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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Hans Richter	II.A.4

My dear Hans,

I just got back & received
the film you kindly sent me. - I tried to
call you but no luck. - Let me know
if I have to return it to you & please
call me up sometime.

All the best to you

Erwico (Donat)

18 July 1949

The Museum of Modern Art Archives, NY	Collection: Hans Richter	Series/Folder: II.A.4
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Mardi

J'ai essayé de t'avoir au téléphone 5 ou 6 fois depuis 8 jours —

Je me décide à écrire, (beaucoup plus simple.

D'abord merci pour l'affaire Wittanborn —
Ensuite si la dernière photo est meilleure, demande à Hamilton d'avoir la gentillesse de faire faire un cliché aux mêmes dimensions que le premier (qui est déjà placé dans le layout) pour éviter de gros frais.

Découpe la photo aux proportions exactes (largeur et hauteur) correspondant aux proportions ~~du cliché~~ de l'épreuve que je t'ai donnée (en changeant comme tu veux le contenu de ces mêmes ^{proportions} ~~dimensions~~)

— Entre nous je ne vois comment un rouleau de 3^m peut être photographié sans avoir l'air microscopique —

De plus si tu juges que la collection n'est pas digne de ton rouleau écris à Miss Dreier et demande lui de le reprendre.

affectionnément Marcel

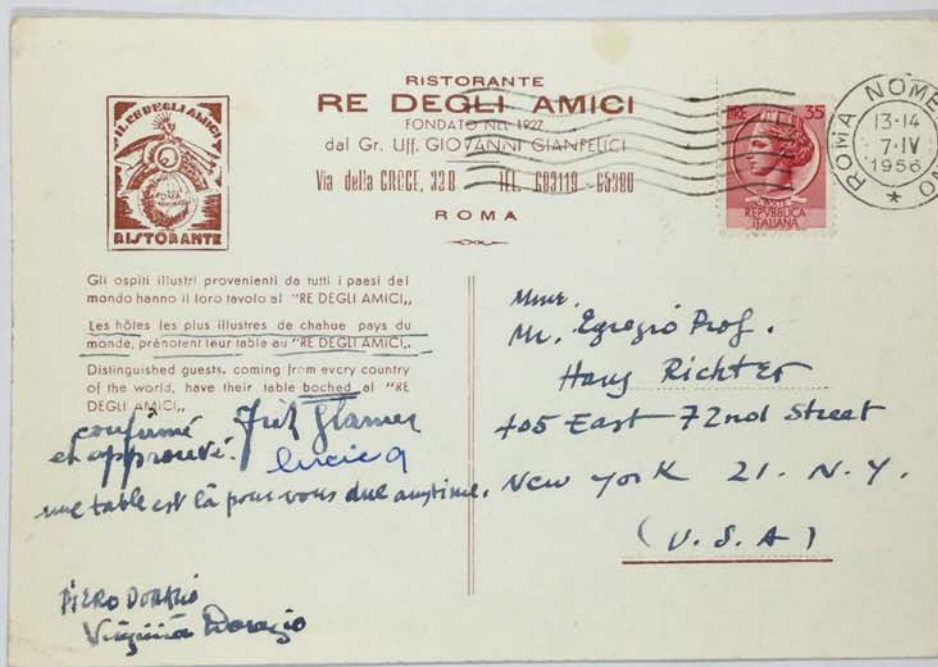
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	<i>Hans Richter</i>	II.A.4



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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Hans Richter	II.A.4

Vendredi
Cher nancy
Je pars tout à l'heure pour
Rochester (Echecs) pour
12 jours - Serai de retour
le 6 Sept. et donne moi
un rendez vous pour
le 7 ou 8 —

Affectueux à tous deux
et my love to Maple
Hills —

Mami

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	Hans Richter	II.A.4

Caraculista, 11-12-49.

Mon cher Monte,

Voici quelques lignes pour vous informer
que notre chère et charmante Olychka
est morte le 10 novembre, après quelque
jours de vives souffrances, supportées
par elle avec un héroïsme digne de
personne vraiment épique.
Je vous ai bien signalée que just
quelques semaines avant son départ
à la clinique, elle avait reçu votre
dernière lettre et que la joie était entrée
en elle en apprenant vos nouvelles, surtout
en pensant de vous revoir l'été pro-
chain.

Mais tout homme très boulevercé par
la mort et surtout moi, mon cher Monte,
il me semble d'être inter-vivant,
ne voyant plus Olychka devant mes
yeux.

Et si nous pensons à la vie, à la façon
dont elle rejette le monde et à ses
moyens d'accomplissement d'actions,
toujours frivole et entraînant, par
lesquelles elle attire les gens dans
le tourbillon du moment, nous voyons
le grand et inimitable personnage
que nous ne pouvons de quitter à jamais.

