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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Brancusi	5(1)



DŮM UMĚNÍ MĚSTA BRNA, MALINOVSKÉHO NÁM. 2, TELEFON <sup>24227</sup>~~714 37~~

V BRNĚ DNE 6.10.1966

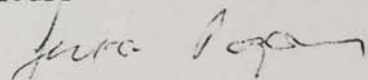
Mr Sidney Geist  
11 Bleecken St.  
New York 10012  
U S A

Dear Sir,

excuse my answering your letter as late as that. I tried to get the catalogue of the exhibition of French sculptors in 1947, but I did not succeed. But I was assured by various people who remember the exhibition well, that there were no Brancusis exhibited.

Giving you this information, I am

Sincerely Yours

  
Gerta Pospíšilová, Vicedirector

Vytiskuje

Telefon  
714 37

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Brancusi	5(1)

MUSEUM OF ART RHODE ISLAND SCHOOL OF DESIGN PROVIDENCE, RHODE ISLAND 02903

October 20, 1966

Mr. Sidney Geist  
11 Bleeker Street  
New York, New York 10012

Dear Mr. Geist:

I have received your letter of October 6 concerning Brancusi's Muse, which is being shown in our exhibition of The Herbert and Nannette Rothschild Collection. The polished brass head is 17 1/2 " high (The base's height being 8" both the base and the turntable mounting were made by the artist in 1952.) On the back it is signed, not dated: "C. Brancusi." There is no caster's mark.

If I can be of further help, please do write. And, more than incidentally, the Rothschild show is quite stunning; come up and take a first-hand look.

Sincerely,

*Elizabeth Broad*

Elizabeth Broad  
Curatorial Assistant

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Brancusi	5(1)

EDWARD STEICHEN • TOPSTONE ROAD • R.D. 3 • WEST REDDING, CONN. 06896  
PHONE (203) 438-2753

October 20, 1966

Mr. Sidney Geist  
11 Bleecker Street  
New York, N.Y. 10012

Dear Mr. Geist,

It embarrasses me to draw your attention to it, but your handwriting is almost as bad as mine, so it is difficult to make out the names, for instance, Mme Pradel de -- of the National Museum of Modern Art in Paris.

I shall also send a copy to Mlle Nicole Bortes in Rumania.

Sincerely yours,

*Edward Steichen*  
Edward Steichen

ES:kb

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Brancusi	5(1)

EDWARD STEICHEN • TOPSTONE ROAD • R.D. 3 • WEST REDDING, CONN. 06896  
PHONE (203) 438-2753

October 24, 1966

Mr. Sidney Geist  
11 Bleecker Street  
New York, N.Y. 10012

Dear Mr. Geist,

No, I have never heard of, nor seen, a Brancusi bird painted blue, electric or otherwise. The Brancusi I saw at the Independent Salon must have been earlier, around 1910 or possibly 1909, and it was cataloged as Oiseau d'or, golden bird.

Probably the only way it could really be traced now would be if any of the independent salons catalogs are available in some library in this country, which I doubt. Otherwise ~~we~~ <sup>one</sup> would have to find somebody in Paris that can go through the catalogs there.

Thank you for your interest and with all good wishes.

Sincerely yours,

*Edward Steichen*  
Edward Steichen

ES:kb

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Brancusi	5(1)

EDWARD STEICHEN • TOPSTONE ROAD • R.D. 3 • WEST REDDING, CONN. 06896  
PHONE (203) 438-2753

October 31, 1966

Mr. Sidney Geist  
11 Bleecker Street  
New York, N.Y. 10012

Dear Mr. Geist,

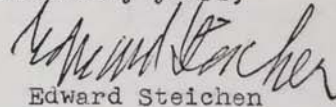
After considerable checking and crosschecking in my mind it occurs to me that my bird was not painted blue, otherwise I would have taken it because my home and garden in France was termed Villa Oiseau Bleu. I never even saw the one painted blue.

The only way I could positively identify my version of the bird outside of the fact that it was named at the time Oiseau d'Or, would be where Brancusi had his studio, because I went directly from the exhibition to the address they gave me at the exhibition and talked to Brancusi about acquiring it. The price listed at the museum was 1,000 francs, and I told Brancusi I only had 500 francs. He said if it does not sell at the exhibition there was no reason he would not let a confrere have it for 500 francs if it was not sold before.

I do not remember how it was listed in the catalog, but I remember distinctly it had a label on the pedestal that held it and the label said Oiseau d'Or. Tying it up with other things in my memory, 1910 seems to crop up persistently.

With all good wishes and thanks for your interest, I am,

Sincerely yours,

  
Edward Steichen

ES:kb

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Brancusi	5(1)



MUSEO ARCHEOLOGICO  
VENEZIA

Venezia, 8/XI/1966

Prot. N. 2209/4

Al. Sig. Sidney Geist

Allegati: alleg. 1

646 Broadwaj,

Risposta a .....

NEW YORK, N.Y. 10012

OGGETTO: Invio foto del busto di Vitellio e Itinerario  
del Museo

A risposta della richiesta in data 19/X  
c. a. spediamo a parte due foto del busto del  
cosiddetto Vitellio e l'itinerario del Museo  
in cui si parla di esso.

L'altezza del busto è di m.0,51. Ne esiste  
al Museo una copia in bronzo. Un eventuale cal=  
co da mandare in America potrebbe essere ese=  
guito a sue spese facendone domanda alla So=  
printendenza alle Antichità di Padova.

Accludiamo qui la piccola fattura.

Distinti saluti

IL CONSERVATORE  
(Bruna Forlati)

*Bruna Forlati*

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bracusi	5(1)

F.lli ALINARI S. A.  
ISTITUTO DI EDIZIONI ARTISTICHE  
VIA NAZIONALE, 6  
FIRENZE  
(ITALIA)

Florence, November 12nd 1966

Dear Sirs,

We are extremely sorry to inform you that the flood which has submerged Florence and destroyed thousands and thousands of shops and factories, has also annihilated our own shop and seriously damaged our Head Offices and ateliers.

We are now endeavouring to save our photographic collections and our photographic equipment; and we hope to be able to resume our activity as soon as the distribution of electric power, of water and gas will be reestablished, next days. Till then we are not in a position to execute any order of black-and-white photographs nor lantern slides.

We have received your kind order, and we will be glad to grant it the precedence as soon as possible.

We rely on your comprehension of our difficulties, on your confidence and patience; and in the meantime, we beg to remain, with best thanks,

Yours very truly,

F.lli ALINARI S.p.A.  
I.D.E.A.

P.S. With reference to your order of November 1st, for which we thank you, we assure you that we shall take care to send the 6 black-and-white photos 8"x10" at \$ 0.80 each mailing charges extra, as soon as possible.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Brancusi	5(1)

Jeanne Robert Foster  
1762 Albany Street  
Schenectady, New York 12304

Nov. 22, 1966

Dear Mr. Geist,

Your letter came this morning and found me -which is quite unusual- suffering from a cold that a sally into unusual cold weather has brought on. I am too hoarse to be clear on the telephone so I am writing.

I am delighted to receive any question about Constantin Brancusi whom I loved very dearly. I think I can help you if you can be patient a few days. In the upper part of my house in a file I have note books covering my summers in Paris, (when I bought art for John Quinn) and one of them will give the exact date.

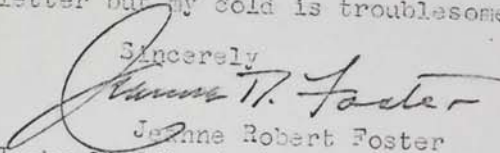
John Quinn passed on in July, 1924. We were together at Brancusi's huge studio when he showed us the "Bird in Space". I am quite sure that this work was completed in 1923 but will verify. The article was written some time before its publication in the Transatlantic Review. (I still have copies of that first number).

While you are waiting for my verification, go to the 42d St. Library and look at the John Quinn catalogues of the sale of his art, also if you can find it, a copy of the publicity and catalogue of the Brancusi show in the Brummer Gallery in New York. I wrote the publicity for that exhibition on Brancusi and I have the catalogue in my files.

I am glad you are writing about the Brancusi Sculpture. One thing not generally known about Brancusi, is that he was a mystic and aware-like W.B. Yeats, of much of the wisdom of the East. I have his autographed picture of himself in the studio, a few letters and other mementoes, also many kodak pictures I took during the years I knew him.

I will send a line as soon as I go through the note books. This is a ragged letter but my cold is troublesome.

Sincerely



Jeanne Robert Foster

If you care to tell me, I should like to know if your Brancusi is to be a book, Theme for a doctorate or a magazine article.

JRF.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Braconi	5(1)



MUSEI COMUNALI

L'ISPETTORE

ROMA - PIAZZALE CAFFARELLI, 3

Roma, li 25 nov. 1966

Prof.  
Sidney G E I S T  
-New York Studio School-  
646 Broadway, NEW YORK  
N.Y. 10012

Con riferimento alla nota del 1° novembre u.s., si comunica che non si conoscono riproduzioni dell'Antinoo-Hermes del Museo Capitolino dal 1882 al 1902.

Distinti saluti

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bracusi	5(1)

F. LI ALINARI S. A.  
ISTITUTO DI EDIZIONI ARTISTICHE  
VIA NAZIONALE, 6  
FIRENZE  
(ITALIA)

Florence, December 6th 1966

ao.

NEW YORK STUDIO SCHOOL OF DRAWINGS, PAINTINGS etc.  
att: Professor Sidney GBIST  
646 Broadway  
NEW YORK, N.Y. 10012  
U.S.A.

Dear Sir,

With reference to your kind order dated on November 1st, for which we thank you, we beg to inform you that, just on these days, we have resumed completely our activity so we are in a position to supply you with the requested photos.

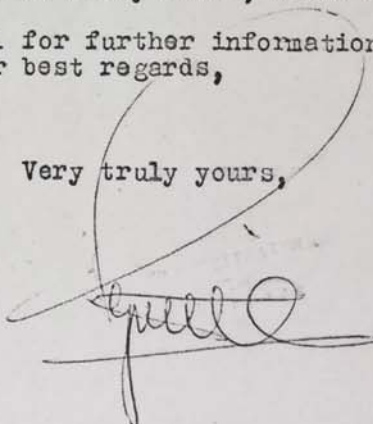
We would like to have your kind confirmation and be sure that you still need these prints before making them.

As you know, they are in black-and-white 8"x10" and cost \$ 0.80 each plus \$ 1.00 sending them by air mail.

The payment in advance, by check or Money Order, would be deemed a favour.

Always at your complete disposal for further information, we beg to remain, dear Sir, with our best regards,

Very truly yours,



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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Brancusi	5(1)

23-5429

A. S. FORGAS,  
2 ASTER COURT  
MT. WAVERLEY

7/12/1966

Mr. S. Geist,  
11 Bleecker Street,  
NEW YORK 10012,  
U.S.A.

Dear Mr. Geist,

My grandmother wishes to thank you most sincerely for the translation in English of your most interesting Rumanian article on Mlle. Pogany and Brancusi.

Under separate cover a painting was sent to you by surface freight approximately a fortnight ago and should arrive early in the new year. We trust this gives you much pleasure.

Wishing you the compliments of the season on behalf of my grandmother and myself,

I remain,

Yours sincerely,

*Arthur Forgas*

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Brancusi	5(1)

WALTER A. BECHTLER

8702 Zollikon, December 8th, 1966  
Seestrasse 16

Mr. Sidney Geist  
11 Bleecker St.

New York 10012

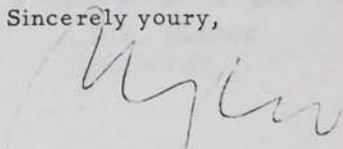
Dear Mr. Geist,

Referring to your letter of November 29th, 1966 I want to give you the information you require about my BRANCUSI-head.

1. I purchased it in 1962.
2. Enclosed you will find the copy of the signature; naturally it is not easy to copy something chiselled into bronze and of course on the original the signature is smaller, It was copied with the help of a magnifying glass, because only with it one can discern the marks over the letter "a" and under the "s". This signature is also very much like one Brancusi put on an oil-painting from 1912 I own as well. There you can very distinctly see the marks over and under the referred letters.

I hope to be of some help.

Sincerely yours,

  
Dr. W. A. Bechtler

Encl.

Copied BRANCUSI-signature  
photo of Brancusi-head

C Brancusi

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Brancusi	5(1)

NORTON GALLERY AND SCHOOL  
OF ART

E. R. HUNTER, DIRECTOR

WEST PALM BEACH, FLORIDA  
832 - 5194 33401

December 8, 1966

Mr. Sidney Geist  
11 Bleeker Street  
New York, N.Y. 10012

Dear Mr. Geist:

This apologetic interim note is to acknowledge your most kind letter of September 17 and to say that I have not yet written Knox-Albright to ask them the question which you suggested. (*Brancusi*)

I shall keep this file on the back of the stove and let you know what happens.

