beloved of Nazidom. The six young painters of the group during several years clove to a collective ideal. They shared studios, paints, brushes and models and exhibited together without signing their names. Individualistic impulses only gradually weakened their ideal, and the association persisted into the time before the outbreak of the World War. In style, too, their work was in the tradition of medieval and Gothic art. It was “expressionistic,” independently paralleling that of the gifted artists in the movement called “*fauve*,” or “wild,” in France, the movement of Matisse and Déraïn. What chiefly distinguished the German from the French representatives of the movement was the former's emotional intensity: common to them all was what in the last analysis is a religious, possibly mystical approach to life like that of the Gothic artists. The new painters to the east as to the west of the Rhine were interested less by what had moved the impressionists—the effect of the object on the painter's eye—than by its effect upon his sensibility. They wished to approach and represent not so much the appearance of things as their essences, their inner

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beings. To achieve this end, all these men more or less involuntarily called into play again the language of the essential: abstract design; and restored it to the primacy it had enjoyed both in the ultra-northerly Gothic art and primitive ones.

Kirchner, who may have developed tuberculosis during the War in 1918, went to live in Davos in Switzerland. There in his new home his art commenced to turn more concretely representative. An exhibition of this later more realistic but none the less sturdily formal work of his in Basle caused a group of artists to gather about him for a second time in his career. The Prussian Academy of Fine Arts in 1930 elected him to membership. And during last year, above twenty of his pictures were removed from the German museums and exposed in the show of "Degenerate Art."

And other exponents of movements in addition to the expressionist and equally "degenerate" in Nazi eyes similarly have been proving their subjects' worth and coincidence with the best German traditions. For instance: the recent exhibition of the solid quasi-Gothic sculpture of Ernst Barlach. Barlach, who appears to have incurred the special enmity of Alfred Rosenberg, was stoned from his school and the types he portrays in gestures of prayer or other spiritual travail were denounced as Mongolian. If their Mongolianism is a fact, it clearly points to Martin Luther's, since several of the heads figuring in Barlach's show resemble the great reformer's. Their peasantlike, typically Saxon features express the deep sincerity and inwardness we see in Luther's portraits. Evidences of intrinsic worth and traditionalism have also been supplied by the show of the grisly war-etchings of the neo-objectivist Otto Dix—etchings which surpass Goya's more masterly "Disasters of the War" in one respect: their expression of the ruinous effects of the shambles in the very depths of the human psyche. Their mixture of realism and symbolism recalls Dürer's, precisely as the hard outlines of Dix's somewhat uncouthly realistic portraits recall Holbein's. And still other proofs of a like nature have been presented by the exhibition of the work of the German-Swiss long domiciled in Germany and by virtue of the lightness of his form, his unflagging inventiveness and impeccable taste, line and sense of color perhaps the prince of living German painters and surely one of the foremost contemporary artists. This is Paul Klee.

Klee is a feather in surrealism's cap. A pictorial poet, many of his pure little paintings plainly represent unconscious feelings: "*petites sensations*" as Leibnitz long since called them; unfathomable moments of rapture, nostalgia or presentiment which ordinary circumstances sometimes evoke—effects of light, colors in the sky at a street's end, sudden vistas or connections of familiar things—and which vanish as swiftly and