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Ainsi notre Olygin, notre bon
intelligent et vaillant Olygin, n'est plus,
et nous tous pleurons tout triste
depart, en le souvenir de ces beaux
yeux d'or, de son grand cœur et sa haute
humanité, qui n'était autre chose que
le parfum éternel de sa grâce parfaite
et de son esprit ce fleur ouverte et le
plus fraîche qui ait existé sur cette
terre.

Adieu Hans, pleurez vous aussi avec
nous ; et écrivez nous une longue
lettre.

Votre inconsolable
Soluzio,

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Dear Teeney; I am shocked
by your description about Marcel's
sudden departure.

Though death did not mean anything
to him, as he so often confessed
to me, his not being here any-
more means a world to us.

We all feel with you, Teeney,
but I am really too shocked
to tell you all I would
like to.

We remain your friends
as always and I wished I
could do anything to help
you in this disaster.

My wishes for you
to overcome these times
Love your old
Hans R. R. R.

Oct. 3.68.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Hans Richter	II.A.4

Sedona.
Aug. 24.

Mon cher Hans.

J'ai été absent d'ici pour une semaine, je ne reçois donc votre télégramme qu'aujourd'hui. Je vous envoie donc le texte; et je regrette beaucoup que je n'ai pu rien faire de plus. J'ai travaillé terriblement dur à construire, et j'en ai vraiment pu partager mon temps et ma concentration. Je suis sûr d'ailleurs que vous ferez avec le peu de texte déjà existant et tout ce que vous voulez y ajouter, quelque chose de très bien.

A vous de tout cœur.

Max.

Mr. Max Ernst.
Box 31. Sedona.
Arizona.

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The Museum of Modern Art Archives, NY	Collection: <i>Hans Richter</i>	Series.Folder: II.A.4
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Sedona. Sunday.
Arizona.

Dear Hans,

I am not in the mood
right now to write poetry in english.
so I send you ^{five} ~~three~~ Bibelsprüche
in german, and I hope you can
use them. Gorkhe is making
a drawing of me in ink for a
line cut. I am glad to hear
all this good news of your pic-
ture !!! When Ray was here
last week for a few days. He is
very fond of what you did.

When are you coming out
West?

Cord Clament

Inc X.

Bibelsprüche →

5
Hans Richter
Kasimir.

Ha sie mir
So ich ihr.

bring die Kunstwerke herein

Abendessen

let Cocktail im Museum?

Ver der Metzger
nach dem Essen

Hinabsteigen

nicht vergessen

Back nach Boston
helfen dem Vater
auf die Mutter

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Haus - Segen.

1.

Grüß Gott

tritt ein

bring die Lustsünde herein.

2.

Abendstund'

La + Cocktail im Mund?

3.

Vor der Notzucht

Nach dem Essen

Händewaschen

nicht vergessen.

4.

Brod und Butter

helfen dem Vater

auf die Mutter

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Sedona. Apr. 8. 48

Mon cher Hans,

Comme il nous répugne de
discuter avec des latrines, diminuons le
triste sir (Langlois), ses lâchetés et canaille-
ries. Certifions que

- 1) les contributions de Hans Richter à la
technique et aux possibilités poétiques du
cinéma sont inestimables,
- 2) elles resteront une inépuisable source pour
l'inspiration,
- 3) j'ai éprouvé grand plaisir et considère
comme un honneur d'avoir travaillé avec
lui au film "Dreams that money can buy".

Max Ernst.

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Dear Hans:

This is just a little note to tell you that we got the film program and we think it is very handsome indeed. I feel sure the film will be a great success, not all at once, perhaps, but gathering momentum as it goes along -- the way with most really good things.

We have also had some very favorable reports of it from people who have already seen it. And as for those stinkers at Time they have always proven themselves to be against the avant-garde, in toto.

I'm awfully pleased that you now have my Chess painting. It's always nice to know that someone you like has a painting you like! As you probably know, I am now with the Knoedler gallery and I am hoping for nice results in the sale of my works. Julien and I parted on the best of terms and in fact I think it will be even easier to be good friends now, which we are. No doubt you will be seeing them in their country retreat which, I believe is not far from your own place.

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Have you any exciting new plans? New film, trips, etc.?

I wish you were coming west, for then you could stop
and see us in our fantastic landscape.

Max sends affectionate greetings

with mine,

Dorothea

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JULIEN LEVY GALLERY

27 Jan 1949

Mr. Hans Richter
134 East 60 St.
New York City 22

MEMORANDUM INVOICE:

for D. Tanning painting \$ 153.00

Jl/jl

42 EAST 57 STREET NEW YORK CITY • PLAZA 3-7416

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Tu peux te rendre compte par cette ↑
image ce qu'un séjour de 3 ans dans
le Wilder Westen peut faire d'un être
humain de constitution normale !
Mes meilleurs vœux pour l'an de merde
1949 (avec ceux de Dorothea) l'ami Max.

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	Hans Richter	II.A.4

mon cher Hans.

