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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Hans Richter	II.A.5

BLACK MOUNTAIN FARM
R. F. D. 1
BRATTLEBORO, VERMONT

Nov 17

Dear Hans -

Tied up here writing
- don't know just when I will
get to New York again.

I hope everything goes
well with you.

The Guggenheim foundation
have asked me whether I
can recommend you
& which of course I have
done. They sent me a copy
of the prospectus of the book you
intend to write which I
think is very good indeed
and I have said so to
them. I hope it goes

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The Museum of Modern Art Archives, NY	Collection: Hans Richter	Series.Folder: II.A.5
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 - foris when you write them
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With all good

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Bob .

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Hans Richter	II.A.5

BLACK MOUNTAIN FARM
R. F. D. 1
BRATTLEBORO, VERMONT

Nov 17

Dear Hans-

Your second letter
with enclosure just
received and just after

I had sent my recommendation
to the Guggenheim Foundation
along with a letter to you.

I said everything I could
on your behalf and I hope
it had it goes through.

With all good wishes

C. S. R.

Bob.

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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ROBERT FLAHERTY

1-Holie Chelsea
W 23rd St
Feb 9-51 New York City

Dear Hans. Thanks
ever so much for your
congratulations and your
most kind note.

We seem to live in
two different parts of
New York - which is one reason
why we never run into each
other. We get together
some time each week.

We send you your phone
number so that it can be
arranged. With all good wishes
Casson Bob

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	Hans Richter	II.A.5

March 10, 1954

Title

BLACK MOUNTAIN FARM
R. F. D. 1
BRATTLEBORO, VERMONT

May 18th

Monday

Dear Hans -

Of course I will sign
the documents you require
but can you not send me
a printed form. The Gov't
must have some kind
of a form for that purpose.

Otherwise I don't quite
know how to make it
out

prevents it from being a prescription. It can not be taken
literally but only as a principle to be experienced!

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Cezanne had

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of Mondrian
this way
new language"

Alles Liebe Eure Annemie

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Hans Richter	II.A.5

March 10, 1954

BLACK MOUNTAIN FARM
R. F. D. 1
BRATTLEBORO, VERMONT

I am busy writing which
comes very hard.
I do hope things
brighten up for you.
Much love to Helen
as ever.
Robin J. Flaherty

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Cezanne had

There is no doubt that these principles can be taught
in academies just as Cezanne's and even more those of Mondrian
(who established "perfect painting" and reached in this way
a definite end). But the limitlessness of the "new language"
prevents it from being a prescription. It can not be taken
literally but only as a principle to be experienced!

Alles Liebe Eure

Annemie

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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March 10, 1954

Mrs. Rose Fried
6 East 65th Street
New York City

Dear Rose Fried:

In our last discussion you referred to the easily explainable teach-learnable elementary principles of my paintings. The fact that I operate with elementary form-relationship like black:white, big:small, one:many, etc. does not distinguish my work from the teaching in some good art schools! That is perfectly true. But so is also that I, one generation after the early Cubists, started, as they did, from the principles of Cezanne: teachable in every art school, the reduction of plastic expression to circle, square, triangle.

But as Cubism had already followed Cezanne's premises to the last consequences in the representation of nature, I, as a younger, could go on from their achievements to the following 3 steps:

1. To the use of unlimited free, or abstract form.
2. Besides circle, square, triangle, there were innumerable articulations on the canvas possible without losing sight of the spirit which had led Cezanne to the discovery of his 3 elements. No longer handicapped by subject matter it became a natural goal to organize the world of the elements: lines, shades, forms, colors on the canvas in order to gain finally the whole keyboard of articulations (or instruments) with which to organize the canvas. On this basis I had to re-learn to express myself as a painter in the new realm of the unlimited free form. I hit at first upon isolated phenomena (especially positive-negative relationships) 'till a whole scale of them revealed themselves. I know today that there are millions. So I came by analytic articulation of plastic material to a kind of preparatory step to a language (yet without syntax). The circle, square, triangle of Cezanne had been further defined.

There is no doubt that these principles can be taught in academies just as Cezanne's and even more those of Mondrian (who established "perfect painting" and reached in this way a definite end). But the limitlessness of the "new language" prevents it from being a prescription. It can not be taken literally but only as a principle to be experienced!

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I felt already in 1917 that a structural principle was needed to save this new freedom of the unlimited form and color world from anarchy. This principle offered itself more or less naturally: as I could articulate only by contrasts and could establish relations only by analogies. We called it Counter-point. It became more than a technique but a philosophy which became important for my general outlook in life.