Sincerely yours,

*Robert Hunter*

E. R. Hunter  
Director

ERH:p

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Brancusi	5(1)

GRACE W. GILMAN, Librarian

THE LINCOLN LIBRARY  
Springfield's Public Library  
SPRINGFIELD, ILL.

62701

Dec 9 '66

Dear Sir:

In answer to your letter, we do not have a file of the Springfield Union + Republican. In fact I am not familiar with a paper having that name.

Could it be from another Springfield?

Sincerely  
(Miss) Mildred Baumann  
Lincoln Lib.  
Springfield Ill

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Brancusi	5(1)

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101 FIFTH AVENUE • NEW YORK, N.Y. 10003  
Oregon 5-7150

December 10th, 1966

Mr. Alvin Demick  
Arts Magazine  
41 East 57th Street  
New-York, N.Y.

Dear Mr. Demick :

In your January 1964 issue of ARTS MAGAZINE,  
Mr. Geist wrote an article on BRANCUSI with  
nine reproductions.

Please be advised that one of these reproductions  
page 70 - was a forgery - un faux - not a  
Brancusi.

Since we know that Mr. Geist is preparing a  
book on Brancusi, the same error should not  
appear in his book.

Would you please ask this gentleman to get  
in touch with us\*so that we can warn him of  
the above, and also to remind him that permissions  
have to be granted for reproductions. Unless  
proper authorizations are obtained and royalties  
paid, the book cannot be sold in Canada, nor  
in Europe or in any other countries signatories  
of the Bern Convention.

Sincerely yours,

*Françoise Tainturier*

Françoise Tainturier  
Secretary to :

Horace Marston

ft

\* or could you tell us where we can reach Mr. Geist ?

*Sidney Geist  
11 Bleeker St  
AL4-5326*

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Brancusi	5(1)

**KUNSTSAMMLUNG  
NORDRHEIN-  
WESTFALEN**

Der Direktor

Schloß Jägerhof, Jacobistraße 2  
Telefon 357525  
4 Düsseldorf

Mr. Sidney Geist  
11. Bleeker Street  
New York 10012

Ihre Zeichen

Ihre Nachricht vom

Unsere Zeichen

Düsseldorf,

S/b

December 12, 1966

Dear Mr. Geist

The meeting of Brancusi and Bissier was only important for Bissier. When he was in Paris, he had the intention to visit Marcoussis, and somebody confused the names. That was the reason that Bissier came to the sculptor. Brancusi made a very great impression on Bissier, but it was certainly not "bilateral".

Sincerely Yours



(Dr. Werner Schmalenbach)

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Brancusi	5(1)

# Isaac Delgado Museum of Art

1201 Long Avenue / City Park / New Orleans / Louisiana / 70119

December 12, 1966

Mr. Sidney Geist  
11 Bleeker Street  
New York, New York 10012

Dear Mr. Geist:

Here is the information that you requested in your letter of December 5 concerning The Sophisticated Young Lady by Brancusi which is in the private collection of Mr. and Mrs. Frederick Stafford and which is presently being shown in our museum.

1. The height of the sculpture without the base - 21 3/4"
2. On the underside of the bronze is scratched the following information: "C. Brancusi" "Rumania" "par" "1932" "1920". Enclosed you will find a diagram illustrating the relative positions of these notations. In regards to marks over the "a" and under the "s", none can be detected.
3. The number of the piece in the catalogue, ODYSSEY OF AN ART COLLECTOR, published in conjunction with the showing of the Stafford Collection in our museum from November 11, 1966-January 8, 1967 is 219 and the plate page is 136.

In regards to the date 1928 which is published in Ionel Jianou's monograph of the artist (Tudor Publishing Company, New York, 1963, page 110 and plate 59) and used by us in our catalogue, I am confused concerning the dates 1932 and 1920 which appear on the piece. Could it be that 1920 is the date that the piece was made and 1932 is the casting date? I would appreciate your clarifying this matter if you would.

Also at this time I would like to tell you how much I enjoyed your lecture on Brancusi at Indiana University this past summer. I was at that time working at the art museum there and sitting in on Al Elsen's course.

I hope that the above information about the sculpture will be of some help to you on your study.

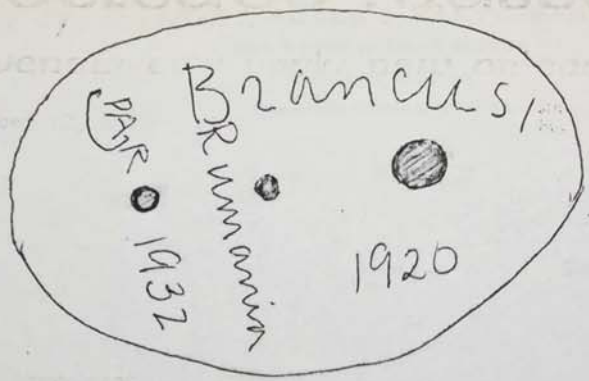
Sincerely yours,

*William A. Fagaly*  
William A. Fagaly  
Registrar

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Brancusi	5(1)

Isaac Delgado Museum of Art  
Louisiana/70119



Dear Mr. Geist:

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I hope that the above information about the sculpture will be of some help to you on your study.

Sincerely yours,

*William A. Fagaly*  
William A. Fagaly  
Registrar

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	<i>Brancusi</i>	5(1)

JACOB M. ARVEY  
BARNET HODES  
LOUIS M. MANTYNBAND  
GEORGE L. SIEGEL  
WILLIAM J. COSTELLO  
SIDNEY R. ZATZ  
HOWARD ARVEY  
J. HERZL SEGAL  
IRWIN I. ZATZ  
SCOTT HODES  
MARSHALL L. BURMAN  
RALPH A. MANTYNBAND  
G. GALE ROBERSON  
HERMAN SMITH  
LEROY R. KREIN  
MAURICE P. WOLK  
JACK H. OPPENHEIM  
ALLEN H. DROPKIN  
MERVIN N. BACHMAN  
WALTER V. LESAK  
EDWIN A. WAHLEN  
DANIEL A. DON  
SIDNEY SOSIN  
JOHN J. ENRIGHT  
WILLIAM G. SEILS  
RICHARD J. TROY  
JOEL S. SIEGEL  
MORRIE MUCH  
EUGENE L. GRIFFIN  
JEROME T. BURKE  
MALCOLM S. KAMIN  
SHERMAN D. FOGEL  
STUART C. NATHAN

LAW OFFICES

ARVEY, HODES & MANTYNBAND

ONE NORTH LA SALLE STREET

CHICAGO 60602

TELEPHONE CENTRAL 6-9760

WASHINGTON, D. C. OFFICE  
1200 SEVENTEENTH STREET, N.W.

CABLE ADDRESS  
"A R H O M A"

COUNSEL  
JOSEPH H. WRIGHT

December 13, 1966

Mr. Sidney Geist  
11 Bleecker Street  
New York, N. Y. 10012

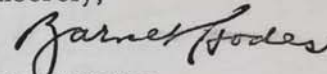
Dear Mr. Geist:

Thank you very much for your letter of December 4th. It was thoughtful of you to send me a copy of your article, and I appreciate the opportunity to read it.

There is no reason why you should not retain the Xerox copies of the letters I sent you for your files.

With good wishes, I am,

Sincerely,



Barnet Hodes

BH:map

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Brancusi	5(1)

Albright-Knox Art Gallery  
Buffalo, New York 14222

December 14, 1966

Mr. Sidney Geist  
11 Bleecker Street  
New York, New York 10012

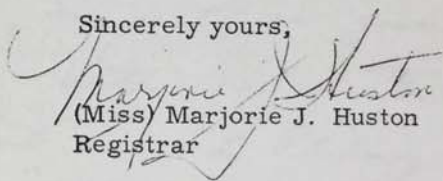
Dear Mr. Geist:

In reply to your letter dated December 5, 1966, with regard to our Brancusi's, "Mademoiselle Pogany", I have measured the sculpture myself, and it is exactly 17" high, without the base.

The date of the work 1920, does not appear on the sculpture itself, just his signature. The date appears in all of our records, so it must have been obtained at the time we acquired the work, which was 1927.

Trusting this is the information you desired, I remain

Sincerely yours,

  
(Miss) Marjorie J. Huston  
Registrar

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Barnard College  
Columbia University  
New York 27

DEPARTMENT OF FRENCH

December 19, 1966

Dear Mr. Geist,

Please excuse this delay in answering your note of December 5. I returned from Europe a couple of days ago and found it waiting.

So far as I know Apollinaire's lecture on "La Sculpture d'aujourd'hui" has never been published. This, in fact, is generally true of his lectures with one or two notable exceptions, such as "La Phalange nouvelle" of 1908 and "L'Esprit nouveau et les poètes" of 1917. Even his famous lecture on "Orphisme" at the Section d'Or exhibit in 1912 was never published as such, although we may assume that

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the substance of it was written up  
in Les Peintres cultrates.

It is quite possible that his lecture notes are among the unpublished manuscripts in the possession of his widow, but so far she has not allowed these papers to be consulted or even classified. We are hoping that some pressure may be brought to bear upon her in the near future in connection with an Apollinaire <sup>exhibit</sup> which the Bibliothèque Nationale is planning for the end of this coming year.

Yours sincerely,

Leo Jerning

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Brancusi	5(1)



Springfield Newspapers

SPRINGFIELD, MASSACHUSETTS

Dec 22, 1966

Dear Mr. Geist :

In regard to your inquiry on the visit of Brancusi to the Chicago Art Institute the article appeared in the Springfield Sunday Republican of June 4, 1939. There were four paragraphs in the article which can be photostatted at a charge of \$2.50.

Very truly yours,

*Lloyd G. Williams*  
Lloyd G. Williams,  
Librarian.

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	Brancusi	5(1)

THE ART INSTITUTE OF CHICAGO

MICHIGAN AVENUE AT ADAMS STREET CHICAGO ILLINOIS 60603 TELEPHONE CENTRAL 6-7080

January 4, 1967

Mr. Sidney Geist  
11 Bleecker Street  
New York, N. Y.

Dear Mr. Geist:

I am enclosing a photograph of the two signatures which appear on the WHITE NEGRESS. I am sure that this will best answer your questions and will leave no room for errors I might make if I tried to describe the signatures to you in writing. The signature, "C. Brancusi 1928" is inscribed on the bottom part of the base which holds the head. The signature "C.B" enclosed by a circle appears on the large Caen stone. There has been no specific instruction on how to place this stone and we have placed it so that the signature is on the top of the stone in the rear left-hand corner. This stone has been painted white previous to our acquisition of the piece, we do not know who painted it. I am also sending you a photograph of the entire piece and I have inked out a temporary platform which our photographer placed beneath the work in order to photograph it at the right level. I hope that this information is satisfactory and please do not hesitate to ask me any other questions you might have. We would always appreciate getting a copy of anything that you might publish on any of the works in our collection so that we can correct our records when necessary.

Sincerely yours,

*Carole Herman*

Miss Carole Herman, Secretary  
A. James Speyer  
Curator XXth Century Art

Enc.

*©. Brancusi*  
1928

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Brancusi	5(1)

Mrs. Charles Sheeler  
"Birds Nest," Dows' Lane  
Irvington-on-Hudson, N. Y.

Dear Mr. Geest,  
Thank you for your good  
letter.

But I am sorry I do not  
have any Sheeler photographs  
of Brancusi's. —

Sincerely yours,

Marya S. Sheeler

Jan. 6-67.

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	Brancusi	5(1)

F. LI ALINARI S. A.  
ISTITUTO DI EDIZIONI ARTISTICHE  
VIA NAZIONALE, 6  
FIRENZE  
(ITALIA)

Florence, January 9th 1967

ac.

NEW YORK STUDIO SCHOOL  
att: Mr. Sidney GEIST  
646 Broadway  
NEW YORK, N.Y. 10012  
U.S.A.

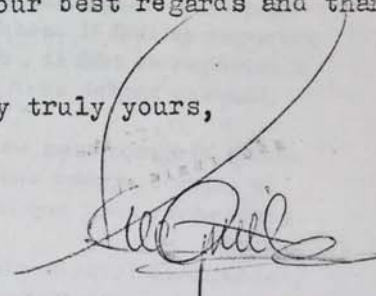
Dear Sir,

Your kind letter dated on December 30th, for which we thank you, has duly reached us.

We hasten to inform you that the photo of the Antinoo has been made at the beginning of this century, but we don't know the exact date.

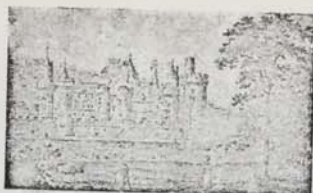
We remain however at your complete disposal for further information and are, dear Sir, with our best regards and thanks,

Very truly yours,



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Le 10 Janvier 1967

Monsieur Sidney GEIST  
Professeur  
New York Studio School of drawing  
painting and sculpture  
646 Broadway, NEW YORK N. Y.  
10012  
U. S. A.