CARTE POSTALE

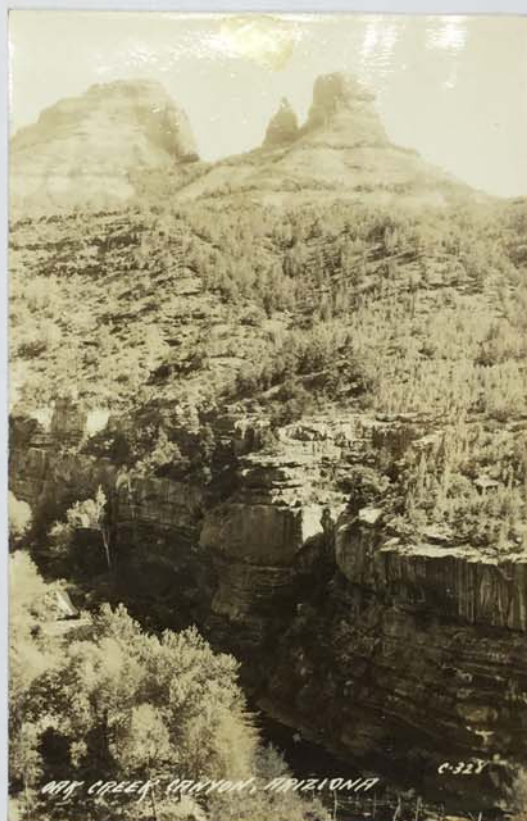
(A retrospective exhibition (1920-1948) paintings, sculptures, collages by Max Ernst will open Jan 1949.)

J'ai eu un mal de chien avec cette exposition à Beverly Hills en janvier, correspondance sans fin pour obtenir les tableaux de l'Europe, faire le catalogue de 40 pages etc. Je respire un peu. Je crains que j'ai déjà complètement abandonné l'idée de faire un film en 1949.

mais je serais enchanté de collaborer à ton projet (Minotaur). Mon expo. N.Y. n'a pas assez bien marché. Les exigences de M. Fabian Levy Beverly Hills Taurus: il m'a laissé tomber. Je n'ai encore aucune indication de ce que les Knedler boys ont décidé. Comme je pourrai disposer librement de tout ce qui était à la Gal. J.L. après l'exposition. Je serais ravi que toi et le grand Huebner aient un tableau chacun.

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WY CREEK CANYON, ARIZONA

C-328

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Collection:

Hans Richter

Series.Folder:

II.A.4

mon cher Hans,

Sedona, Arizona.
Paques. 46.

Je n'ai pas oublié notre travail, et
je me mets à le terminer immédiatement
malgré le désagrément que j'éprouve
quand je pense à Guggenheim et son
livre d'adieu. Je pourrai vous envoyer
le manuscrit dans 2-3 jours.

J'ai beaucoup à faire avec ma
construction ici. J'ai acheté quel-
ques acres de terrain dans le plus
phantastique des paysages (voir la
Guedes Route au verso). Mon stu-
dio sera terminé (s'espère) vers
la fin de cette semaine et vous
êtes cordialement invité au vernis-
sage.

Gertrude vous envoie ses
amitiés.

Très cordialement

max Ernst

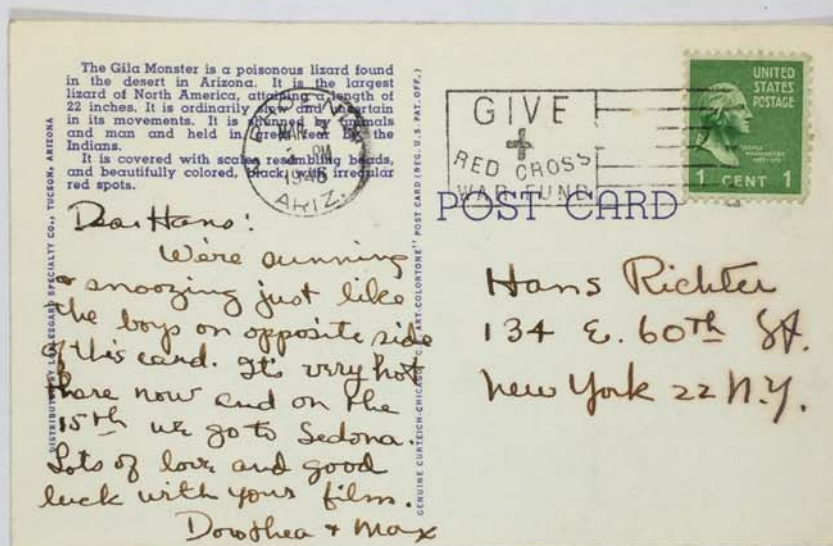
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Paris n'était jamais plus
jolie que maintenant -
les marronniers en fleurs
etc. Dommage que nous
ne sommes pas ici en-
semble - Dites-nous les
nouvelles du film et
qu'est-ce que vous
faites. Nous travaillons
tout les deux, à la
peinture à l'huile et
à la dégustation d'apéritifs.