I have always felt a mysterious message in the fact that form and color have been liberated from guitars, madonnas, trees, harlequins, skirts and apples. To catch this message I have tried the voice of order and the voice of "disorder", planned composition and free improvisation, structure and chaos.

My Dada experience, as well as my expressionistic period, made me very conscious of the possibilities of completely uninhibited expression (stream of consciousness, etc.). But my background and philosophy revolted against a more than temporary allowance in this direction. I was, and I am unwilling to give up completely the freedom of will ("in as much as we have little consciousness, we have little free will") to the dictates of the creative forces inside us, in spite of my knowledge that all our inspiration and urge to create originates there.

As much as I realize that we are, as individuals, only tools of transcendental waves which direct us (you may call it tradition, culture, etc.) as much I believe in the necessity of the reality of a conflict in the confrontation between the original creative impulses and consciousness. As much as I wish and do submit to the original influence of the unconscious, of the richness of the chaos, of the flow of uncontrolled inspiration, as much as I try to have my ears near to it, just as much I do insist to articulate, control, and shape these visions coming out from the dark as soon as they become reality: that is painting on canvas. On this battlefield, the canvas, I have to deal with both sides: the irrational of my inspiration and the rational of the forms and colors dictating their own life.

This conflict is so real and so substantial to me that it is the subject of practically all my paintings in the last 20 years: To bring the organic form as the expression of nature, chaos, the unconscious, the emotional, into a relationship with the inorganic form, the human, the planned, the consciousness, the intellectual. If my approach might be called "classical" (in opposition to Kandinsky's free improvisations and theories) it certainly had been the approach of the advanced artists (like Mondrian, Malevitch, Eggeling, Delauney) I felt it as the necessary task of that time and as far as I am concerned this time has just begun.

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And here might be the place to include a few words about the "strange" fact that I follow principles in my paintings which do not seem to cover my activities as an experimental film maker, - an occupation I have stubbornly sustained over the last 33 years - besides painting. Yes, - as a necessary activity for me as a modern artist.

When in 1921 I had to jump from the canvas into the film medium (as the last and logical step in my groping for "general principles" of painting) I still remained in the realm of fine art. It was purely a new extension: an orchestration of space and color relationships. . . also in time, as before in space on scrolls - and before that on single paper sheets.

But once in contact with the new medium, it revealed its own possibilities as a modern art form as it did, at least temporarily, also for Leger, Man Ray, Duchamp, Picabia, and many other modern artists. - Film not only enlarged the possibilities of the canvas it offered practically an unlimited realm of exploration in every direction.

I agree with Malraux that the film has to and will tell "stories" because of its technical and aesthetic structure. - Painting should not.

As a modern artist I am as fond of "telling stories", as I am fond of not "telling stories." That is where film and painting differ from and exclude each other. But there are other sides where they blend emotionally from the point of view of modern artists, where they obviously express similar sensations with different means, on different levels, in a different medium but with the same love. Transformation (of forms or of persons), contrast and analogies, symphony of movements (of free forms or of objects or persons), harmony and balance - of form, color or human evolution that all belongs to one circle. The "Rhythm of Silence" (one of my paintings) is expressed differently on canvas than on film, but the sensation is fundamentally the same and follows - for me - one single continuous line of inspiration and helps me to widen both sides, film through painting, painting through film.

To make my point clearer I shall show parts of my new film experiments in this exhibition and shall talk about the 2 different but intimately connected forms of delight: abstract painting and modern film.

Cordially yours,

Hans Richter

Hans Richter

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Hans Richter	II.A.5

Hotel Park
50 W. 77
N. Y. C.

My dear
Dear Sir,
I am
writing
you
from
New
York
City
and
am
very
glad
to
hear
from
you
and
to
hear
that
you
are
going
to
Boston
and
will
be
in
New
York
in
the
next
week.
I
will
then
be
in
New
York
and
we
will
arrange
something
to
do
together.
Looking
forward
to
seeing
you
very
soon.
Yours
ever,
C/O Goodale
The Spice Box, Southbury Road
Woodbury, Conn.
Tel. Woodbury 170

Feb. 10,

Dear Hans,

I was glad to hear from you and to
have a studio so near to the place where
I am going next week to Boston and will
be in the month. I will then be in New
York and we will arrange something to
do together.

Looking forward to seeing you very
soon.