inexplicably as they arise. Similar to the designs of children or primitives, numbers of his elusive forms are "dreams that linger a moment, retreating in the dawn, incomplete, aimless, helpless . . . breaths, flames in the doorway, feathers in the wind." Yet if Klee thus adorns the surrealist movement with his brilliance, it is for the reason his exhibition revealed: his relationship to the German romanticism of the commencing nineteenth century and the spirit of Novalis, Arnim and Brentano. The fascination with the unconscious and irrational was strong in all these romantic representatives, indeed so dominant that Thomas Mann has seen cause to associate Freud with their movement; and surrealism of course with some show of reason bases itself on Freud. And Klee's relationship with these former German poets is plain not only in his ability to represent unconscious feelings with pictorial means, but in many characteristics of his work that resemble theirs and achieve their ideals. One sees it in the color and its ultra-romantic quality of "magic" which seems to call shadows from the realms of death, give fabulous things a real existence and echo Klee's defiant words: "I dwell as largely with the dead as with those about to be born." One sees it repeatedly in his paintings' equally romantic evocation, at times with the aspects of old parchments and quaint images, of distant mysterious climes and cultures: legendary Egypt under hot suns, moonlit medieval towns and unknown coasts and ports. And it is plain in the puckishness and fantasticality which animate his forms: for these poets were the spokesmen of the elfish and the capricious as of the mysterious, the supersensible and the occult. Still, under the swastika, where the romantics of a hundred years since rank as voices of the eternal Germany, Klee, the archiromantic German, their blood-brother, but one who happens to be contemporary, ranks as "degenerate"!

So once again we see the swindle perpetrated on the Germans by fascism and face its source in intellectual night and suicidalism. Only, in this connection, the stigmatization of the good and veritably German art, we face still another source and a most ironical one. This one is the misadventure of a certain young man in artistic circles in Germany just after the War. In Munich in those years, it appears that regular gatherings of serious artists took place at certain cafés. The young man occasionally sought to join them and showed some of the more celebrated painters, who may have been expressionists or neo-realists, drawings he had made. The painters were not interested by the young man's drawings, which resembled the productions of sidewalk artists. Nor were they interested by his ideas or personality. They let him understand as much and at last he ceased frequenting their reunions.

The name of the young man so definitely rejected and despised was Adolf Hitler. PAUL ROSENFELD

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t's drawing of the seaplane base administration building

## Mann Opens War on Nazi Concepts; Asks Recruits in Moral Struggle

**German Author in Exile Declares in New Magazine, Standards and Values, That Dictatorship Is Fundamentally Already Con-founded—Finds Truth and Falsehood One to Reich Leaders**

The following article marks the entry of Thomas Mann, German author who has been in voluntary exile since 1933, into the ranks of the militant opposition to the Nazi dictatorship. Entitled "Mass und Wert"—translated as "Standards and Values"—the article is printed in a new German magazine of the same title edited by Dr. Mann, which appears today in Zurich, Switzerland. The article has been translated by Mrs. Eugene Meyer.

By THOMAS MANN

At the mention of this title, we have noticed some wry expressions which seemed to say: "Why be so polite and conservative? Why so esoteric and dignified? Could you not have found a more flaming, provocative, persuasive caption to place at the head of a German magazine which, at a time such as this, has the opportunity and the determination to function in freedom? Whom do you hope to attract with such a refined and academic title in an era that is dominated by the craftiest publicity methods and by the most insidious revolutionary propaganda in which everything is 'Attack,' 'Advance,' 'The New Dawn,' or triumphantly passes itself off as such?"

Well, we are convinced that soon it will be impossible to attract any one with the trumpet blasts of deceptive triumphs and with the promises of a new tomorrow: they will become an abomination, mere objects of contempt, have indeed already become so for young and old. The vocabulary of revolution is hopelessly disgraced, compromised and reduced to the ridiculous, since it has been used by the demagogue for a decade or more to make himself appear revolutionary. It is a hypocritical, shoddy world to which these flashing banners summon us, emphatically the opposite of that world of quality, of distinction, of art, from which arise the word-symbols with which we define our aspirations and our beliefs.

For they are above all things artistic symbols and conceptions, these two words "standards" and "values." Standards imply order and light, the music of Creation and of those who work creatively. They, too, have been achieved with great effort, have been wrested from chaos. They are anti-barbaric, the triumph of form, the triumph

of humanity. Not that they imply the moderate nor yet the mediocre.

Art belongs above all things in the sphere of the venturesome, the daring: it forever reaches out to extremes, and never lacks that "touch of audacity" without which, according to Goethe, "no talent is conceivable." Art abhors the mediocre, as it abhors the cheap cliché, the trivial, the insipid and the base.