H. Ch. Vieune
H. Christ
Nr. 195.

Tendresses
Dorothea + Max



Mrs. Hans Richter

10. Henderson Place
(near E. 86th St.)

New York 22.

N.Y.

U.S.A.

Déposé.

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	Hans Richter	II.A.4

Dear Hans:

Dec. 3

Many thanks for
your sweet offer. I
think we have run
into some good luck for
a change - we will
have Jimmy's apt. on
58th St. His letter came
at the same time as
yours.

I think we have a
cute surprise for you,
that is, if it meets
specifications -

See you soon!

Love
Dorothea

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Hans Richter	II.A.4

Feb April 23.

Mon cher Hans,

je pense que tu es
très occupé avec tes préparations pour
envahir l'Europe (et nous t'envions)
pendant que moi-même je dois envisager
un nouveau déplacement vers l'Ouest
pour l'été. Je suis sûr que le séjour
à Paris va te faire un bien énorme
et que tu revieras plein d'enthousiasme
et d'idées explosives. Faudrait que tu
ailles voir mon ami Marcel Zerbib,
Librairie "Les pas perdus", 26^e rue des Ciseaux
(Paris 6^e, tout près des ~~deux~~ deux Magots)
pour trouver contact avec la "jeunesse"
de là-bas. (Marcel est ~~mon~~ mon étudiant
à Paris, il est aussi secrétaire ou quelque
chose comme ça du "cine-club Saint
Germain").

Quant au ~~travail~~ travail, maintenant,
Hans, je n'ai pas eu le temps jusqu'à
maintenant de m'en occuper très sé-

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Hans Richter

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II.A.4

riusement, et j'ai d'autre part eu
l'impression qu'il n'y a pas "urgence"
aussi longtemps que les phymances bouillent.
J'ai lu, relu, et re-relu le manuscrit,
et je le trouve toujours magnifique.
Je crains seulement qu'il est tellement
chargé d'idées que l'idée générale en
perd un peu de sa force. Mais de cela
nous pourrions discuter, j'espère, quand
tu seras de retour, car je crois que
Dorothea et moi passerons l'automne
à New-York.

Cette photo que toi et Marcel aviez
signée est "vie verheert", je ne peux
pas la retrouver, et j'ai l'impression
que très longtemps je l'avais expédiée
à ton adresse à N.Y. ; je j'aurais donc
celle-ci, signée.

J'espère que tu ne m'en veux pas
d'avoir postposé si longtemps et
si souvent cette lettre, mais, non d'un
chien!...

Très affectueusement
à vous deux
ton ami Max.

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Houston, Texas.

Jan. 13. 58.

mon cher Hans,

j'ai bien reçu les deux lettres, l'une à Sedona, l'autre ici, où j'ouvre une exposition (vernissage aujourd'hui).
Notre départ de Sedona a été terriblement pressé à cause d'une tempête de neige qui se formait au-dessous des montagnes autour de nous, et nous nous sommes échappés de justesse. Dans le hâte du départ j'ai laissé la photo avec les signatures (très belles, ces photos), mais je serai de retour à S. dans une semaine, et je vais l'expédier de suite.

Bien entendu, tu peux signer pour moi cette demande pour présentation spéciale au College Art Assoc. de "Dreams that honey can buy."

Comme les préparatifs pour cette Houston exhibition sont terminés maintenant,

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— e —

je ai l'espoir de trouver du temps
de m'occuper de choses sérieuses,
i. e. de notre ami le minotaur.
Quant aux "filles" hélas, c'est une
question plus difficile; peu de chances
d'en trouver dans notre wilderness
arizonienne. Est-ce que Jacqui
mat'ise est toujours disposée à
participer?

Gorothia est enchantée de pouvoir
s'installer de nouveau chez toi. Elle
te donnera ses nouvelles plus détaillées.
Mes bonnes amitiés à Freda,

Ton ami

max.

Gorothia arrivera à New-York mardi soir
à 11 heures. ~~Elle passera chez toi, Henderson~~
~~Place, pour prendre la clef.~~ Elle passera la
première nuit chez Jeanne Reynal. Pourras-tu
laisser la clef pour elle chez les Empire-Art
Materials, si elle la prendra mercredi matin? Thanks

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

Chers amis :

Est-ce que j'ai re-
pondu à vos lettres? Je ne
rappelle pas - en tout cas,
merci beaucoup pour la
jolie photo de moi qui me
plait énormément. Il y
en a d'autres? Ou bien
si vous ~~pouvez~~^{riez} ~~faire~~^{avoir} fait
une copie de notre séquence
et la faire venir - ça serait
même mieux. Comme ça
nous pouvons peut-être
travailler au son. J'ai
voulu refaire l'embrace
qui le termine, parce-que
ce n'était pas très fameux.
Si j'avais la robe blanche
on a pu la faire ici (très
"close-up"). Qu'est-ce que

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vous en pensez?

On a signé le contrat.
vous l'avez maintenant?