Yours ever,

Painters, Architects
in many all cause.
Sept. 13, 59

C/O GOODALE
THE SPICE BOX, SOUTHBURY ROAD
WOODBURY, CONN.
TEL. WOODBURY 170

Feb. 10, 1947

Dear Hans,

I was glad to hear from you and to find out that you have a studio so near to the place where I am living. But I am going next week to Boston and will be back by the end of the month. I will then be in New York and will telephone to you and we will arrange something to see each other.

Looking forward to seeing you very soon,

Yours ever,

Gabo

The joy which articulated time-continuity element gives to the senses, the excitement to see the growing and ~~the declining~~ of life to be present at this process, that is what I think is "behind" this sensation which could and should be achieved.

And it is not limited to the problem of the mural (or the scroll) at my travels through Europe and the contacts I had here in the States, I have come to the conclusion that there is something like an internat. movement on the way to grapple with the time element

Alles Liebe Eure

Annemie

The Museum of Modern Art Archives, NY	Collection: Hans Richter	Series.Folder: II.A.5
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Dear Mrs. Genauer,

Painters, Architects
in many all round
Sept. 13.59

I have read and reread your article....
of Sept. 13⁵⁹ and I am glad, that a prominent critic has taken
issue with this question.

It involves not only the relationship

Hotel Park Plaza. Euseio 2/3700
50 W. 77th Street
N.Y.C.

10.4.43.

Liebe Frau Haupt!

Gefallen es mir sehr von Alice am Anfangs März einen Brief, in dem
sie mir den Namen von Fabians letzter, wenn ich ihr richtig ist,
daß ich ihr gegenüber Alice's Lage informiert habe, und daß die
Alice nicht unterschätzen sollte, sondern sie sehr glücklich ist & ihre
Verhältnisse abstrahiert. Ich antwortete ihr selbstverständlich freilich freigelegt
zumal auch Alice's Brief freigelegt, daß ich beiden Compien sehr
angenehm wegen Alice's finanzieller Lage bin & ihre Compien sehr
Viel Freude an der Sache haben. Alice ist freilich sehr glücklich
Gefallen, die sehr viel so aufregend für die Sache & nicht mehr für die
Mann kann von der Frau nicht gut verstehen gehen & ist, wenn man nicht
abstrahiert kann, wie die Lebenshaltung der beiden, die unter anderem sehr
für sich ist im Verhältnis zu dem Einkommen. Aber ich meine
Alice ist in 1. Klasse der besten Familienangehörigen besser aufgehoben
als in der 2. Klasse. Hoffentlich wird 1. Klasse sein, wenn jeder 1. Klasse
manche & mehr, umhängen & bilden wird. So ist es jetzt in der Sache & das

ment of a theme, the development of a form, the
complexes that is in my opinion also the essential
problem of the mural. And the mural as well as the scroll) which
is just another form of a mural offers new sensations, or should offer
new sensations which are different from the ones by the easel painting.
The joy which articulated time-continuity element gives to the
senses, the excitement to see the growing and the declining of life
to be present at this process, that is what I think is "behind" this
sensation which could and should be achieved.

And it is not limited to the problem of the mural (or the
scroll) at my travels through Europe and the contacts I had here in
the States, I have come to the conclusion that there is something
like an international movement on the way to grapple with the time element

Alles Liebe Eure

Annemie

Seiger. 50 W. 77th St. N.Y.C.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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Dear Mrs. Genauer,

I have read and reread your article....
of Sept. 13⁵⁴ and I am glad, that a prominent critic has taken
issue with this question.

It involves not only the relationship
architecture but more generally the prob;em

*Welche Aufgabe stellt sich Ihnen in diesem Brief? Kann man
sagen, daß Sie, als Sie diesen Brief geschrieben haben, sich
über das Verhältnis zwischen Kunst und Leben Gedanken gemacht
haben? Und wenn ja, wie kommen Sie zu dieser Auffassung?
Ich würde mich freuen, wenn Sie mir das mitteilen könnten.
Aber mit besten Grüßen*

Hr

Rud. Geiger - Kullmann

Museum of Modern Art Library
Hans Richter Papers

complexes that is in my opinion also the essential
problem of the mural. And the mural as well as the scroll) which
is just another form of a mural offers new sensations, or should offer
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Alles Liebe Eure

Annemie

Geiger - 50 W. 77th St. N.Y.C.

*Painters, Architects
in many all cases.
Sept. 13.54*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Hans Richter	II.A.5

Dear Mrs. Genauer,

I have read and reread your article....
of Sept. 3rd and I am glad, that a prominent critic has taken
issue with this question.