Monsieur,

J'ai l'honneur d'accuser réception de  
votre lettre du 27 Décembre.

Je pense qu'il serait utile que vous fassiez  
l'acquisition du tome II "Antiquités Grecques et  
Romaines" de notre catalogue moulages. A la page  
62, il est indiqué Mars Borghèse, il faut se reporter  
à la page 27 à Arès et ensuite, il faut se reporter à  
la page 7 à Achille Borghèse (Arès debout casqué),  
une photo figure à ce tome.

Ce tome vaut 6 frs, port compris; peut-  
être vous permettrait-il de vous rendre compte si  
le moulage mentionné est celui que vous recherchez.

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

*Uccifuly*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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MINISTÈRE DES  
Affaires Culturelles

Musée du Louvre  
Conservation

Palais du Louvre, Paris 1<sup>er</sup>  
GUT. 59-40

10 - I - 1967

Cher Monsieur,

Depuis deux mois je  
ne suis plus au Musée d'Art  
Moderne car j'ai été détaché  
au Musée du Louvre où je travaille  
à la préparation d'une prochaine  
exposition du Conseil de l'Europe.  
Je ne peux donc vous répondre  
au sujet de Brancusi, comme  
vous me le demandiez. Mais j'ai  
transmis votre lettre et, soit  
Monsieur Dorival lui-même, soit  
Monsieur Pierre Georget qui m'a  
succédé, vous diront ce qu'il

134

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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en est des héritiers de Brancusi.  
 Je vous remercie d'avoir  
 me l'amabilité de demander  
 à Monsieur Georges Goyan de vous  
 envoyer son article sur la  
 Colonne - sans - fin de Brancusi;  
 c'est un document très intéres-  
 sant pour la Bibliothèque de  
 Musée d'Art Moderne -

Avec tous mes vœux pour  
 votre nouvelle œuvre, je vous prie  
 d'agréer, cher Monsieur, l'expression  
 de mes sentiments les meilleurs.

PNW de Grandry

... I am really living back in the  
 twenties in Paris.

The John Quinn biography by  
 Dr. Ben I. Reid will be  
 published this year. There will be much  
 about Brancusi in his text. Reid is at Mt Holyoke  
 South Hadley, Mass.

With every good wish for your  
 continued success,  
 Kenneth Foster

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Brancusi	5(1)

Jeanne Robert Foster  
1762 Albany Street  
Schenectady, New York 12304

Dear Sidney Geist,

January 11, 1967

Thank you for your note. I telegraphed because I was unable to reply and I so much wanted you to know that any informations, memories and photographs I might have of Brancusi and of his period, I would gladly share with you.

Since I am at last recovering from the Bronchial Virus - though still inside- I hasten to tell you that according to my note books, you are probably right as to the date "1923" for the "Bird in Flight". When I was in Paris in 1922, John Quinn and I were with Brancusi several times in his work shop. He had the "Bird in Flight" in the work shop and talked to Quinn about it and to me. He seemed not to be quite satisfied with it at that time. Quinn assured him that he would always take whatever he, Brancusi offered. We had a steak broiled over the coals by Brancusi rolls and a Roumanian wine that night... and coffee that was freshly ground in Brancusi's little brass coffee mill. Later on in America, I found what I had suspected that Brancusi, as W.B. Yeats, was a student of the philosophy of the east and that his "Bird In Flight" was the paranatural flight-one finds it in Zen Buddhism-. Unfortunately Brancusi returned to Paris before I had the opportunity to talk to him about his reach into the esoteric. But one can guess by his later work.

I have a rare letter of gratitude from him-in French of course- and I have several pictures- the large framed picture of himself in the studio, autographed and the Kodaks that I took, some of which have been enlarged. The single figure at St. Germain is beautiful. Several were of Brancusi with John Quinn, Satis and Henri Roche. You may had copies if you care to use any of them. Soon, I shall be able to go down town and have copies made. My home is on a two acre wooded lot located about two miles from the shopping section. This winter, the snow is deep and at times we are literally snowed in.

I believe you have the little versified sketch of Brancusi that Brunner had me write for his publicity. I sent you the little personal lament I wrote when I was notified he had left us. And so you may visualize the writer now I enclose a snap shot of last spring. Time is incredible.... I am really living back in the twenties in Paris.

With every good wish for your continued success,  
*Jeanne Robert Foster*  
The John Quinn biography by Dr. Ben I. Reid will be published this year. There will be much about Brancusi in his text. Reid is at Mt Holyoke South Hadley, Mass.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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My personal lament  
Jeanne Robert Foster  
1762 Albany Street  
Schenectady, N.Y.

"BIRD IN FLIGHT"  
(Constantin Brancusi)

"Bird In Flight".....

It has flown from your workshop,  
From the nest of your white cavern  
On Montparnasse.  
From your sweet-smelling pieces of seasoned wood,  
That you loved,  
Side by side with the high company  
Of your marbles, archetypal forms.  
Your chisel and hammer are quiet;  
The little brass coffee mill is empty;  
The scent of roasting coffee no longer  
Floats into the twilight.

We shall not see your smile again  
Nor your quick hands.  
The "Bird" has flown..... we cannot follow-  
To its eternal country  
But your art remains with us,  
Brancusi, Bird In Flight.

.....

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	Brancusi	5(1)

# Isaac Delgado Museum of Art

1201 Long Avenue / City Park / New Orleans / Louisiana / 70119

January 16, 1967

Mr. Sidney Geist  
11 Bleeker Street  
New York, New York 10012

Dear Mr. Geist:

Sorry for the delay in answering your letter of the 19th of December, but I was out of town for the holidays and when I returned things had piled up on my desk. I had our photographer take a shot of the bottom of the Sophisticated Young Lady and just received the prints today. Enclosed you will find an 8 x 10 glossy.

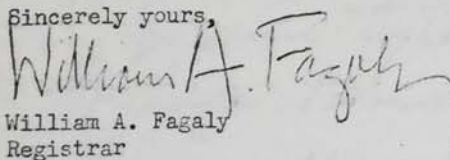
After reading your letter I went back to look again at the inscriptions and found that I had made a mistake -- it does not say "Rumania" but instead "C. Brancusi" again. Also I discovered that the word "Paris" is scratched across the date "1932" and the second signature.

As to your questioning whether the signature is authentic, I would presume that it is since Mr. Stafford went to Brancusi's studio and bought the piece from him personally. Mr. Stafford has told me his experiences with Brancusi and their long conversations and visits in the artist's studio.

As to the question of the two dates "1920" and "1932" I would appreciate hearing anything further that you might discover or know which would explain their strange presence on Mr. Stafford's piece.

Thank you again for your interest and comments. I hope that the photo will be of some additional help to you.

Sincerely yours,

  
William A. Fagaly  
Registrar

P. S. I forgot to mention that Mr. Stafford's visits to Brancusi's studio took place in 1956, a year before the artist's death.

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	Brancusi	5(1)

B. Old Quinn Kettering N.Y. Public  
Library 42nd St. Fifth Ave

Jeanne Robert Foster  
1762 Albany Street  
Schenectady, New York 12304

Jan. 19 - 1967

Dear Sidney Peat.

Thank you for  
your delight-ful letter and  
for the photograph of yourself.  
I lived 21 years of New-  
York City closely associated  
with sculptors and painters  
and those of my own  
"Fourth Estate" world. It is  
a pleasure - to once again  
feel that I know - a working  
writer and artist in my  
favorite city of so many  
forenames.

I will type - a letter later -  
I hope to morrow - a letter  
giving you the information  
you request about the names  
of others who might verify  
Word of Quinn associates  
and friends are not alive.  
If Walter Pach. is still living

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Brancusi	5(1)

and in New York you  
will want to contact him -  
He knew Brancusi - 21-22-23,  
Some photographs were taken  
each year - Please return  
any I send as I have -  
over 200 of Quinn - and  
many of Brancusi. The  
photo with date you have from  
me - was one of the earlier  
ones - Later pictures were  
taken on the Fontainebleau Golf  
Course - and at St. Germain

I have out-lived all the  
members of my family only  
one Cousin Dennis alive so  
hold anything I may send.

I am still in touch with  
the West family - I know so  
many years - Our own Dr. Williams  
M. Murphy is completing a life  
of John Butler West, Dr. Murphy  
is at Union College.

In haste to mail  
Again - my thanks and  
appreciation of your letter  
and photo of James Robert Foster

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	Brancusi	5(1)

041

*Announcing the Second Publishing of Collectors' Item*

Jeanne Robert Foster's

## NEIGHBORS OF YESTERDAY



This section of the Adirondack Mountains known as the North Woods was for the first time put into a book of colloquial verse when published in Boston in 1916. The people of this picturesque locality are as vividly placed in the realm of literature as were the natives of New England by Robert Frost and the village types of the Middle West by Edgar Lee Masters.

The second publishing, a very limited edition, was made from the original copy, art work, glass plates and engravings. The appearance is as near that of the original as could be made with materials available today.

This book is a collector's item, both from the standpoint of history of a fast vanishing people and for its authentic reproduction standards and elegance.

Jeanne Robert Foster also has published WILD APPLES, lyrics; ROCK FLOWER, folk tales in verse; MARTHE, a one act play; and edited THE JOHN QUINN LETTERS.

MAIL YOUR ORDER TODAY — SUPPLY IS LIMITED!

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	Brancusi	5(1)

January 20, 1967

Dear Sidney,

I gather from Athena Spear that you two will have an exchange of letters in the next Art Bulletin. I look forward to reading them.

This fall there was a show of Rumanian art here in London and there were about seven Brancusi sculptures shown- (from Rumania) including Prayer, the 1907 piece. At my suggestion, the Courtauld Institute people photographed the pieces. (The Courtauld is the NYU Fine Arts Institute of London.) I was excited to see Prayer from the side and back-and am convinced this was the way it was to be seen, from from the front and below. Am I right?

How is your own book coming along? I am depending upon it!

When I was in Paris last week, Louis Carre said he had heard from you and liked your tenacity and unwillingness to let anything slip by. You are a real art historian at heart.

I must start collecting photographs of Brancusi's work down to about 1920. Any suggestions? (I know about the Paris holdings, Philadelphia, the Modern, the Guggenheim)

How is the school coming-or are you still affiliated with it.

London is far from a swinging town and there is no news of New York.

ll

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2/21

SID: DID BRANCUSI SHOW PRAYER OF 07  
IN A PARIS SALON OF 1911?

NOT CONTAIN ANY  
WILL BE SURCHARGED  
BINARY MAIL.



Mr. Sid Geist  
11 Bleeker St.  
New York, New York  
USA

TO OPEN SLIT HERE

*Not in [unclear]  
let's show to  
him. See Public  
Library 42d St.  
N.Y. City.*

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Sender's name and address:

Al Elsen

24 Willoughby Road

London, N. W. 3

England

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FIRST FOLD HERE



Mr. Sid Geist

11 Bleeker St.

New York, New York

USA

TO OPEN SEE HERE

142  
SID: DID BRANCUSI SHOW FRAMES OF 07 IN 4 PARIS SALON OF 1911?

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ASSOCIATION INTERNATIONALE POUR L'ÉTUDE DE DADA ET DU SURREALISME  
22, RUE LAVOISIER, PARIS VIII<sup>e</sup>

Toronto, Jan. 28, 1967

Dear Mr. Geist:

I find your letter of Dec. 20, last, upon my return from a trip to Paris in connection with the Dada show at the M.A.M. This will account for the delay in answering it.

I also recall the photograph you are mentioning. But where and when I saw it escapes me. I suppose it was in Tristan Tzara's collection a few years ago. Since Tzara was acquainted with Nancy Cunard around 1924, I suppose it could have appeared in one of New York's slick magazines of the period, perhaps Vanity Fair. That is all I can do for you from this side of the Ocean. If I saw it this coming summer in the course of my research, I shall of course let you know.

Please keep me posted on your work on Brancusi.

Yours sincerely,

*M. Sanouillet*  
Michel Sanouillet

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SIDNEY GEIST

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PLEASE BE KIND TO SEND ARTICLE FOR TEN YEARS  
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CONTEMPORANUL.

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	Brancusi	5(1)

February 5, 1967

Dear Sid, I'll ask Bruce Laughton, curator of the Courtauld Institute's photo collection, to send you photos of Brancusi's Torso and The Kiss. He and his camera crew shot the Brancusi pieces at the exhibition. I didn't get a catalogue-but you could probably order one from the St. George's Gallery, Duke St. and St. James, London W.1. The Courtauld, which is to London University as NYU Institute of Fine Arts is to NYU-wants to buy or swap photos with you. Also, I'd like to buy all the Brancusi photos you took for our photo (I.U.) archives.-in short, you have a chance to pick up some money on your Brancusi pictures. How many do you have and what would you charge a piece for them?