Aussi, beaucoup de
gens ici ont l'envie de
voir "Dreams" - c'est dommage
que ça ne s'arrange pas.
Ou oui??

Ici il fait presque
froid - les jours de fête était
passé avec des manteaux
et pullovers. mais c'est
plus agréable qu'une
chaleur comme j'en
tends existe à N. Y.

Beaucoup d'embrasse
à tout les trois - (votre fils
est à l'Arizona?)
de Dorothea + Max

The Museum of Modern Art Archives, NY	Collection: <i>Hans Richter</i>	Series.Folder: II.A.4
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18, Quai St. Michel. PARIS. (5^e)

per Henry 75-

Chers amis,

d'abord nos meilleurs vœux
(best wishes) pour la nouvelle année.
Et après ceci: während meiner Ausrolbung
in Hamburg möchte Herr Dr. Werner
Heftmann (Dozent an der Landes-Kunst-
schule in Hbg. und ausserordentlich, neben
Dr. Frohmann der beste Kunstschriftsteller
für die Moderne, so würde mir berichtet)
möchte da Film „Dreams that money“
projizieren. Si tu es d'accord, pour-
tu faire le nécessaire qu'il obtienne une
copie avant le 20 Janvier.

Maar voor de letter de Jan. 4.
nous attendons les nouvelles.

Here everything is quite all right,
I hope same in Henderson Place.
Fondent regards to you both.

m - x

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II.A.4

Le 6 Sept. 54
Paris, 13 Ave. St. Michel

Lieber Hans,

Wie du wohl weißt, ist es für mich immer ein volder entschluß gewesen zu schreiben, daß ich bisher auf deine zahlreichen Briefe und Ultimata nicht antworten konnte. Ich habe aber trotzdem, mit Dorothea's Hilfe, andauernd versucht, eine Lösung für die Sonorisierung unserer Suite zu finden. Doch ist dabei nichts Bemerkenswertes herausgekommen. Hast du selber keine Ideen? Wir würden alles in'schreiben.

Der Name des Camera man in Colorado ist: Elmer Purtyman; er ist kein professioneller Camera man, sondern eine Art ^{2x}(Pioneer ^{2x}Prospector) d. macht jetzt, unter anderem, aus purem Freunde am Sport, d. sind voll im dem ständigen Geknurre seiner heryen güten so Hie zeitweise zu antgehen, etwa zweimal pro Jahr eine Bootfahrt auf dem zinnenden Colorado. ELMER PURTYMAN (Pedona, Arizona) (Lc).

Noch dieses. Das Scenario - d. das scheint du vergessen zu haben - ist ursprünglich nicht von mir, sondern von Dorothea Tanning, d. ich glaube, es wäre voll angebracht, dem in dem Title-making Rechnung zu legen.

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Ich habe hier - contrairement à ce que le
 crois - ununterbrochen zu tun, inspite of
 the fact that I grabbed that prize; im Gegensatz
 auch zu der Haltung der Leute "drüben" (auf
 der anderen Seite des atlantischen Ozeans)
 so man mich auf das großartigste ignoriert, gönnt
 man mir hier weder Past noch Rich.

Dagegen kommt noch, daß ich jetzt das Haus in
 Touraine erstanden habe, welches ich umflicken
 muß. Also...

With fondest regards to you both

Di Max

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October 11, 1954

13, Quai St. Michel

Paris 5e

Dear Richter,

The magazine of the Biennale just arrived and we saw the photographs of your film. I think it's extremely unfriendly of you to have submitted that particular photograph of me for publication. I can only interpret it as a wish to hurt me.

In order to avoid any further catastrophes of this sort, will you please destroy all photographs of me that you have, for if I'm to regard you as a friend I can only assume that you chose the best. Perhaps the best solution is to suppress the entire sequence.

Regretfully yours,

Dorothea
Dorothea Tanning

DT/wfs

tout est fait d'accord.

mex

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	Hans Richter	II.A.4

13, Quai St. Michel

7th arr. (5^e)

October 19. 1954

Dear Richter,

I find inexcusable the fact that you have contributed to the publishing of this most insulting photograph, even if the catastrophe is due to neglect.

But this is not the only reason for me to withdraw our sequence. I'm not in accord with the direction the chess-movie has taken since I first consented to collaborate. Had it been clearly understood at that time, who would be our fellow-collaborators, we would not have accepted. Therefore I am unwilling to lend my name in any way to the film.

Regards to you and Friedl,

Max Ernst

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Fr. v. waldh. luge. huy.
mal v. mit Napoleon.
Daher als einleuchtend klapp
da klapp' + klop + klapp + unter
servat als Horatius der Dapp

Fr. v. waldh. luge. huy.
mal v. mit Napoleon.
Daher als einleuchtend klapp
da klapp' + klop + klapp + unter
servat als Horatius der Dapp

Rm. de Rindli

The Museum of Modern Art Archives, NY	Collection: <i>Hans Richter</i>	Series.Folder: II.A.4
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Huismes (Indre-et-Loire)

Dear Hans,

The odious photo has cropped up again — apparently launched upon a tour of the world — this time in the catalogue of the "Documenta" exhibition (in Kassel, Germany).