It involves not only the relationship
of painting to architecture but more generally the prob;em
of modern painting per se. Or at least that part of it which
tries to articulate or to orchestrate a "continuity"

Leiger. 50 W. 77th St. N.Y.C.



THIS SIDE OF CARD IS FOR ADDRESS

Mrs. Frida Schauf

Park Ave 1000

N.Y.C.

Museum of Modern Art, Library
Hans Richter Papers



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and the viewpoint.

I have become very sensitive to just this problem
as it has been my central problem for the last 40 years. As a
matter of fact I have not done anything else since 1919 but
investigate and approach the time problem (in my long and short
scrolls) The movement of a theme, the development of a form, the
growing of form complexes that is in my opinion also the essential
problem of the mural. And the mural as well as the scroll) which
is just another form of a mural offers new sensations, or should offer
new sensations which are different from the ones by the easel painting
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And it is not limited to the problem of the mural (or the
scroll) at my travels through Europe and the contacts I had here in
the States, I have come to the conclusion that there is something
like an internat. movement on the way to grapple with the time element

Alles Liebe Eure

Annemie

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Dear Mrs. Genauer,

I have read and reread your article....
of Sept. 13th and I am glad, that a prominent critic has taken
issue with this question.

It involves not only the relationship
of painting to architecture but more generally the prob;em
of modern painting per se. Or at least that part of it which
tries to articulate or to orchestrate a "continuity."

Dear Mrs. Genauer: If you will have the time
to listen to our recital of my songs, please
come in: Thursday afternoon (May 13th)
5.45 till 6 o'clock at station W. N. Y. C
(K 830)

With my best regards

I am sincerely
Yours

Robert Geiger - Kullman

and the viewpoint.

I have become very sensitive to just this problem
as it has been my central problem for the last 40 years. As a
matter of fact I have not done anything else since 1919 but
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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Dear Mrs. Genauer,

I have read and reread your article....
of Sept. 5th and I am glad, that a prominent critic has taken
issue with this question.

It involves not only the relationship
of painting to architecture but more generally the prob;em
of modern painting per se. Or at least that part of it which
tries to articulate or to orchestrate a "continuity."

What the futurists started 40 years ago has
grown under the new aspect of modern art although it has grown
mostly underground and should give modern art a new impulse
a new centre and rallying point which it probably needs badly
enough at this moment's confusion of abstract and abstract
expressionism.

The fact which you pointed out that most of the
so called murals are not more than extended easel paintings
is characteristic. The element of time, se continuity, is not
fucused upon, I would say not even considered. But time, I mean
the continuity of events, whether figurative pr abstract, is in
my opi nion the essence of any painting that goes over our
normal visual angle and has to be looked at by mo ving the eye
and the veiwpoint.

I have become very sensitive to just this problem
as it has been my central problem for the last 40 years. As a
matter of fact I have not done anything else since 1919 but
investigate and approach the time problem (in my long and short
scrolls) The movement of a theme, the development of a form, the
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the States, I have come to the conclusion that there is smething
like a n internat. movement on the way to grapple with the time element

*Painter, Architect
in many all'ance
Sept. 13, 59*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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in art. It broke our organized ~~in~~ for the first time in Futurism but it has been with us ever since and it shows in varied forms in Calder, Gabo, Schoeffers, Tinguely's Willke's mine, etc.

The problem of the mural as you outlined is only a further instance to demonstrate the general importance and volume of this "movement" I am referring to. It is gratifying that you started a discussion which, I am convinced, will be of importance and gaining in importance.

*Körperbewusstsein: aktives Element
Reaktion zu sehr obj.
In der Welt des Körpers*

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WILL GROHMANN · BERLIN-LANKWITZ · BEETHOVENSTRASSE 39 · TELEFON 73 11 90


29. Juni 1963

V. 510 03

Mein lieber Hans, liebe Friedel,

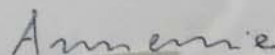
unsere herzlichen Grüße und Glückwünsche zuvor, der Heilige S fördern, und Monsignor r war kürzlich in Berlin aris. Mußte für zwei ellung und eini- gen ander- rechnen mußte. ste Gewissen ständige Leute der Welt, ich meinen sind. Wir über erscheint "Baumeist Bauarbeit mit und ein r, so daß wir beide Text, Kat ein Geburtstags- noch nicht angebinde- ter, Euch zu sehen. Aber nun s 3. August unseren AICA-Kong bei dieser Hitze, und ich ch Ehrenpräsident bin. Das chen, wenn ich nicht käm recklich sein. September n Ihr da noch da seid, vie- vous ausmachen. Nach Mail r. Wir wollen möglichst lange bleiben, nachdem wir im Frühjahr beim besten Willen nicht fahren konnten. So ist das Leben. Aber seid überzeugt, daß wir Euch beide lieben und daß es für uns nichts Schöneres gäbe als wenn wir uns so bald wie möglich wiedersehen könnten.