The photo you sent of Prayer in situ is wonderful. Since you were such a good sport about it, I'll try and reciprocate by getting you a catalogue. (of the Rumanian show here in London)

I'm shocked that Lowry didn't tell you about showing your letter to A.S. While I can understand his doing it, you should complain about not being told or shown her reply.

I can wait for your book-just tell the publisher I will buy the first one up for sale. (Let me know the publication date so I can get it immediately.)

Sorry for the delay in answering your letter, but I've been away from London and just got back this weekend.

Good luck with the book

lll

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	Brancusi	5(1)

COURTAULD INSTITUTE OF ART  
UNIVERSITY OF LONDON

Sender's name and address:

A. Elsen

24 Willoughby Road

London, N.W.3

England

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ENCLOSURE; IF IT DOES IT WILL BE SURCHARGED  
OR SENT BY ORDINARY MAIL.

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Mr. Sidney Geist

11 Bläeker St.

New York, New York

USA

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COURTAULD INSTITUTE OF ART  
UNIVERSITY OF LONDON  
20 PORTMAN SQUARE, LONDON, W.1  
TELEPHONE: WELBECK 9292-5

7th February 1967

Mr Sidney Geist,  
11, Bleeker Street,  
NEW YORK CITY,  
N.Y.

Dear Mr Geist,

My friend, Professor Elsen, tells me that you are anxious to obtain photographs of two early sculptures by Brancusi: Torso and The Kiss. As it happens, the Courtauld Institute photographed these works when they were on exhibition at the Royal College of Art in London recently, and I am therefore sending you two prints under separate cover with our compliments. I hope they will arrive in time for inclusion in your book - I understand that publication is imminent.

Professor Elsen also tells me that you have a very good and very extensive set of photographs of Brancusi's sculpture which you have taken yourself, particularly in Rumania. I am in the process of enlarging our collection of photographs of modern sculpture as a part of the Conway Sculpture and Architecture Library which, as you know, is extensively used for research and teaching purposes, providing visual material for our students and visitors.

Whereas the Courtauld Book Library will certainly be purchasing your book, I wonder whether we could come to any arrangement with you to make prints from your Brancusi negatives, so that we could establish a really good Brancusi collection which could be used for classes and making lantern slides etc. Alternatively, do you know anyone in New York who could make us a set of prints at a reasonable price? These prints, of course, are not wanted for reproduction, and they would be marked with your copyright.

I would be very grateful for your assistance.

Yours sincerely,

*Bruce Laughton*

Bruce Laughton  
Librarian, Teaching Collection

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Brancusi	5(1)

1967

MICHEL SEUPHOR  
83, Avenue Émile-Zola  
Paris 15<sup>e</sup>

Mon cher Sidney je t'écrit,  
La photo qui se trouve sur  
la jaquette de la sculpture  
de ce siècle m'a été donnée  
par Brancusi lui-même  
en 1950. Elle a été faite par  
lui quelques années auparavant.  
D'après les détails visibles  
sur la photo même (notam-  
ment des éléments du Temple  
pour une personne) on peut  
dire qu'elle a dû être faite  
après 1937. Selon moi la  
date doit être aux environs  
de 1946.

Mes amicaux salutations

Seuphor

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MUSÉE NATIONAL D'ART MODERNE

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2, RUE DE LA MANUTENTION

Entrée de la conservation :  
13, AVENUE DU PRÉSIDENT-WILSON

PARIS (XVI<sup>e</sup>) - 2, RUE DE LA MANUTENTION

Tél. ~~704-61-10~~  
704-61-10

Le 20 février 1967

HL/CL

Monsieur,

Le Musée National d'Art Moderne n'étant que l'héritier de BRANCUSI, nous ne sommes malheureusement pas en mesure de vous fournir l'autorisation que vous nous demandez.

Par contre, le Docteur Atanasiou étant exécuteur testamentaire, il pourra peut-être répondre à votre demande.

Je vous prie d'agréer, Monsieur, l'expression de mes sentiments très distingués.

*H. Lasalle*

Hélène LASALLE

Monsieur Sidney Geist  
11 Bleecker street

NEW YORK 10012

Etats-Unis

P.S. : Voici l'adresse du Dr Atanasiou

Institut Pasteur  
28, rue du Dr Roux

PARIS XV<sup>e</sup>

M. Pierre GEORGEL  
replaced Mme de Gaudry

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	Brancusi	5 (1)

MUSEUM OF FINE ARTS BOSTON, MASSACHUSETTS 02115



*Department of Decorative Arts and Sculpture*

March 9, 1967

Mr. Sidney Geist  
11 Bleecker Street  
New York, New York 10012

Dear Mr. Geist:

I received your letter this morning and am very sorry to have caused you this inconvenience.

I am sending along a profile view and trust this will prove more satisfactory. However, if you wish an even different photograph, a new negative will have to be made, the cost of which is \$10.00, postage not included.

Very sincerely yours,

*Joanna E. Russell*

Joanna E. Russell  
Secretary  
Department of Decorative Arts and Sculpture

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GALERIE CLAUDE BERNARD

SOCIÉTÉ ANONYME AU CAPITAL DE 100.000 F

5 - 7, RUE DES BEAUX-ARTS

PARIS VI - DAN. 97-07 & 23-81

ADRESSE TÉLÉGRAPHIQUE : CLOBERNAR

R. C. 60 B 6211

Monsieur Sidney GEIST  
11 Bleecker Street  
NEW-YORK 10012  
U.S.A.

Paris le 18 Mars 1967

Cher Monsieur,

Suite à votre lettre du 12 Mars, nous vous informons que la sculpture de Brancusi que vous avez pu voir à notre Exposition " Le Portrait " Sculptures, est intitulée " Muse endormie " de 1913.

Cette oeuvre faisant partie d'une collection particulière, il ne nous est pas possible de vous en adresser une photo.

Veuillez croire, Cher Monsieur, à l'assurance de nos sentiments les meilleurs.

*CBH*  
P/ Claude Bernard Haim

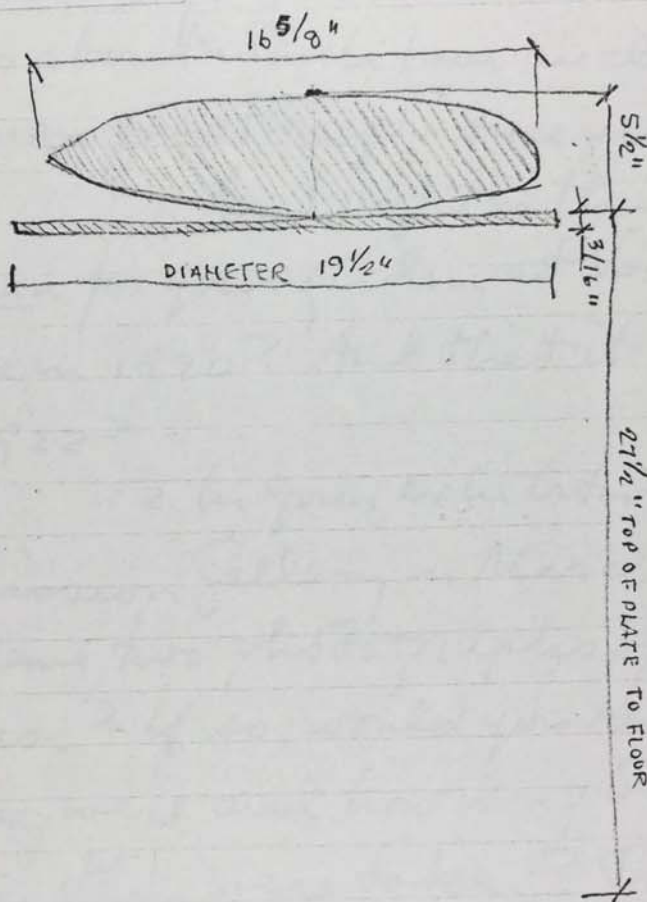
DIRECTION

152

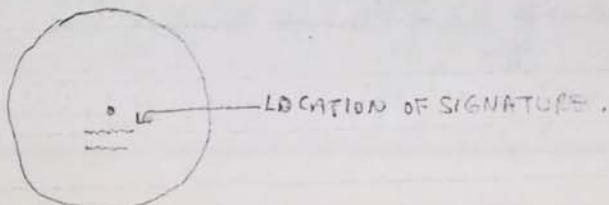
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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Brancusi	5(1)

Sorry I was away  
the first  
opportunity  
Mrs. Samuel Bronfman  
have to get you the  
requested information  
for the Brancusi  
Fifteen Belvedere Road  
SAB



∴ SIGNATURE  $\frac{1}{2}$ " PLATE UNDERSIDE OF PLATE: C. BRANCUSI  
(SCRATCHED INTO PLATE.) PARIS 1926



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Brancusi	5(1)

April 11, 1967

Dear Mr. Steichen,

After having troubled you so much already, I find there are a couple of matters about which I am unclear, and so hope I may question you once more.

1. Am I right in thinking that the Column for your garden at Voulangis was made in 1920? And that it was taken down in 1922?

2. In your exhibition at the Photo-Secession Gallery in March, 1908, did you have two photographs of sculpture by Brancusi? If so, would you remember what they were and how long before the exhibition they were taken? The Museum of Modern Art has a record of the exhibition but no catalogue.

I have another question which is really a request for a great favor.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Brancusi	5(1)

My memory in all that as  
to dates for mention

My book on Brancusi (most of which is now being set in type) is a study of the sculpture, and so has no photographs of Brancusi.

But there is one I'd love to use, and that is your photograph of Brancusi in his studio in 1927. If I could have permission to use it as a frontispiece for my book, I would be most grateful.

A friend of mine in Bucharest, Barbu Brezianu, writes to tell me he has found a photograph of yours in a Rumanian magazine, Lucea Farul, of February 1908; it shows the painter E. Costet.

Many thanks for your attention, and my best regards to you and your wife.

Sincerely,

Sidney Geist

11 Bleeker St

NY 10012

Permission accorded  
to contribute

\* a privilege  
Jeschke

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Brancusi	5(1)

R. STURGIS INGERSOLL  
1035 LAND TITLE BUILDING  
PHILADELPHIA  
LOCUST 7-5615

April 17, 1967

Dear Mr. Geist:

Mr. Wyatt, the photographer at the Philadelphia Museum of Art, tells me that he has a negative of our Brancusi Bird and I am asking him to have a print made and mail it to you with a memorandum of the charge.

I will be interested in seeing the book when published.

Sincerely,

  
R. Sturgis Ingersoll

Mr. Sidney Geist  
11 Bleeker  
New York, New York 10012

RSI:VL

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Brancusi	5(1)

*Joseph G. Denny, Jr. (1911-1957)*  
*Joseph G. Denny, III*  
*Peter J. Palano*

*Denny and Denny*  
*Attorneys and Counsellors at Law*  
*The Land Title Building*  
*Philadelphia 10, Pa.*

*Area Code 215*  
*PLout 3-3205*

April 18, 1967

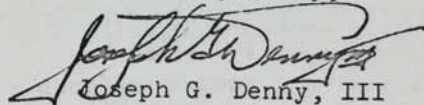
Mr. Sidney Geist  
11 Bleecker Street  
New York, N. Y. 10012

Dear Mr. Geist:

With reference to your letter of April 14, 1967,  
please be advised that Mrs. White died approximately a  
year ago.

The Brancusi to which you refer is now in possession  
of the Philadelphia Museum of Art and no doubt they would be  
able to answer your queries.

Yours very truly,

  
Joseph G. Denny, III

JGD3rd:rc

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Brancusi	5(1)

George Rainbird

Marble Arch House  
44 Edgware Road  
LONDON W2

Telephone PADDINGTON 9042 Telex 261472

20th April, 1967.

Mr. Sidney Geist,  
11 Bleeckey,  
New York 10012,  
U.S.A.

Dear Mr. Geist,

Your letter to Mr. Rainbird of April 12th has been passed to me as I have been in charge of the series A History of Western Sculpture. I have been in touch with the Rothschilds at Pauillac.

We do possess a photograph of Bird in Space by Brancusi which I have pleasure in enclosing. There will be a clerical fee of 10s. 6d. If you decide to use it the fee for the English language rights will be 3 guineas inclusive and, for world rights, 5 guineas inclusive.

Yours sincerely,

*Jocelyn Selson*

Jocelyn Selson  
(Editor)

Enc.

*Peggy Pfefferheim*  
Bird

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Brancusi	5(1)

THE FRANCIS BACON FOUNDATION  
INCORPORATED

April 24, 1967

Mr. Sidney Geist  
11 Bleecker Street  
New York, New York 10012

Dear Mr. Geist:

You have asked the \$6400 dollar question when you ask about acquisition dates for items in the Arensberg Collection. What little material we had was sent to the Philadelphia Museum of Art, and I gather, from the fact that they keep referring people to us, that they have very little.