How far will it go? How long ~~must~~ must we be humiliated by this kind of curious blackmail?

Above all: what steps did you take to recall the photo and to suppress its further publication? There is something so sinister in this way of being thanked for our good will in cooperating on your film.

If you cannot do something effective in suppressing the photo at once and for all time, I would be obliged to take disagreeable and unfriendly measures myself.

I'm waiting for your immediate response.

Yours.

max

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...essential ... of them ...
 ... you ...
 ... the never ...
 ... should ...
 ... well, you don't want a job as a
 ... and people have wrong
 ... pictures of every body in mine ...
 ... than one. It really seems to me
 ... that you are too spirited and
 ... intelligent a person to get values
 ... mixed up ^{like} that way in a serious
 ... way. Friendship is such an important
 ... thing, and our friends can even
 ... make mistakes perhaps and we
 ... can still keep our trust in them.
 ... But many times friendships
 ... have been poisoned by others, who
 ... because you had to the back
 ... spots. ...
 ... I could imagine that is what
 ... happened here. Because, what is
 ... a job in a magazine ...

102
 ...
 ...

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Some of the feeling of friendship
that was between us and
may be all this will make you
you contemplate the issue
and the "issue" and all
the other things that
disappear from the scene —
perhaps you come to a different view
from the first impulsive one —

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August 6 1955
Pontresina, Hotel Saratz

Prestel Verlag
München

Sehr geehrte Herren,

zu meiner grossen Verwunderung sehe ich
s oben die Reproduktion eines Photos von Max Ernst, aus mei-
nem neuen Film in Ihrem Buch "Documenta", Kunst des 20ten Jahr-
hundert.

Dieses Photo ist auf das energischste von Max
Ernst abgelehnt worden und Reproduktionen sind unter allen Umstän-
den verboten. Wollen Sie mir bitte postwendend mitteilen von wem und
wie Sie in den Besitz dieses Photos gekommen sind.

Ich muss Sie in jedem Fall fuer alle aus der
una uthorisierten Veroeffentlichung dieses Photos erw achsenden
Konsequenzen ha ftbar machen.

Hochachtungsvoll

Hans Richter
Pontresina, Hotel Sa ratz

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SUITE 1103
10 ROCKEFELLER PLAZA
NEW YORK 20

November 20, 1956

Mr. Hans Richter
Maple Hills
Southbury, Connecticut

Dear Hans:

I think your note to Max Ernst is fine;
the other one doesn't matter too much, at
least from a lawyer's point of view, and I
have mailed out both. Please keep me abreast
of developments.

Sincerely,

Henry

[ECHOEN]
ARTYER

HC/mf

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Mr. Max Ernst
327 East 58th str.
New York City

Southbury - Conn.
Nov. 17 1956

Dear Max;

I hear that you are expected soon to arrive in New York.--As I am not in the position to follow your suggestion to eliminate the sequence in which Dorothea and you appear from my new film, I would like to have a personal discussion with you at your earliest convenience. I believe that such a direct personal discussion is necessary and in the interest of all three of us.

My situation is the following: the contracts which I have made with all the members of the cooperative that has produced or helped to produce the film, have been the basis for the agreements to raise the monies (considerable sums) to produce it and of the agreements to show ^{all} it. These contracts are binding.

I shall be only too happy to do whatever I can, in the way of cutting one or the other ~~shots~~, if Dorothea or you find that desirable and if it does not in my opinion hurt the form or the content of the sequence or the film. I am at your disposal for a projection of the film whenever it is convenient. In other words I shall do what I can to avoid heavy legal complications and the ridicule which necessarily would be the consequence of a public break-up.

With my best regards

Sincerely yours

Hans Richter
Hans Richter

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August 31, 1960

Dear Dorothy and Max:

Some friends told me, during my last stay in Paris, that your reaction to mentioning my name during the time 8 x 8 was shown Dragon was less than friendly?

I thought that we three were again on the best of terms when I saw you last here three years ago?

The only explanation I have is that Dorothy might object to some of the close-ups in the film 8 x 8.

You both have worked with me so unselfishly and with so much enthusiasm that I certainly will try to do all in my power to reciprocate. As a matter of fact, I don't know of anybody who would have worked on those freezing days in February and March, in thin dresses, as you both have done, and especially you, Dorothy, in your summer dress.

As 8 x 8 is to be released in Europe the coming winter, I wish to try to make such changes in the film which might satisfy you. Though, of course, I am, by no means, sure that the distributor will let me touch the negative again, for which he has spent quite a number of thousands of dollars for the blow-up to 35. But, I will do my utmost, if that could establish normal relations with us again. I suggest, therefore, that we look together at the film, and you tell me, what you would have changed and then I can see what I can do to replace it. The best would be, of course, if I could shoot in Paris adequate replacement material. I will come to Europe in November. But, even if that would not be convenient for you, I might think of something else (objects, chess figures, etc? etc?) to put in, because the length cannot be touched as that would throw the whole film out of synch. In other words, I would do everything I can to establish friendly relations between us, if you are willing to establish such relations.