Von Herzen

Euer 

Entdeckte Euch in Wien und schicke meine herzlichsten Grüße und Wünsche auch gleich mit auf den Weg. Der "Baumeister" ist geschafft, aber einiges blieb liegen. Trotz der vielen Arbeit verlebten wir ein harmonisches und schönes Frühjahr, das Wetter war herrlich und unsere Laune vorzüglich. Wenn Israel überstanden ist, wird uns noch wohler sein. Wo kann man Euch in den nächsten Wochen erreichen? Schreibt auch mal.

Alles Liebe Eure



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	Hans Richter	II.A.5

WILL GROHMANN · BERLIN-LANKWITZ · BEETHOVENSTRASSE 39 · TELEFON 73 11 90

29. Juni 1963

V. 510 03

Mein lieber Hans, liebe Friedel,

unsere herzlichen Grüße und Glückwünsche zuvor, der Heilige Stephan soll Euch beschützen und befördern, und Monsignore Mauer seinen Segen dazu geben. Er war kürzlich in Berlin zu einem Forum, aber ich war in Paris. Mußte

PARIS
85. - Place des Pyramides
Vue sur le Sacré-Cœur

Salutative
et
Bonne Année
Suzette et Lucie
Glanet

EDITIONS CHANTAL - 74, rue des Archives - Paris

Mr. and Mrs. Hans Richter
10 Kenderem Place
New York, 28, N.Y.
USA



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nicht käme. Aber die Hitze soll im Juli schrecklich sein. September sind wir dann in Gauting, und wenn Ihr da noch da seid, vielleicht können wir dann ein Rendez-vous ausmachen. Nach Mallorca wollen im Oktober und November. Wir wollen möglichst lange bleiben, nachdem wir im Frühjahr beim besten Willen nicht fahren konnten. So ist das Leben. Aber seid überzeugt, daß wir Euch beide lieben und daß es für uns nichts Schöneres gäbe als wenn wir uns so bald wie möglich wiedersehen könnten.

Von Herzen

Euer

Handwritten signature

Entdeckte Euch in Wien und schicke meine herzlichsten Grüße und Wünsche auch gleich mit auf den Weg. Der "Baumeister" ist geschafft, aber einiges blieb liegen. Trotz der vielen Arbeit verlebten wir ein harmonisches und schönes Frühjahr, das Wetter war herrlich und unsere Laune vorzüglich. Wenn Israel überstanden ist, wird uns noch wohler sein. Wo kann man Euch in den nächsten Wochen erreichen? Schreibt auch mal.

Alles Liebe Eure

Annette

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WILL GROHMANN · BERLIN-LANKWITZ · BEETHOVENSTRASSE 39 · TELEFON 73 11 90

29. Juni 1963

V. 510 03

Mein lieber Hans, liebe Friedel,

unsere herzlichen Grüße und Glückwünsche zuvor, der Heilige Stephan soll Euch beschützen und befördern, und Monsignore Mauer seinen Segen dazu geben. Er war kürzlich in Berlin zu einem Forum, aber ich war in Paris. Mußte für zwei Tage hin wegen der Kandinsky-Ausstellung und einigen anderen Dingen, die ich mit Maeght besprechen mußte.

Wir haben Euch gegenüber das schlechteste Gewissen der Welt, obwohl wir doch eigentlich sehr anständige Leute sind. Wir haben alles vernachlässigt, weil ich meinen "Baumeister" abliefern mußte, der im September erscheint und ein richtiges Buch ist. Das macht eine Sauarbeit mit Text, Katalogen und Herstellungsgeschichten, so daß wir beide noch nicht einmal dazu gekommen sind, Dir Dein Geburtstagsangebinde zu schicken. Wir hofften auch immer, Euch zu sehen. Aber nun ist es so, daß wir vom 15. Juli bis 3. August unseren AICA-Kongreß in Israel haben, ausgerechnet bei dieser Hitze, und ich kann leider nicht schwänzen, weil ich Ehrenpräsident bin. Das würde einen schlechten Eindruck machen, wenn ich nicht käme. Aber die Hitze soll im Juli schrecklich sein. September sind wir dann in Gauting, und wenn Ihr da noch da seid, vielleicht können wir dann ein Rendez-vous ausmachen. Nach Mallorca wollen im Oktober und November. Wir wollen möglichst lange bleiben, nachdem wir im Frühjahr beim besten Willen nicht fahren konnten. So ist das Leben. Aber seid überzeugt, daß wir Euch beide lieben und daß es für uns nichts Schöneres gäbe als wenn wir uns so bald wie möglich wiedersehen könnten.