For art is quality itself: it is exacting, ever unsatisfied, and the standards which it carries within itself are also the standards which are applied to all things. Art is the determining, the critical scale upon which it is dangerous to be weighed, for soon that scale or standard becomes more than a measure of taste; it decides values that go far beyond, precede and constitute the basis of esthetics; it decides value itself in the most substantial and fundamental meaning of the word. "Today," says Goethe, the artist, "the only thing that matters is what a man weighs in the scale of humanity. Everything else is trivial."

We want to be artists and anti-barbarians. We want to honor standards and defend values, love freedom and daring, and despise vulgarity—despise it most and most deeply when it parades itself with rabble-raising mendacity as revolution. For in contrast to the opinion of certain social intellectuals that art is played out on this earth, that its literary futility has been demonstrated, that art is only imitative, without the capacity to change things, that it is merely a sentimental escape from struggle and responsibility, we believe, on the contrary, that art as a way of thinking and as a human conception has never been a more inspir-

Continued on Page Six

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BOY MAYOR DESIGNS GOVERNOR WELCOMER



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## HITLER'S DICTATORSHIP IN ART

PAUL ORTWIN RAVE: *Kunstdiktatur im Dritten Reich*. Hamburg: Verlag Gebr. Mann. Dm 4.

In his *Unzeitgemässe Betrachtungen*, written in 1873, two years after the German victory over France, Friedrich Nietzsche spoke of the dangerous consequences of war, and especially of a victorious war. He emphasized the grave mistake of those who thought that in 1871 German culture, as well as her arms had triumphed. So dangerous an assumption could change victory into defeat: "The defeat, even extirpation, of the German spirit in favour of the 'German Reich.'" In striking contrast to the pomposity and inner poverty of cultural life in the new victorious Reich of 1871 was the great cultural richness during the same period in defeated France. In Germany, after defeat in the First World War, there was a similar period. Art, music, literature, and the theatre underwent a renaissance which will not soon be forgotten. This period, from 1919 to 1933, was regarded by the Nazis as one of shame, and abruptly terminated by Hitler; its spirit was almost quenched. Hitler's victories were unbroken until his final downfall, and it is no coincidence that his mind grew more destructive with every victory. Herr Rave's book deals only with one aspect of the Hitler régime, that of dictatorship in art: but his short and scientifically thorough account reveals clearly the story of Hitler's Pyrrhic victory over art in Germany.

Herr Rave, formerly curator of the Kronprinzen Gallery of modern art and now Director of the German National Gallery in Berlin, answers the questions: How was it, and how could it happen? In the years following the first war Berlin had become a representative spiritual centre of modern art. By August, 1919, it was possible to open the superb "Kronprinzenpalais," which soon contained not only the already classical French and German impressionists, the Van Goghs and Gauguins, but a notable selection of the Dresden group "Die Brücke"—the real founders of expressionism—and of foreign contemporary art. The reaction came quickly, and probably not unexpectedly, from Bavaria. Protests from Munich artists against modern and especially foreign art were not new. Franz Marc had already given, before the first war, a dignified reply to one such protest, at that time against an exhibition of works by Cézanne. The Berlin New Gallery was far from being the only one in Germany. It was not by chance that Alfred Rosenbergs, who had immigrated in obscurity from the Baltic Provinces, chose the city of Munich in which to found the "Kampfbund für Deutsche Kultur." At the same time he began to publish his racial theories, culminating in his *Myth of the 20th Century*, which was soon adopted by other mediocrities of the Nazi movement as an essential text. Others collaborated, and the result was the Nazi doctrine of art, dominated by a "Nordic" ideal and by the demand that every work of art should express this ideal.