I have enclosed a list which I have garnered from some tax material prepared by the Arensbergs for the California Use Tax. This material is of course confidential as far as being used for a study source, and as we have nothing else, a trip to our Library would be useless. I have, however, listed for you everything I could find about the Brancusis. Marcel Duchamp was responsible for getting together a lot of the dates when the Arensbergs needed this data for the government.

However, you will see some items marked 'had in New York'. This came from room photos of the Arensbergs apartment in New York, and it meant that they already had some items in 1921 or that they were acquired about 1926-27. We simply cannot narrow it further. It was necessary for the Arensbergs to pay quite a penalty on the California "Use Tax", because we could not come up with something more definitive.

I trust this information will be of some use.

Sincerely yours,

*Elizabeth S. Wrigley*  
Elizabeth S. Wrigley  
President

Enc.  
ESW/rw  
655 NORTH DARTMOUTH AVENUE, CLAREMONT, CALIFORNIA

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Brancusi	5(1)

THE MINNEAPOLIS STAR AND TRIBUNE

JOHN COWLES  
PRESIDENT

April 25, 1967

Mr. Sidney Geist  
11 Bleecker  
New York, New York 10012

Dear Mr. Geist:

Your letter to Mr. Cowles inquiring about his Maiastra bronze arrived while he is on an extended trip.

Mr. Cowles will return to Minneapolis early next month, and we shall show him your correspondence then.

Sincerely,

*Barbara Raddatz*

Barbara Raddatz  
Secretary to Mr. Cowles

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Brancusi	5(1)

5 Rue Parmentier  
Neuilly s/Seine  
FRANCE

Dear Mr. Coist

27 April 07

There never is any definite date for any work of Brancusi. He used to put aside and come back to the same work years apart.

I find 1928 for the Curator in wood (in our apartment in NY) quite acceptable.

as for the Beginning of the World I know of the one Quinn had and which was shown at Brunner in 1926 before it was sold to Arewsburg.

But Jianou seems to ignore the one Janis sold in Texas. (of which I know nothing)

Jianou mentions another marble in the Musée Nat. d'Art Mod. in Paris

It seems that The Beginning of the World and the sculpture for the Blind is the one and same thing. (as far as Titles are concerned).

As you know, the Quinn Collection of Brancusi's (20 pieces) was bought by Roche, Mrs. Rumsay and myself in 1927 from through Brunner in charge of the Quinn estate.

sorry to be so uncertain about all this since I sincerely would like to know

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Brancusi	5(1)

KUNSTHAUS ZÜRICH / MUSÉE DES BEAUX-ARTS  
ZÜRCHER KUNSTGESELLSCHAFT

8001 Zürich, Heimplatz 1  
Telephon (051) 32 17 22

28. 4. 1967

Mr. Sidney Geist  
11 Bleecker  
New York 10012

Dear Sir,

In answer to your letter of April 12 we can tell you, that our sculpture "Bird in space by Brancusi" was bought in 1954 by our director Dr. René Wehrli himself from the artist in Paris for the "Vereinigung Zürcher Kunstfreunde" (Association of Zurich friends of fine arts).

Very sincerely yours

KUNSTHAUS ZUERICH

*A. Schlatter*  
Dr. A. Schlatter

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Brancusi	5(1)

Paris, 2 Rue de Fleurus N<sup>o</sup>  
29 avril 1967.

Chez Maurice -

Le Docteur Rappaport  
a bien fait de vous conseiller  
de m'écrire. Mais hélas, je  
ne puis vous donner aucun  
renseignement, sur Madame  
Victoria Vaschide, que j'ai  
presque connue et il y a si  
longtemps, car j'ai 91 ans  
et je sais... que je ne peux  
vous dire, si il s'agit bien  
de cette dame sur le petit  
photographie jointe - ce  
n'est connu, ou Maurice  
Vaschide, auprès de Maurice

après  
y.  
Inter,  
à H.  
de H.  
Jus,  
Par  
Laut.  
Jau  
miser  
A  
Fran  
Jaus  
et re  
Mau  
vent  
et me

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Brancusi	5(1)

Alfred Binet -

J'ai écrit à un ancien  
Interne de mon Mari, qui, elle,  
à Paris pour savoir si elle  
Docteur Bourne, aurait autre-  
fois, rencontré Madame Vaschide  
Pas plus que moi, et que  
toutes les deux regrettons, ne  
pouvant vous aider dans vos  
intéressantes recherches -

Bien je vous prie de  
transmettre mes meilleurs  
souvenirs à M<sup>lle</sup> Docteur Rapaport  
et recevais pour vous, chez  
Monsieur, l'assurance de mes  
sentiments très distingués  
et respectueux.  
L. C. Simon

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Brancusi	5(1)

STENDAHL GALLERIES

7055-65 HILLSIDE AVENUE

HOLLYWOOD, CALIFORNIA 90028

~~120 EAST 88th STREET, NEW YORK 21221~~

876-7740

734-7664

May 2 1967

Dear Mr. Geist:

I did give the Arensberg Foundation all of the information I could find on the transactions between our gallery and Arensberg re; the Brancusis.

The Yellow Bird was purchased from us and we got it from Curt Valentine, who is now dead. I don't know his source. The Torso of a Young man came from Joseph Von Sternberg and he got it from Brancusi in the late 20ies. He also claims that there is another piece in the Arensberg collection from him - a sort of a phaelic representation of man and perhaps woman, something with a block of wood on each side perhaps titled "Man" . This I cannot remember and am only trying to repeat something that Von Sternberg told me. The Fish \_marble fish on circular mirror on wooden hour glass base, came from us. I see that in the book it is credited to some collection and this may be true as I do not know from whom we purchased the object.

I have no idea of when the Yellow bird was broken as it was in this condition when we had it and sold it to Arensberg, to the best of my recollection.

I am sorry I cannot be of more help.

Sincerely,

  
Alfred Stendahl

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Brancusi	5(1)



PHILADELPHIA MUSEUM OF ART • FAIRMOUNT

BENJAMIN FRANKLIN PARKWAY AT TWENTY-SIXTH STREET • P.O. Box 7646 PHILA. 19101

May 3, 1967

Mr. Sidney Geist  
11 Bleecker Street  
New York, New York 10012

Dear Mr. Geist:

In answer to your letter, the Museum did indeed receive a head of Mlle Pogany with the S.S. White and Vera White collection. The sculpture measures eleven inches, the flesh areas are highly polished, and the hair has a dull patina. I've not found a caster's mark, but it is signed on the base of the neck on her right side, C. Brancusi - all in capitals. The book on Brancusi by Ionel Jianou lists it on page 98 as version XVII, ex Earl Horter Collection. I have not been able to verify this, but Earl Horter was the very knowledgeable collector in this city, and a very close friend of Mrs. White's. He often sold elements of his own collection to his richer friends. I, therefore, feel it is entirely plausible, if not presumable.

I trust this answers your questions.

Sincerely yours,

HENRY G. GARDINER  
Assistant Curator  
of Paintings

HGG/mmk

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Brancusi	5(1)



100 UNIVERSAL CITY PLAZA  
UNIVERSAL CITY, CALIFORNIA 91608

PHONE 985-4321

EXECUTIVE OFFICES

May 4, 1967

Mr. Sidney Geist  
11 Bleecker  
New York, N.Y. 10012

Dear Mr. Geist:

I am sorry that when my Brancusi "Bird" was last shown at Parke-Bernet you didn't have the privilege of having it dismantled so you could have examined it yourself. They did this for us when we looked at it.

In any event, last night we removed the bird and studied it carefully. It is signed in upper case printing, apparently hand lettered, as follows:

C. BRANCUSI  
1927

It seemed to me that the bottom of the bird in its casting along with the brass or bronze peg, might have been attached and welded after the main bird was cast. The signature seems to be individually lettered and imprinted by a hammered or cut effect, rather than having the appearance of having been cast. Each of the letters is virtually equal in size and is a capital or upper case letter. There are no diacritical marks that I could notice over the "a" or under the "s".

I did not actually dismantle the entire bird from its base, but instead had my man at the house lift it so I could peer below it. I only had about five minutes to do this but I think I have it exactly right. I might have been able to have a definite result if I had taken the bird off of its mounting, put it on the floor, and used a cloth or

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Brancusi	5 (1)

Page 2  
Mr. Sidney Geist  
May 4, 1967

dirt remover of some kind, to have actually cleaned the bottom. However, I've been under the weather and not physically able to help, and this is a job that one man just couldn't do alone.

The important thing, of course, is the fact that the "7" is crossed in the European fashion.

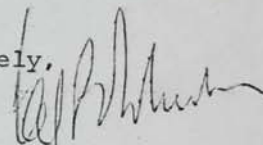
I hope the information I have given you will help you identify the other sculpture that you seem to have some qualms about.

If ever someone strong is around who can help us dismount the bird so I can carefully wipe the bottom and even take a polaroid picture of it, I will do so.

I hope to be in New York beginning the 17th, for only a few days, and will call you.

Regards.

Sincerely,



Taft B. Schreiber

TBS/k

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	<i>Brancusi/Geist</i>	<i>5</i>

THE WASHINGTON POST COMPANY

1515 L Street Northwest, Washington, D. C. 20005

KATHARINE GRAHAM  
President

May 4, 1967

Dear Mr. Geist:

Mrs. Graham has been out of the city so much recently she asked me to acknowledge your letter of April 14.

I did inspect the Brancusi and have the following answers to your questions:

1. Height from the tip of the beak to the bottom of the legs in front is 22".
2. Maximum circumference of belly is 24".
3. The work is neither signed nor dated. The only marking I could detect was the forger's trademark which appears on the rough interior of the base.

I am sorry to be so late in getting this information to you but the office has been terribly hectic and I just haven't had a chance to go to Mrs. Graham's home to take the measurements.

Sincerely,

*Elizabeth Hyton*  
Secretary to Mrs. Graham

Mr. Sidney Geist  
11 Bleecker Street  
New York 12, New York

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	<i>Brancusi/Geist</i>	<i>5</i>



George Rainbird Limited *Book Design and Production*

44 Edgware Road London W2 *Paddington 9042* Cables and Telex *Rainmac London 261472*  
Directors: A. M. Mackintosh (Chairman), G. M. Rainbird (Managing), J. P. Angeloni (Secretary), J. C. H. Hadfield, E. Fisher

12th May, 1967.

Mr. Sidney Geist,  
11 Bleecker,  
New York 10012,  
U.S.A.

Dear Mr. Geist,

Thank you for returning the photograph of 'Bird in Space' and for the cheque for 10s. 6d. I am sorry that the picture was not the one you wanted.

I have been in touch with the Rothschilds, but about Lippold's The Spirit Vine. I do not know why they suggested you get in touch with me but I think their idea was that I would have pictures of modern sculptures, which indeed I do. I am sorry not to have been able to help you.

Yours sincerely,

*Jocelyn Selson*

Jocelyn Selson  
(Editor)

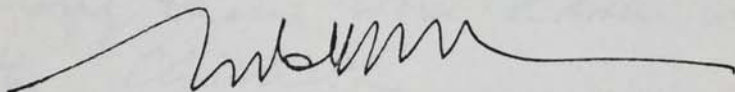
The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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16 mai

Monsieur

Je vous remercie de la Table Ronde viennoise de me faire  
convenir votre lettre à laquelle je m'empresse de répondre. Je ne  
possède pas le catalogue de l'exposition de la Section d'Or qui m'  
avait été jeté par Villon, depuis dix ans, et comme j'ai eu beaucoup  
de mal à le trouver à Paris je pense que ce doit être encore pire à  
New-York. Peut-être pourriez-vous adresser à la Galerie Louis  
Carné à N.Y. ; ils ont les archives de Villon.

Je vous souhaite bonne chance et vos vœux de  
bonne nuit à nos meilleurs sentiments.



Pierre Cabanne

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Brancusi/Geist	5

5 Rue Paymentier  
Neuilly s/Seine  
France 17 mai 67

(Mr Sidney Geist)

In March 1927, approximately, after the Brancusi show (Oct. Nov. 1926) at Brummer's and part of the same show in Chicago (arts club) in Jan. 1927:—

I took back to France several wood pieces which belonged to Roché, Mrs. Rumsey and myself after we had bought them from the Quinan Collection (through Brummer)

Among them were Adam and Eve and the Chimera

But these pieces were not returned to Brancusi's Studio — They went back to Roché's apartment in Paris.

— As for 1928 date of the "Nancy Curard" wood piece, my wife says that a plaster cast of it is in the Musée National d'art moderne (in the reconstitution of his studio) and is dated 1925-1928

Always very vague  
cordially Marcel Brancusi

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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THE TATE GALLERY

LONDON S.W.1

Tate Gallery 4444

Telegrams: Tategal, London

19<sup>th</sup> May 1967

Dear Sidney Geist,

It is very much on my conscience that I have never thanked you for your very kind and helpful letter about our bronze by Brancusi. I am deeply sorry about this and should like to apologise most sincerely.