The first step would be, of course, that we understand each other, and I hope that this note finds you in the receptive mood I hope for.

With my best,

Hans

HR/mrd

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Never sent -
went to see
him

Th N. Y we made
up again

if you regret. letter but I did not
intend to start of an emergency.
down into shapes & help arguments
~~you will be~~ ~~referred~~ till sketch as my
will imagine its ~~own~~ ~~voice~~ (voice)
is so absolutely proportionate

+ 22 20-21
is the Nr. 20-21 of Breunle. ~~the~~
el photo ^{unfused} from the plan with for
work. as was well poorly retouched ^{around} for. eyes
as well as ^{and} m. eyes) ~~at~~ and definitely damaged
but it still does ~~is~~ ~~the~~ ~~photo~~ picture of a
~~still~~ not up at all (if with a sparkling & the
original photo) - though the photo of Max 2000000
Jetties. ~~this photo is the one and only~~
Nr. 22 contains nothing. If another is, not available
yet here, contains something I don't know. The
Shakespeare it may contain the photo reproduced
in Nr 20-21 is ~~the~~ only one ^{have} I don't date. The only
I can give you with my word ~~that~~ that

one ~~text~~ the work involved is so absolutely proportionate
and unbelievable that I
am of a capital loss to understand and ~~to~~ break out ~~is~~ so violently
what happened and ~~is~~ against me

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~~can~~ ^{only possibly} ~~believe~~ that there must be something
 else behind it - that I do not know and
 can not imagine. ^{But they} I will hope - a few
 hope - that you will come after this outbreak
 to look at the whole thing ^{as a whole} ~~now~~ (realistically).
 as an important "one of these things".⁺
~~Before I am~~ If and when I
 see something in one of the next volumes
 of ~~Triennale~~ which add to the ~~information~~
 above said. I shall take it up
 again with you. Yours H

~~I am only repeat~~ ~~Reis Tausig~~ & ~~fact~~ ~~to~~ ~~the~~
~~I am at a~~ ~~point~~
 + to believe that ~~Tausig~~ ~~to~~ ~~look~~ ~~'~~ ~~and~~ ~~then~~
 is ~~good~~. Why & what for?

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Dear Dorothea and Max:

I received your registered letter here in Conn. as I am still not well enough to go back to New York. I didn't open it but I can very well imagine its peppery and poison dart contents. That's why I didn't open it as I wish not to be drawn myself into any peppery mood and I just cannot get *I also must be see the mysterious majesty first to believe my eyes &* me into feeling being an enemy of yours. I still hope against hope that this whole atomic affair can be resolved amicably. That is one thing.

Another thing is what is reasonably to presume the substantial part of your letter (already mentioned in Dorothea's first letter) that you wish to take the part ~~xxx~~ in which you played in the film, completely out of it.

And that is not so easy. I have relinquished the rights to the film (with all the releases of the cooperators, including yours) to the distributor, many months ago. He has advanced four thousand dollars and is going to pay another three thousand if not more against the incoming bills. The way "middlegame" is woven into the whole, picture and sound, makes it very difficult indeed to switch things around at this late date. I do not think that any distributor who own the rights on ~~any~~ film would ever allow such a procedure!?

In other words, that is not in my hands anymore. On the other side, if that is still possible, in this excited atmosphere between us, I'm very glad to do anything I can to follow yours, Dorothea, or yours, Max, suggestions in adapting the film to your wishes as much as I can. You can be assured that I shall do the extreme to save the companionship which I hate to give up *and I mean what I say.*

S. U.

NOT SENT - WENT TO
SEE ERNST & "IN
N.Y. WE MADE UP
AGAIN." HR

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Borodine 12 Novembre
Chers amis:

Vous ne pouvez pas imaginer
où nous sommes en ce moment, Max et
moi. On est assis devant un feu de
camp sur le bord de la fleuve de
Colorado (Colorado River). On voyage
en bateau de cañon, on descend
la fleuve pour 162 miles. (11 jours).
Nous sommes sept personnes. C'est
très beau, on trouve des cañons et
des ruines Indiennes. Une expérience
tout à fait différente de New York, Paris
ou même Sedona!

On était content de recevoir
votre lettre. Heureux que vous étiez
bien amusé en Europe - on parlera
de tout ça quand nous venons à

impossible rester avec Jeanne
Reynal à cause du fait que sa
vie est beaucoup changée depuis
l'année dernière. J'ai promis de
collaborer pour un autre ballet
mois de janvier. Après ça, nous
partons, tous les deux, pour Paris.
J'ai l'idée que pendant que je
suis occupé au ballet, Max peut
travailler avec vous sur votre film.
En tout cas, gardez-nous dans la
tête si vous entendez parler d'une
chambre pour quelques semaines.
On veut arriver avant Noël, à
cause du danger de voyager en
voiture une telle distance après
la commencement des orages

New York, mois de Décembre.