The old, and for German culture typical, humanistic approach gave place to a mystical nationalist outlook with which many Germans had already been infected by Richard Wagner. There comes to mind a phrase in a short essay by the Austrian poet and prophet Grillparzer: "From humanism through nationalism to bestialism." Unfortunately, however, the experts and the *intelligentsia* did not take these signs seriously, and ignored the Rosenbergs, Schultze-Naumburgs and Darrés, so that when they recognized their danger it was already too late. In the meantime new, and for the mass of semi-educated people very attractive, slogans had been invented—the phrase "art Bolshevism" had been coined; the "Untermensch" had been identified with the "ostische" (the Oriental) man, and set in contrast to the Nordic superman; an opposition had been invented between "chaos" and the Race. A Nordic soul had been discovered; and as the snowball grew all sorts of philistine clubs and associations, such as the association of national school teachers, the women's Kampfbund, the All-Germanic Association, the Ex-army Union of Saxony, launched their protests and became, perhaps without knowing it, mass supporters of an idea which finally brought the world to the edge of

the abyss in which so much of Germany's best has disappeared.

During these years German modern art was represented with great success in many exhibitions abroad, much to the discontent and anger of the German Art Correspondence, an information service destined to provide the nationalistic German newspapers within and outside Germany with tendentious news, and in which another mediocrity in art and writing, Frau Feistel-Rohmeder, soon played an especially distasteful role. She was immediately after Hitler had come to power, demanded on behalf of the nationalistic artists, as "gallant soldiers in their cultural fight," that (1) all "products of cosmopolitan and Bolshevik descent be removed from German galleries and collections, publicly exhibited with their purchase price and the names of the museum directors responsible for the purchase, and that they should then be burned"; (2) "all the directors of these museums be permanently dismissed"; (3) "the names of all artists swimming with the Marxist and Bolshevik tide should never again be mentioned publicly." From that moment on, government procedure in matters of art was characterized by a peculiar shamelessness.

In the following 50 pages of this small book there is published for the first time an almost complete report of the dictatorship executed by a horde of politicians like Rosenberg, of unknown and hitherto unsuccessful painters, of quack philosophers and art "experts," and of Himmler's S.S., directed even in matters of detail by Hitler himself. The "age of mediocre Pieffkes," as a distinguished German intellectual has called it, had begun. Its fruits ripened very quickly, from the series of exhibitions of "degenerate art" which began immediately after Frau Feistel's suggestion, first on a local scale in Karlsruhe, Stuttgart and Mannheim, to the dismissal of 28 directors of museums, many of them men of the highest international reputation, and to the plunder and commandeering of art galleries. This commandeering and the looting from the galleries of works of "degenerate art" culminated in 1937 when the Hitler-installed president of the Reichs Chamber of Art, Professor Adolf Ziegler, accompanied by four other painters equally obscure, began his disastrous activity in Berlin's famous Kronprinzenpalais. This malignant committee travelled from one famous gallery to another throughout Germany and worked rapidly. Everything that suited Herr Ziegler's purpose had to be sent at once to Munich. There, meanwhile, preparations were made for the opening of the House of German Art, the new representative gallery for the new German art which Hitler himself had helped to design. This typical example of Nazi architecture, with its enormous pillars, was soon nicknamed Central Station, Athens, and also Palazzo Kitschi. Hitler's speech on the occasion of its opening was among his most hysterical.

The following day another exhibition, the result of his activities, was opened by Professor Ziegler. The exhibition, a collection of "degenerate art," offered a final farewell to Barlach, Corinth, Kandinsky, Klee, Kokoschka, Lehbruck, Marc and many others. Finally, in March, 1938, Hitler and Goebbels signed the law "legalizing" the sequestration of these works of art. Artists whose work did not meet the Nazi insistence on nationalism and realism and who painted portraits of families with fewer than four children were outlawed, and classified by Hitler as swindlers and lunatics, as "vorge-schichtliche prä-historische Kultursteinzeller und Kunststotterer." And there was more to come. Although originally only works of German "degenerate art" since 1910 had to be taken from the galleries, Professor Ziegler now also prohibited works by foreign artists such as the Swiss Hodler and Haller, the Norwegian Edvard Munch, the majority of modern Italian painters and, grotesquely, Vincent Van Gogh.