As regards your queries in connection with your study, the facts are as follows:

- a) The height of our bronze, according to my measurements, is 11 $\frac{1}{8}$  inches. However it has been remounted on a different base since we first acquired it and the height can

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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obviously vary a little according to the angle at which it is tilted.

b) I can find no trace of a caster's mark.

c) As regards diacritical marks on the signature, it is a little difficult to be sure what is intentional and what is due simply to surface irregularities.

There are two definite lines: 1) a short slanting one underneath the s, like this "s"

2) the other a longer ~~longer~~ less slanting line after, but also partly under, the i, like this "C. Brancusi". I assume that this is no more than a sort of concluding flourish.

There are indications of a straight horizontal line over the a, but this line is much less clear-cut and could be accidental (the underneath edge is rather bumpy

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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THE TATE GALLERY  
LONDON S.W.1  
Tate Gallery 4444  
Telegrams: Tategal, London

and irregular).

Does this answer your queries adequately?  
If not, I shall try again.

Coincidentally enough I am just off to  
Budapest for a week in connection with the  
British Council's Henry Moore exhibition there.  
I remember with much pleasure our meeting  
together in Bucharest. As soon as I come  
back, I shall write again, at greater length.

Once more, very many apologies and  
my best thanks.

Yours sincerely

Ronald Alley

P.S. Our collection has changed considerably since  
you were here in 1964.

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	<i>Brancusi/Geist</i>	<i>5</i>

JOHN COWLES  
THE STAR AND TRIBUNE  
MINNEAPOLIS, MINN. 55415

May 23, 1967

Dear Mr. Geist:

Because I have been traveling, this is the first chance I have had to reply to your letters of April 14 and April 27.

Our sculpture "Miastra" by Brancusi is made, I believe, of brass or something close to brass. I do not believe it is made of bronze.

The height of the brass bird alone is 24", and the circumference of the body at its fullest point is 25".

The two long edges along the sides of the lower half of the sculpture are slightly rounded; at least they are not sharp.

The stand in which the sculpture sits is made of stone, and I have always taken it for granted that it was made by Brancusi. The stone stand is 11 7/8" tall. A prong from the bottom of the brass bird goes down into a hole in the stone base to give the sculpture stability. The wooden base on which the stone base stands is something I had made after I purchased the sculpture.

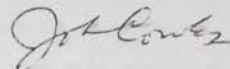
On the bottom of the brass bird, which cannot be seen except if the bird is removed from the stone base, is the following stamped in all capital letters: "C BRANCUSI PARIS 1912". The second digit "1" in the numerals "1912" is slightly blurred as if a second imprint "1" had been stamped in over the original numeral which, I believe, is also "1". This stamped impression is in a semi-circular form.

There are no signs of a signature date, or initials on the bird itself.

If you should need to write me again regarding this, please be sure that your letter is addressed to me c/o the Minneapolis Star and Tribune, Minneapolis, Minnesota, 55415. One of your previous letters was delayed in reaching me as it was sent to another John Cowles at a different address.

Hoping this information will be helpful to you, I am

Sincerely,



Mr. Sidney Geist  
11 Bleecker  
New York, New York 10012

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THE MINNEAPOLIS STAR AND TRIBUNE

JOHN COWLES  
PRESIDENT

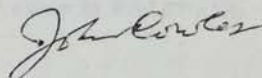
May 31  
1967

Mr. Sidney Geist  
11 Bleecker Street  
New York, New York 10012

Dear Mr. Geist:

The inscription on the bottom of my  
Brancusi looks to me as if it had  
been made with a set of punches.

Sincerely,



John Cowles

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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THE WASHINGTON POST COMPANY

1515 L Street Northwest, Washington, D. C. 20005

KATHARINE GRAHAM  
*President*

June 1, 1967

Dear Mr. Geist:

I apologize for taking so long to acknowledge your letter of May 8th. Mrs. Graham did not have a picture of the sculpture so I asked one of the Post photographers to make one for you. The caster's name is VALSUANI. And the sculpture is not polished.

I hope that all of this will be of help to you and, again, I'm sorry I was unable to send it all to you long before this.

Sincerely,

*Elizabeth Hyman*  
Secretary to Mrs. Graham

Mr. Sidney Geist  
11 Bleecker  
New York, New York 10012

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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*The J.B. Speed*  
*Art Museum*

FOUNDED 1925

P. O. BOX 8345 • TELEPHONE 637-1925

2035 SOUTH THIRD STREET • LOUISVILLE, KENTUCKY 40208

5 June 1967

Dear Mr. Geist,

Referring to your letter of May 30, I must confess that I cannot, with any security, say there are diacritical marks of any kind over or under Brancusi's signature. The signature appears in a place that is very rough in texture and it's difficult to be sure that the mark is actually meant to be part of the signature or whether it is part of the surface texture of the work. I doubt if there are marks but there are so many irregularities all around the signature that I cannot be at all sure.

Our bronze was bequeathed to us by Mrs. Mabel Hussey Degen in 1954. Mrs. Degen was a native Louisvillian and an artist herself. She went to Paris in the 1920's to study at the Academy Julian and while there at that time she bought the Brancusi. Although we have no documentary evidence to support this, we have the impression that the purchase was made from Brancusi himself and that a very small price, indeed, was paid for the work. Mrs. Degen kept it with her during a long residence in Paris and later, <sup>which</sup> she moved to Taos, New Mexico, where she died.

I hope this may be of some help to you.

Sincerely yours,

*Addison Franklin Page*  
Addison Franklin Page  
Director

Mrs. Sidney Geist  
11 Bleecker Street  
New York, New York 10012

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	<i>Brancusi/Geist</i>	<i>5</i>

**Tribuna**

SĂPTĂMINAL DE CULTURĂ

Cluj, strada Universității nr. 1

TELEFON : 1-43-31, 1-32-11

Cluj, le 17 iunie, 1967

Cher M. Geist,

Je vous envoie les numéros de Tribuna où sont publiés les articles sur Brâncuși. Dans le numéro du 23 mars vous trouverez la foto de l'atelier de sculpture; dans le numéro du 11 mai - des explications à l'égard de cette image précieuse. Les explications sont soulignées. Si vous désirez une copie de cette foto, je vous conseille vous adresser à M. Petru Comarnescu Str. Icoanei, nr.10, Bucarest, le dépositaire de la foto.

Nous vous remercions beaucoup pour votre grand intérêt à l'égard de la mémoire et de l'oeuvre de notre inoubliable Brâncuși, et aussi, pour votre aimable collaboration à Tribuna.

Si vous pourriez bien nous écrire encore des nouveautés sur Brâncuși - notamment sur les échos de l'oeuvre de Brâncuși en S.U.A., l'influence de son oeuvre dans la sculpture américaine, où sur le goût du publique etc. - nous serons très contents. Nous sommes bien intéressés.

Avec les meilleures bonnes voeux,

Dumitru Mircea  
rédacteur en chef

Tribuna  
Cluj

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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THE MUSEUM OF MODERN ART  
NEW YORK 19

11 WEST 53rd STREET  
TELEPHONE: CIRCLE 5-8900  
CABLES: MODERNART, NEW-YORK

ALFRED H. BARR, JR.  
DIRECTOR OF THE MUSEUM COLLECTIONS

June 19, 1967

Dear Professor Geist:

Perhaps you know of Jim Ede who has been interested in Brancusi for several decades, and who wrote a very interesting book on Gaudier-Brzeska.

He has recently written me for help in learning the whereabouts of a "brass cast in private hands in New York" of Brancusi's Prometheus figure.

I'm taking the liberty of sending you a copy of Mr. Ede's letter in the hope that you may be able to give him some information.

Sincerely,



Alfred H. Barr, Jr.

Professor Sidney Geist  
11 Bleecker Street  
New York, New York

AHB:jsw  
ENCLOSURE

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Brancusi/Geist	5

cc: MC Brancusi (Gen'l)  
Barr file, Ede

TO OPEN SLIT HERE

14.6.67

Dear Alfred

I wonder if you can help me with your knowledge.

I (Kettles pad) was recently sent Brancusi's cement Prometheus - this is one which he used to keep near him a that low round stone table - a pick up while talking - I think he gave to a friend of mine - perhaps even 30 years ago - ay for 20 - I haven't established the date -

You may yourself have seen it - is said it was a technique used by the Egyptians - it may well be his first work towards the Philadelphia market. I find I haven't the outside security to keep it here + as for the time being have lent it to the Fitzwilliam. It has to be insured + it is very difficult to come at a price - quote is between £10,000 + "at least £60,000"!

There is a plaster or a bronze cast in the Museum but modern price of a Brancusi is about £10,000.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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cc: MC Brancusi (Gen'l)  
Barr file, Ede

in New York.  
It is the last which worries  
me. Do you know  
whose private hands - a  
letter it was made by  
Brancusi along with the  
one in Paris.

It could have been  
made in the last 10 years!!

It seems that its existence,  
as potentially on the market,  
worrys the value of the one  
here. Do you know if this  
certain one is documented -  
I know it was greatly loved by B.

Show you - as both well -  
from 15 June - 3 July we was your  
at c/o Esthaya BREMBLENS VARD *Suisse*

Sender's name and address:

Jean Ede  
Kettles Yard  
Cambridge  
England.

AN AIR LETTER SHOULD NOT CONTAIN ANY  
ENCLOSURE; IF IT DOES IT WILL BE SURCHARGED  
OR SENT BY ORDINARY MAIL.

SECOND FOLD HERE



Alfred Barr Esq  
Museum of Modern Art  
11 West 53 St  
New York City  
U.S.A. by

183

184

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	<i>Brancusi/Geist</i>	<i>5</i>

cc: MC Brancusi (Gen'l)  
Barr file, Ede  
Sidney Geist ✓

June 19, 1967

Dear Jim:

You flatter me, but the truth is I'm not a Brancusi authority, nor do I know anything about the various casts of the Brancusi Prometheus figure. Therefore, I'm taking the liberty of sending a copy of your letter on to Professor Sidney Geist who has been working for several years on a book on Brancusi. He is, I think, a good scholar and may well be able to answer your questions. I'm asking him to drop you a line if he can.

It's good to hear from you.

Sincerely,

Alfred H. Barr, Jr.  
Director of the Museum Collections

Mr. Jim Ede  
Kettle's Yard  
Cambridge, England

AMB:jsw

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Brancusi/Geist	5

ST. LOUIS POST-DISPATCH

JOSEPH PULITZER, JR.

June 22, 1967

Mr. Sidney Geist  
11 Bleecker Street  
New York, N.Y. 10012

Dear Mr. Geist:

Mr. Pulitzer has asked me to reply to your letter of May 28th concerning his Brancusi sculpture, Sleeping Muse. (1926, 5th state)

The answers to your specific questions are as follows:

- (1) The length of the sculpture is 10-3/4".
- (2) The surface is polished (bronze).
- (3) There are no inscription, date, or signature on the sculpture.
- (4) There is no cast mark.
- (5) At the back there is only a small, almost pointed, prominence.
- (6) Mr. Pulitzer purchased this sculpture from the late Otto Gerson of Fine Arts Associates, who acquired it from a private collector in France. He believes Mrs. Otto Gerson at the Marlborough-Gerson Gallery, Inc., 41 East 57th Street, New York, N.Y. 10022, could supply the identity of the previous owner or owners. At the time of purchase by Mr. Pulitzer, the previous owner, who was a distinguished museum official, did not want publicity on the transfer of this work to the United States.

It may be of interest to you to have the following record of bibliography and exhibitions since this sculpture has been in Mr. Pulitzer's collection:

Bibliography:

- Reproduced in "A Galaxy of Treasures from St. Louis Collections", City Art Museum exhibition catalogue, January 18-February 13, 1961
- "Painting and Sculpture of the School of Paris in the Collection of Mr. & Mrs. Joseph Pulitzer, Jr. of St. Louis," by William N. Eisendrath, Jr., in The Connoisseur, September, 1962, reproduced p.35.

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Mr. Sidney Geist  
Page 2

Exhibitions:

"A Galaxy of Treasures from St. Louis Collections,"  
City Art Museum, St. Louis, Mo., January 18-February  
13, 1961

"Works of Art from the Collection of Harvard Class  
of 1936", Fogg Art Museum, Cambridge, Mass.,  
June 11-August 25, 1961

If we can be of further help, please feel free to write.

Very truly yours,

*Eloise M. Schmitt*

Secretary to Mr. Pulitzer

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Bucarest, Juillet 1967

Cher Monsieur,

Après une absence de Bucarest, j'ai trouvé votre lettre et je m'excuse d'y répondre avec un si grand retard.

Le nom exact de ma fille, qui peut être mentionné dans vos études est STANCA FOTINO-MORAR.