J'ai reçu une lettre de Max
Ray, très courte - mais il dit que
ils ont collaborés avec vous pour
une petite film - il demande à
savoir si c'est bien réussi.
Peut-être vous la savez maintenant
et vous lui écrivez - Nous sommes
impatiente voir tout ces expériences
sur l'écran.

Comme toujours, nous
avons de nouveau cette prob-
lemme de "trouver un trou" pour
quelques semaines à N.Y. Est-ce
que votre appartement est habité
par Jackie? Je crains que c'est

d'hiver! Maintenant les autres
sont retournés d'une petite ex-
ploration. On part dans les
bateaux, on fera 15 miles peut-
être, et ce soir un camp nou-
veau.

Nous serons à Flagstaff
le 20ème et j'y mettra au
bureau de poste ce lettre. Ré-
pondez bientôt si c'est possible.
Affectueusement à vous deux
de Max et moi -

Dorothea

P.S.

J'espère que mes
lettres d'hiver sont
encore à l'appartement.

D.

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ona Republic, Phoenix, Arizona

River Boaters Complete Trip

SEDONA (AP)—Greatly surprised at learning they had been reported lost, Elmer Purtymun and his party of six returned to their homes here yesterday after a 14-day trip on the Colorado River from Hite, Utah, to Lee Ferry.

The party was reported lost Monday when an aerial search failed to locate it.

Purtymun said the group was in a side canyon taking movies when the plane went over.

Assistant boatman to Purtymun was Bill Town. Other members of the group were Max Ernst, surrealist artist; his wife, Dorothea Tanning, also an artist; Miss Gene Foster, Mrs. Page Supes, and Charles Mosier.

Judge Will Sentence Opium Sellers Monday

TUCSON (AP)—Two men found guilty of narcotics import and export act violations will be sentenced Monday in federal court here.

Judge James A. Walsh will sentence Roland White, Nogales, Ariz., and Carlos P. Miramon, Agua Prieta, Mexico, for sale of five cans of prepared smoking opium to U.S. customs agents in Nogales. The sale was made last June.

this week to dis-
aeries and youth
etary; Joseph
Clifford H.

DEATHS

in death by

Me

MESA (Sp) owner of the ing yard, 215 lice that burg place Monday two car radios the cash registe thieves entered across the entr police.

SGT. J. P. HE recruiting service terday the closi recruiting office.

DON DOTTS w antler of the Antle officers Monday of sponsored by the E Ken Toney, who h Mesa. Bill Telford v corder to replace Grutzmacher was antler, and Dick named organist.

THE SALT RIVER ciation of Student Bo and Vice Presidents 8 tonight in the Mesa cafeteria. John Bowen, will preside.

H. L. DYE, driver's lice, iner in Mesa, has any complete motor vehicle

Events Tod In Valley Ci

GLENDAL

Odd Fellows Lodge, 8 IOOF Hall.

Rotary Club, 7:30 p Center.

PTA, 7:30 p.m. Order of DeMo sonic Hall.

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Max Ford Feb. 27.

Dear Hans:

As you see I'm
back home again, exhaust-
ed, and very sorry that
we didn't see each other
during my last week
in N.Y. I do hope you
are feeling better, you
must get well so you can
enjoy your trip to France.
I just tried and tried to
get over there for my boots,
dear Hans, will you please
keep them safely for me
until next fall, maybe
Friedl has a little corner
in one of her closets for them,
they are my winter life-

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savers. I think that's all I left besides a canvas, if you want to paint over it you are welcome to it, its good linen.

Hans, please don't be disturbed about Max & the film - It's his way not to do anything by correspondence. If we all connect in n.Y. this fall, I know the sparks will be flying and that you will accomplish a lot together.

Will you please send me a print of that photo in which I appear with you all? I am very sensitive about this and want to see it before other people do. Please!

I'm returning an envelope of yours that I picked up evidently when cleaning up the desk. I just found it when I unpacked. Fondest love to both of you from both of us. Dorothea

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Nov. 25

Dear Hans:

Yes, if you could send the dress and blue sash, along with one roll of the color film, we could try those retakes. The best would be to send them with someone who is getting on board a boat for France.

We can always find people to bring things in your direction, that is the way we would return the exposed film.

It's ironic that we always seem to do this work in the winter - we are having a

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Winter cold wave here and I
am, at present, enrhumée.

Otherwise, life is incredibly
eventful and rewarding.

Love to you and dear
Friedl.

Dorothea + Max

Send.

The scratch print too, if it is in its
definitive sequence. L'état de
celle-ci n'est pas important, naturellement.

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Sopra : Dorothea Ernst-Tanning tenta di difendere la pietra - Sotto : Darius

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