So the looting went on. The French impressionists from Manet to Cézanne were banished to cellars (contrary to rumour, they have escaped destruction). The paintings

by Max Liebermann were, of course, completely banned; he was a Jew and "therefore in any case degenerate." One of the Nazi authorities even went so far as to include Mathias Grünewald in his furious accusations as "tainted with the psychosis of original sin," and Rembrandt as the painter of the Ghetto, suggesting that his paintings of Jews would soon cease to be displayed in German galleries.

Finally, it was Hermann Göring who, on the pretext of leaving his Karinhal property to be used after his death as a public museum for the German nation, conceived the idea of seizing works of art which could easily and remuneratively be sold in hard-currency countries. His agent, an employee of a carpet firm, sold for him works by Cézanne, Signac, Van Gogh (four canvases, among them the portrait of Dr. Gachet and Daubigny's Garden), Munch and Franz Marc (including his Tower of Blue Horses). In exchange Göring received money and antique tapestries. His action was emulated by Goebbels, who in May, 1938, appointed a committee "for the realization of works of degenerate art." A member of this commission was again the disastrous Professor Ziegler. Altogether 12,890 paintings, sculptures, water-colours, drawings and etchings were collected and stored in a granary in Berlin. Of these relatively few could be extricated by the skilful "sabotage" of art dealers and gallery employees. One hundred and twenty-five of the most precious examples, among them Van Gogh's self-portrait from the Munich Gallery, Gauguin's Tahiti canvas from Frankfurt, works by Picasso, Braque, Matisse, Derain, Chagall, Modigliani, Ensor, and many by Kokoschka, Marc, Lehbruck, Barlach, Hofer, Nolde, Corinth, &c., were sent to Switzerland and in June, 1939, were sold by auction for hard currency and scattered to all parts of the world. A second auction in Lucerne was held immediately before the invasion of Poland and therefore found no international buyers. The average price realized by a Kokoschka or a Barlach was 50 francs. Meanwhile, Hitler threatened to destroy all that remained. Besides, the granary in Berlin was needed. So Goebbels, under pressure by Rosenberg, committed the final barbarity: 1,004 oil paintings and sculptures and 3,825 water-colours, drawings and etchings were burned.

Herr Rave has added in an appendix a number of indices, as thoroughly compiled and as distressing to read as the rest of the book. There is the semi-official catalogue of the exhibition "Degenerate Art," Munich, 1937 (an official catalogue was never published by the Nazis); there is the list of objects of art commandeered from the Berlin gallery and of the works sold by auction in Lucerne; there is an index of about 1,400 artists and the number of their works condemned as "degenerate." Emil Nolde, one of the founders and leading artists of German expressionism, holds the record with 1,052 works. Kokoschka is represented by 417, Barlach by 381, Corinth by 298. There are listed 100 German galleries which were robbed by the seizing of 16,000 exhibits, of which 1,273 were taken from the Folkwang Museum at Essen alone. The appendix of this book also contains the facsimile of a letter from Professor Ziegler, who next to Hitler did most to destroy modern art, to K. F. Schmidt-Rottluff, informing him that he had ordered the sequestration of 608 of his works and the display of some in the exhibitions of "degenerate art," that he was excluded from the Reichs Chamber of Arts and that every artistic occupation—professional or non-professional—would be forbidden to him. The same Professor Ziegler has been exonerated and classified as a harmless "fellow-traveller" (*Mitläufer*) by a de-nazification court in Hanover.

Herr Rave and the publishers are to be congratulated on this illuminating book. There are important elements in Germany which are very anxious to forget such matters, to belittle them or to profess ignorance. To people in this and other countries these facts are unknown. But it is the lesson of history that acts of folly, especially if executed by an unscrupulous minority, are no less likely to recur than examples of wisdom and foresight.