Je saisis cette occasion pour vous faire une prière : est-ce que la veuve du grand sculpteur Mestrovic est-elle aux Etats-Unis ? J'ai connu fort bien le grand sculpteur. Si Madame Mestrovic se trouve dans votre pays, pourrait-on avoir son adresse ? Depuis longtemps je désire avoir de ses nouvelles.

Veillez agréer, cher Monsieur, les assurances de mes meilleurs sentiments et de ma haute considération.

Georges Loin

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	<i>Brancusi/Geist</i>	<i>5</i>

REPUBLICA SOCIALISTĂ ROMÂNIA



COMITETUL DE STAT  
PENTRU CULTURĂ ȘI ARTA

Piața Scintei Nr. 1  
Telefon : 17.00.10 - 17.00.20

DIRECTION DES RELATIONS ETRANGERES

Nr. \_\_\_\_\_

Data le 27 juillet 1967

Monsieur Sidney Geist  
- critique d'art -  
11 Bleeker Street, New York 12,  
U. S. A.

Cher Monsieur,

A l'occasion de la X-ème commémoration de la mort du sculpteur Constantin Brancusi, le Comité d'Etat pour la Culture et l'Art avec le concours de l'Association Internationale des critiques d'Art (AICA) organise à Bucarest (de 12 à 21 octobre 1967) un Colloque consacré à la personnalité et à l'oeuvre de l'artiste.

Durant les deux premiers jours du Colloque, on va présenter des exposés concernant l'oeuvre et la personnalité de Constantin Brancusi, suivis de discussions.

Les travaux du Colloque vont se dérouler en roumain, anglais, français et russe.

Après les débats, la Commission d'organisation a prévu pour les participants au Colloque, une excursion dans le pays, ayant comme itinéraire une visite dans la région natale de l'artiste (les villes de Craiova et de Tîrgu Jiu), où se trouvent des oeuvres importantes du sculpteur, parmi lesquelles: "La Colonne de l'infini", "La porte du baiser", "La table du silence", qui sont exposées en plein air; la participation aux festivités consacrées à la 150-ème anniversaire de la fondation du Musée de Bruckenthal à Sibiu.

L'excursion s'achèvera par la visite des fameuses églises peintes des XV-XVI-e siècles, au nord de la Moldavie

Au nom de la Commission d'organisation, nous serions heureux de vous inviter à prendre part aux travaux du Colloque et à l'excursion qui sera organisée à cette occasion.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Brancusi/Geist	5

41 Silverlake Rd  
Staten Island

201 702 1200  
Oct 1957

Brown Hill Road  
Tamworth, New Hampshire. 03886  
June 27th.

Dear Mr. Geist,

Your letter has taken quite a time reaching me. I received it yesterday forwarded from 41 Silver Lake Road, S.I.

The date of the Ezra Pound letter is Nov. 26, the year not given but it must have been 1925 or '26 and possibly '27. It was written from Rapallo Italy and was a letter of advice to me, a young artist abroad for the first time. It is four pages double spaced. If I had the time I would type it off for you but as an amateur typer, it would be a bit time consuming. I will have copies made, facsimiles sometime when an opportunity presents itself and you might like to have one.

The letter deals only briefly with Brancusi and I will quote what he says to you. It urges me to go see Brancusi, Leger, Hemmingway, Miro, telling them I am a friend of Monsieur Pound, and all very informal. I did go to visit Brancusi together with Olga Rudge whose name you may know in connection with Pound. I think the letter must have been written '25 or '26 because I spoke little or less french at that time. Pound wrote "Don't worry about your french, Brancusi HATES people who try to talk, especially about art. (For the rest, a few smiles and an air of serious attention will serve.)"

As for Leger : say simply that you are : une amie de Mounsiieur Pound, and you : voudrais voir ses tableaux."

"Brancusi knows more about form than any man living."

Pound goes on to write about Leger, interesting but too long to quote.

////////

" My chief objection to the modern "broad ", rapid brush-work etc. is that the painter so often contents himself with a lot of strokes ( the real drawing being SOMEWHERE in the lot ) but a somewhere that the painter has himself hasnt really located.

Whereas Cosimo Tura, or Ecn. Gozzoli did locate.

As Brancusi says of bad sculptors : I wish they would polish their work."

////////

More in the letter about pictures to see in Italy, England etc. The studio of Brancusi, ground floor in one of those impasses Paris abounds with, was white, white of marble dust or plaster but clean, light and attractive; touches of yellow I remember; the only color and he wore a yellow smock. The table was stone, round and probably a millstone and white. All was white of different textures and it seems to me he had somewhat white hair, though not quite.

I will be in N.Y. Staten Island July 21 to Aug 10 if you want to see the letter. Yours sincerely,

Elizabeth Glass

P.S. Or, if you are dining in New Hampshire I want to stop by - do so - I will be here

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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MINISTÈRE D'ÉTAT  
Affaires Culturelles

Musée National  
du Château de Malmaison

Ruell-Malmaison (S.-et-O.)  
Tél. : 967.20.07

29 juin 1967

PG/EL

Monsieur Sidney GEIST  
11, Bleecker Street

NEW-YORK 1001 S (USA)

Monsieur,

Je vous prie d'excuser le retard avec lequel je réponds à votre lettre du 27 avril. Je ne suis malheureusement pas en mesure d'y répondre car j'ai depuis plusieurs mois quitté le Musée National d'Art Moderne. Je vous conseille donc de vous adresser directement au Conservateur de cet établissement.

Veillez agréer, je vous prie, Monsieur, l'expression de mes sentiments les plus distingués.

*Georgel*

Pierre GEORGEL

233, bd. Péreire  
Paris 17ème

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	<i>Brancoși/Geist</i>	<i>5</i>

- 2 -

En espérant que notre invitation pourrait être acceptée, nous vous serions reconnaissants si vous pouviez nous envoyer votre réponse, au plus tôt possible. Supposé que cette réponse soit affirmative, nous vous prions de nous faire connaître si vous désirez rester à toutes les manifestations prévues et si vous avez l'intention de présenter un exposé aux débats du Colloque.

Les frais du séjour, y compris l'excursion dans le pays, seront à notre charge.

En attendant votre réponse, nous vous prions d'agréer, cher Monsieur, l'expression de nos sentiments les plus distingués.

*I. Jalea*

ION JALEA,

Membre de l'Académie, Président de la  
Comission d'organisation, Président de  
l'Union des Arts Plastiques

Adresse pour la correspondance:  
Comité d'Etat pour la Culture et l'Art  
Direction des Relations Etrangères  
Piața Scînteii 1  
Bucarest - Roumanie

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	<i>Brancusi/Geist</i>	<i>5</i>

MRS. JAMES LAUGHLIN • MEADOW HOUSE • NORFOLK, CONN.

July 29th, 1966

Dear Mr. Geist,

Here is a photograph of our Constantin Brancusi "The Embrace", a limestone sculpture dated 1908.

It was purchased from the artist for my mother in Paris about 1931. It has been in our family ever since.

So far as I can determine it is neither signed nor dated. It has been authenticated by Alfred Barr, however.

The photograph was taken by Joan Curtiss. You may reproduce it for any scholarly work or publication, but please give her credit.

Sincerely,

*Ann R Laughlin*  
Ann R Laughlin

Mr. Sidney Geist  
11 Bleecker Street  
New York, New York 10012

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	<i>Brancusi/Geist</i>	<i>5</i>

KUNSTHANDLUNG · AUKTIONEN

KORNFELD & KLIPSTEIN

3008 BERN · LAUPENSTRASSE 49

14. August 1967

Mr. Sidney Geist  
11 Bleecker Street

New York, N.Y. 10012

Dear Mr. Geist,

Thanking for your letter of August 8th. We send you separately the catalogue of our jubilee exhibition, in which you find under the number 49 the watercolour by Constantin Brancusi. The work is now in the collection of Mr. Samuel Stämpfli, Pourtalèsstr. 79, Bern.

With kind regards

yours  
KORNFELD & KLIPSTEIN  
*Kornfeld*

Telephon (031) 25 46 73    Telegramm-Adresse: Artus    Bank: Kantonalbank Bern    Postcheck-Konto der Kantonalbank Bern: 30-106, für Kornfeld und Klipstein

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STENDAHL GALLERIES  
7055-65 HILLSIDE AVENUE  
HOLLYWOOD, CALIFORNIA 90028  
20 EAST 68<sup>TH</sup> STREET, NEW YORK 21221

876-7740

734-7664

Aug 15 1967

Dear Mr. Geist:

I came across correspondence with Peggy Guggenheim and it would seem that we got from her the "Fish" marble fish on round mirror top with hour glass wood base - Brancusi. - sometime near 1946. This went to Arensberg. The "Torso of a Young Man" did come from Von Sternberg and was done in 1922 and reproduced in the Brummer exhibition catalogue 1926.

Sincerely,

*A Stendahl*

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August 17, 1967

Dear Mr. Steinhilber,

It is most kind of you to write me again after having answered my letter so fully several months ago.

Your letter raises a question which continues to trouble me. The Torso (a young Man, wood, in the Heusberg collection has long been dated 1922. But about a year ago it was discovered that the bronze in the Cleveland Art Museum is signed and dated "1917". This bronze, like the Hirschhorn bronze, is clearly from the Heusberg Torso. If one may trust 1917, then the wood was done in 1916 or 1917. The former date is attractive, since the Sorceress was done in that year and bears a great formal resemblance to the Torso.

A certain doubt, however, remains concerning the 1917 date: it does not show the bar across the "7" that Brancusi always used. And the Hirschhorn bronze is inscribed "1924"!

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Do you happen to know why Mr. von Gembeuf dated the work 1922? Did Brancusi give him this date? I am most anxious to hear if you know anything of this matter, since I'd hate to make an error of five years... and I am reading the galley proofs of my book.

Thank you again for your kind help.

Sincerely yours,

Sidney Geist

11 Bleeker  
NY 10012

The 1922 date must have come from the Brummer catalogue. ~~I understand~~ It is listed so in the cat. <sup>(No. 11)</sup> We ~~may see~~ The fish (Marble) No 13 is also shown as 1922 & this would seem to be our extremely fish but it does not show the number base. I notice also in the catalogue that No 10 "Yellow-Bird" 1911 has a break in it. I believe you asked about this. This catalogue would date the bust as 1926, I wonder also if the base is the same today as it was in 1926. Wrong Bird.

Sincerely  
A Stendahl

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	<i>Branco/Geist</i>	<i>5</i>

*Soprintendenza alle Antichità  
delle Province di Napoli e Caserta  
- Napoli -*

*Napoli, li 18 AGO 1967*

*Prot. n. 8380* Alleg.:

*Al Sig. Sidney Geist*  
*11, Bleecker Street*

*Risposta al foglio del*

NEW YORK 10012

U.S.A.

OGGETTO : Richiesta di informazioni.-

In risposta alla Sua lettera dell'11-VIII-1967  
Le comunichiamo che nelle nostre collezioni si trovano  
due statue di Antinoo, ambedue provenienti dalla Colle-  
zione Farnese. Quella inv. n° 6030 misura m. 2,30 di al-  
tezza; l'altra, inv. n° 6314, nella quale Antinoo è rap-  
presentato come Dioniso, misura m. 3.

Per ulteriori notizie La preghiamo di voler ci  
dare qualche informazione più precisa.

Con molti distinti saluti

IL SOPRINTENDENTE  
(Alfonso de Franciscis)

G.C.I./en

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From the Librarian

University of Essex

Wivenhoe Park, Colchester, Essex

Tel: Colchester (OCO 6) 5141

PL/HB

29th August, 1967.

Dear Dr. Geist,

Thank you for your letter of 21st August. I am very much afraid that Mr. Ede misinformed you when he said that he had given us the catalogue of the Allied Artists Exhibition, held at the Albert Hall, July 1913 together with the other Gaudier material. I personally collected from him all that he has given us on two separate occasions and although the material has not yet been catalogued, I have, in fact, been very carefully through it without finding the item to which you refer. I do hope you will be able to trace a copy somewhere else to assist you in your research.

Yours sincerely,

*P. Long*

P. LONG

Dr. S. Geist,  
11 Bleecken Street,  
NEW YORK, N. Y. 10012,  
U. S. A.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	<i>Brancoși/Geist</i>	<i>5</i>

From the Librarian

**University of Essex**

Wivenhoe Park, Colchester, Essex

Tel: Colchester (OCO 6) 5141

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29th August, 1967.

Dear Dr. Geist,

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Yours sincerely,

*P. Long*

P. LONG

Dr. S. Geist,  
11 Bleecken Street,  
NEW YORK, N. Y. 10012,  
U. S. A.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	<i>Brancusi/Geist</i>	<i>5</i>

MINISTÈRE DES  
Affaires Culturelles

Musée National  
d'Art Moderne

*Adresser la correspondance :*  
2, rue de la Manutention  
PARIS XVI<sup>e</sup>

*Entrée de la Conservation :*  
13, avenue du Président-Wilson  
Tél. 704.61-10

DF/CL

le 5 septembre 1967

Monsieur,

En réponse à votre lettre du 7 août, je vous prie de trouver, ci-joint, une empreinte de l'inscription que porte le Torse de jeune homme de BRANCUSI. J'espère que celle-ci sera suffisamment lisible.

Je ne puis malheureusement vous donner satisfaction en ce qui concerne le catalogue des dessins du même artiste, puisqu'il n'en a pas été publié à l'occasion de l'exposition que nous venons de faire pour le dixième anniversaire de la mort de Brancusi.

Je vous prie d'agréer, Monsieur, l'expression de mes sentiments les plus distingués.

*W. Baul*

Denise FEDIT  
Chargée de mission  
au Musée National d'Art Moderne

Monsieur Sidney GEIST  
11 Bleecker street

NEW YORK 10012

Etats-Unis

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	<i>Brancoși/Geist</i>	<i>5</i>

MUSÉE NATIONAL D'ART MODERNE

Adresser la correspondance :  
2, RUE DE LA MANUTENTION

Entrée de la conservation :  
13, AVENUE DU PRÉSIDENT-WILSON

PARIS (XVI<sup>e</sup>) - 2, RUE DE LA MANUTENTION

Tél. : ~~704-61-10~~  
704-61-10

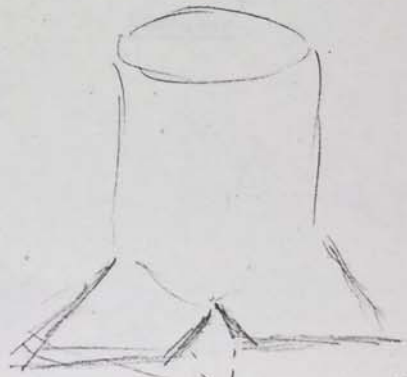
Le ..... 195



*15. C. Brancusi*



*Paris 1923*



*↳ les inscriptions sont ici*

*200*

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	<i>Brancoși/Geist</i>	<i>5</i>

ERNEST BROWN & PHILLIPS LTD

DIRECTORS  
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NICHOLAS E. BROWN  
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M. M. BROWN

TELEPHONE: 01-629 1159 TELEGRAMS AND CABLES: AUDAX LONDONWI

THE LEICESTER GALLERIES

4 AUDLEY SQUARE  
LONDON W.1

PLP/ARL

7th September, 1967.

Mr. Sidney Geist,  
11 Bleecker Street,  
New York 10012,  
N.Y.,  
U.S.A.

Dear Sir,

We much regret that we have not answered your letter of 24th August before this.

Unfortunately, we cannot help you in your query, as we do possess the catalogue for which you ask, and which was not, as far as I am aware, connected with us in any way.

In my opinion it is just possible, that Mr. E. Mayor, of the Mayor Gallery, 14, South Molton Street, London, W.1., might be informed of this matter.

Yours very truly,  
ERNEST BROWN & PHILLIPS LTD.

*P.L. Phillips*

Director.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	<i>Brancusi/Geist</i>	<i>5</i>

21 Melrose Road,  
London S.W. 18.

12th September 1967.

Sidney Geist, Esq.,  
11 Bleecker Street,  
New York 10012,  
N.Y., U.S.A.

Dear Sidney Geist,

I am very sorry not to have written before. I don't remember ever having seen "I cut the fat from space" as a statement made by Giacometti. Nor did I ever hear him say anything like that. Nor does it really sound like him. I suspect that it could have been said by Sartre in the essay published in English translation in the catalogue of the Matisse Gallery's 1948 show.

I shall be for the coming semester at the Department of Fine Arts at Swarthmore College.

Very best wishes,

*David Sylvester*

David Sylvester.

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**THE MAYOR GALLERY LTD**

14 South Molton Street . London . W. 1

MAYFAIR 0917

15th September, 1967

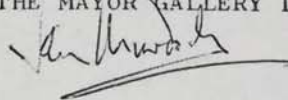
Dear Mr. Geist,

Mr. Mayor has asked me to thank you for your letter enquiring about a catalogue of an Allied Artists Exhibition in 1913.

Unfortunately he no longer has any Allied Artists material in his possession, and most of his file catalogues were destroyed during the war.

He regrets not being able to help you.

Yours sincerely,  
p.p. THE MAYOR GALLERY LTD.



Sydney Geist, Esq.,  
11, Bleecker Street,  
New York 10012,  
U. S. A.

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	<i>Brancusi/Geist</i>	<i>5</i>

THE METROPOLITAN MUSEUM OF ART  
NEW YORK, N.Y. 10028

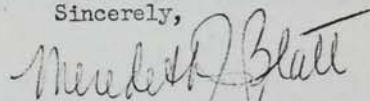
September 19, 1967

Mr. Sidney Geist  
11 Bleecker Street  
New York, New York

Dear Mr. Geist:

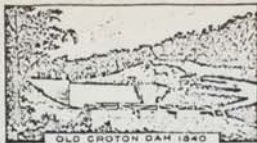
Enclosed is a copy of a letter we received from one of the sources which Henry Geldzahler approached requesting financial assistance for you. We thought it would be suitable for you to supply the information Mr. Coriden requests.

Sincerely,



Meredith J. Blatt  
American Paintings  
and Sculpture

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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OLD CROTON DAM 1840  
OLD DAM FARM  
433 ARCADE ROAD  
OSSINING, NEW YORK 10562

October 3, 1967

Ralph F. Colin, Esq.  
Rosenman Colin Kaye Petschek Freund & Emil  
575 Madison Avenue  
New York, N.Y. 10022

Dear Mr. Colin:

M. Lefebvre Foinet writes me from Paris, asking me to advise collectors in the U.S.A. and others in the art world, that a foundry will soon be producing Brancusi bronze sculptures. Lefebvre, who took charge of the packing and shipping of our bronze La Muse was with us when we acquired it from Brancusi 15 years ago. (Incidentally, Lefebvre Foinet participated with us in the drama and agony that was the customary accompaniment of such transactions with Brancusi.)

Lefebvre Foinet was present when Brancusi told us that ours is unique. It is the only casting of La Muse and was finished and polished by him, himself, something he regarded as an important part of his art. You must be acquainted with the marble version of it. The plaster mold of our bronze is in the Museum in Paris. I don't think the production now of Brancusi bronzes that worries Lefebvre, will affect us directly.

A few years ago we helped, as perhaps you did too, to raise funds to defray the cost of legal proceedings in France, calculated to forestall the production of commercial Brancusi castings. Unfortunately, the court action failed, so that we are now faced with this problem. I believe you would earn the gratitude of all owners of Brancusi sculpture if you personally, or in your official capacity in the Art Dealers Association, take whatever action possible in some way to insure that the commercial production of Brancusi bronzes be identified as what they are, and not be represented as originals.

Very sincerely yours,

Herbert M. Rothschild

HMR:A

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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le 6 octobre 1967

Monsieur Maurice Lefebvre-Foinet,  
19 Rue Vavin,  
Paris 6e, France.

Cher Ami,

Je vous écris aujourd'hui comme président de l'Art Dealers Association of America. On nous dit qu'on va faire nombre de bronzes de Brancusi, et nous aimerions bien, si possible, savoir

- 1) qui a autorisé ces fontes
- 2) quel fondeur s'en occupera
- 3) en combien d'exemplaires
- 4) qui se chargera de la vente.

Si vous n'êtes pas en mesure de répondre à ces questions, j'espère qu'au moins vous pourrez me dire où je puis m'adresser.

Klaus G. Perls

ECP/gn

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

*Crawilla*

October 13, 1967

AIR MAIL

Susse Fonderie  
7 Avenue Jeanne d'Arc  
94-Arcueil, France

Dear Sirs:

We have been informed that you have made or are about to make bronze castings of certain Brancusi sculptures. Obviously, we, on behalf of the public, are concerned with the proper documentation and authentication of all sculptures offered to the public for sale. Accordingly, we wonder whether you would be willing to answer the following questions for us:

1. By whose authority are these new castings being made?
2. What original plasters, casts or other molds are being used to make them?
3. What works are being cast?
4. How large are the editions of the casts now being made and are the casts being numbered to indicate the size of each edition and the number of the edition of each individual cast?
5. Will each cast bear your foundry name?
6. Is anything else being stamped on the casts, aside from your name if that is to appear, which will indicate the source and nature of these castings?

We would greatly appreciate an early response from you so that we may inform the dealers who have been interested in Brancusi's works.

Very truly yours,

Ralph F. Colin  
Administrative Vice President

RFC/er

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ART  
DEALERS  
ASSOCIATION  
OF  
AMERICA,  
INC.

October 16, 1967

575 MADISON AVENUE  
NEW YORK, N.Y. 10022

Ralph F. Colin  
Administrative Vice President and Counsel  
Murray Hill 8-7800 (Area Code 212)  
Cable Address: Artdealas, New York

Board Of Directors:  
Klaus G. Perls, President  
Eugene V. Thaw, Vice President  
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Alexandre P. Rosenberg  
Pierre Matisse

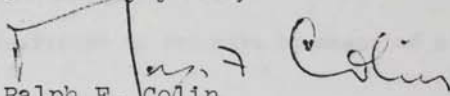
Mr. Sidney Geist  
11 Bleecker Street  
New York, New York 10012

Dear Mr. Geist:

I remember that you were working on a book on Brancusi and I thought, therefore, that you would be interested in the enclosed copy of a letter written to me by Mr. Herbert M. Rothschild in which he calls attention to new casts of Brancusi sculptures which are being made in Europe. As a result of that letter, our President, Mr. Klaus G. Perls, wrote to M. Lefebvre Foinet on October 6 and I enclose a copy of a portion of his letter. In reply, Mr. Perls learned that the new works are being cast at Susse Fonderie. Accordingly, I wrote to the foundry and also enclose a copy of that letter. When I receive a reply, I will let you know.

I feel that in anything you write on the subject attention should be called to this new development and collectors interested in Brancusi should be alerted to what is going on. If you have any thoughts for specific action that we might take, please let me know.

Sincerely yours,

  
Ralph F. Colin  
Administrative Vice President

RFC/sr  
Encls.

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Department of Art & Architecture Stanford University

February 8, 1968

Mr. Sidney Geist  
c/o Grossman Publishers  
125-A East 19th Street  
New York, New York 10003

Dear Mr. Geist:

Enclosed are the two photographs of the sculpture by Brancusi which you asked Professor Eitner to obtain for you. The charge for the two photographs is \$ 3.00, payable to the Department of Art and Architecture, Stanford University.

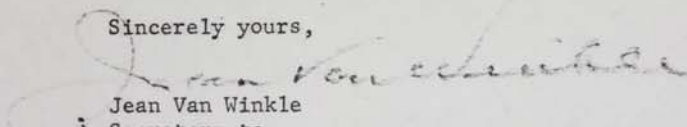
The owner's name is Mr. Richard Holkar, c/o L. B. Budd, 137040 Hughes Lane, Dallas, Texas, 75240. He has not yet been consulted in this matter, and Professor Eitner assumes that you will address yourself to Mr. Holkar directly for permission to publish his sculpture.

The dimensions which you requested are:

total height 73 1/16"  
height of lower portion (to thinnest point) 11 3/4"  
diameter (maximum) 6 1/8"  
diameter (minimum) 1 3/16"  
stone base (not original) 8 1/2" high, 9" diameter  
bronze plate on stone base 5 1/2" diameter, 3/8" thick

The sculpture is of brass; it is fitted to its base by means of a brass pin.

Sincerely yours,

  
Jean Van Winkle  
Secretary to  
Lorenz Eitner  
Executive Head

JVW

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Department of Art & Architecture Stanford University

March 14, 1968

Mr. Sidney Geist  
c/o Grossman Publishers  
125-A East 19th Street  
New York, New York 10003

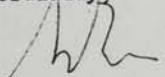
Dear Mr. Geist:

The measurements of the Bird which you requested are as follows:

maximum circumference (at belly)	18 1/16 "
minimum circumference (at waist)	3 15/16 "
circumference at bottom	9 7/8 "

With best regards,

Cordially,

  
Lorenz Eitner  
Executive Head

LE/jvw

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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MUSEU  
de Arte

SÃO PAULO - RUA 7 DE ABRIL, 230

São Paulo, March, 28, 1968.

Mr. Sidney Seist  
11 Bleecker Street  
New York 10012 N.Y.  
U.S.A.

Dear Sir:

The sculpture "Negresse Blonde" by Brancusi did not belong to our Museum and was sent back to its owner many years ago and, by that time, we knew that it was sold in Switzerland. We are awfully sorry for not having further informations for you.

Very truly yours,

*L. Hossaka*  
Luiz. S. Hossaka