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Stens

July 6, 1942

Dear Katherine:

Thanks for the clipping. Can you tell me from what it was taken? Time? It is the longest list of presumed artist collaborationists I have seen, but note that the news came from Germany and may be questioned. In any case I do not believe that Despiou can be one of these, unless it be to cover up his anti-German activities. As for the others, I think we must suspend belief too, until there is more concrete and direct evidence.

It is good to hear from you.

Sincerely,

Mrs. Katharine Sterne  
Bowne Hospital  
Poughkeepsie, New York

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ART

Adolf Didn't Like It

In 1936 Karl Nierendorf opened an exhibit of modern painting in Berlin. As an art expert rose to address the huge crowd, two Gestapo agents suddenly appeared. "This lecture is not permitted," they intoned. "The crowd left," says Nierendorf. "And I left—Germany." Nierendorf arrived in the United States broke. Last week, by now one of New York's top art dealers, he opened an exhibit which he had postponed until



Museum of Modern Art  
The "Kneeling Woman" was banned . . .

the fall of Germany (because his family is still there). It is called "Forbidden Art in the Third Reich."

The show includes most of Germany's great and near-great moderns: Käthe Kollwitz, who left Berlin and lived out the Nazi regime in a small town; Wassily Kandinsky, who died in Paris last year; Max Beckmann, who has lived in Holland since 1936; George Grosz, now of Long Island, whose books and drawings were burned by the Nazis; and Paul Klee, who died in Switzerland in 1940.

**Fore and Hind:** Coinciding with Nierendorf's exhibit, the October issue of the Magazine of Art was devoted entirely to "Art in the Third Reich." Three of its articles were written in 1933 but were rejected by editors who did not credit what their author, Alfred H. Barr, Jr., then director of the Museum of Modern Art and now its research director, wrote from Stuttgart about the new "German culture." Barr later obtained for his museum many masterpieces damned by the

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Nazis, among them Wilhelm Lehmbruck's famous "Kneeling Woman," formerly of the National Gallery in Berlin.

Also in the same magazine and confirming Barr's early judgment is a report on Nazi art from Lincoln Kirstein, formerly with the Third Army in Germany. Kirstein describes the works approved, subsidized, and bought by Hitler. It was the worst kind of academic art: pornographic paintings of nude females (the pictures usually selected for color reproduction in the art magazines) and statues of young Nordic males, heroic to the point of burlesque.



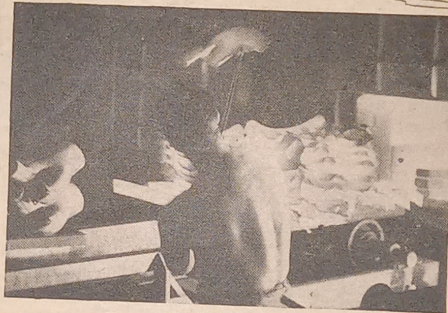
Magazine of Art

... Hitler liked these fleshly nudes

### Carnegie First

The annual painting awards of the Carnegie Institute, Pittsburgh, have often made reputations; this year's first prize (\$1,000) will probably do the same. It went to Philip Guston, a former WPA mural painter now teaching at Washington University in St. Louis, who had his first New York one-man show only last season. His prizewinning mood painting, "Sentimental Moment," is a simple portrait of a dreamy girl.

Prizewinners were announced last Thursday at the opening of the Carnegie exhibit, "Painting in the United States, 1945." Second prize (\$700) went to George Grosz for one of his fancily painted war pictures, "The Survivor"—a ferocious old man, knife in mouth, fleeing flames and ruins. Philadelphia's favorite modern, Franklin Watkins, who won fame in 1931 with a Carnegie first, this time took third (\$500). His entry: a handsome portrait of the president of the Philadelphia Museum, J. Stoddell Stokes.



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