Von Herzen

Euer



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Alles Liebe Eure

Annette

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GEORGE GROSZ

THE COTTAGE · HILAIRE FARM · HUNTINGTON · LONG ISLAND N.Y.

Nov 18, 55

Lieber Hans:

War furchtbar nett von Dir, mir die
schoene Zeichnung unseres alten dicken olym-
pischen Freundes zu schicken. Wird einen Eh-
renplatz hier an der Wand bekommen.
Morgen fahre ich auf paar Tage nach Syracuse.
Du hast Recht wir muessen uns bald sehen,
Eva wird das einleiten (per phone) sobald ich
zurueck. Ist ja auch interessant eure Ein-
druecke von Europa zu hoeren und insbesondere
von Deutschland, wo Du ja lang-lange nicht
warst.

Dir und Friedel die herzlichsten
Gruesse von Eva und mir

immer dein alter

George

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MERRY CHRISTMAS

AND BEST WISHES FOR A HAPPY NEW YEAR

George & Eva

Dear Hans & Friedel, hope you'll
come out to NY soon — all
good wishes to you & yours
as ever yours
George



Grim visions—GEORGE GROSZ.

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GEORGE GROSZ
202 SHORE ROAD
DOUGLAS MANOR, LONG ISLAND

Nov 17/42

Dear Hans Richter,
I am very sorry can't attend
your cocktail party - I am in
bed with a terrific sinus attack
& trouble - the whole head dizzy
don't feel to go any place.
I'll write you soon

so long
yours

©
George Grosz

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Hilaire Farm The Cottage
Huntington, Long Island, N. Y.

Aug. 20, 49

Lieber Hans:

Will mich hiermit nochmals bedanken fuer den
schoenen Tag bei euch beiden dort auf eurer
Farm im vergessenen Tal. Besonders auch der
'Haufrau' Friedel sei gedankt fuer das prima
Pusztahum luncheon und den original Wiener
Apfelkuchen, dies auch im Namen und sehr herz-
lichst von Eva.

Gruess auch deinen Adlatus Franck, der mir ge-
fiel und dessen Zeichnung mich noch ein Stueck
uebers Wasser begleitete als ich merkwuerdige
Wolkenformen beobachtete. Pelletier kam mir ir-
gendwie bekannt vor, nach Flammarion gibt es ja
so etwas wie 'deja vue' man weiss dann aber nie
recht, wars im Traume oder in Wirklichkeit, oft
ist es einem ja so als hingen wir alle durch
unsichtbare Faeden zusammen. I don't know.
Mag dein ruhiges und klares Urteil und unter-
halte mich gern mit Dir Hans, das weisst Du.
Calder war vielleicht mal ein Seehund auch so
grunzig verspielt. Auch an Bauer muss ich den-
ken und was der nun wohl den ganzen Tag mit sich
selbst anfaengt? in den 30 Zimmern und als un-
nahbarer Einsiedler, ein Millionaer gefangen im
eigenen GEISTREICH.

Hab noch Du und Friedel und die Kinder ein paar
friedliche Tage dort, das wuensche ich euch.

So long as always
dein alter

George

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LA COLLEZIONE PEGGY GUGGENHEIM

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Dec. 2

Dear Hans;

Thank you for your letter about Count Zorzi.
Anyhow he died a few days ago; So we shall never know what he meant/
I regret his death? He was one of the few gentlemen left of the old
school; as you knew him you must have realized his qualities, but
your experience was unfortunate. Now I want to ask you a great favour.
I promised Raoul's mother the cuttings of the film in which he appe
ared, ~~as~~ She keeps phoning for them. If she only sees this small bit
it will make her happy. Please could you send it to her. I am going to
Paris on the 12 so there is no use mailing it to me; Her address is
5080 San Marco; Thank you very much.

I adore the coffee set of gold Freida gave me; It is
the chicist thing in the house.

Lots of love to you 3.

Peggy

There is no news. Venice is cold & dreary
& rainy. I have written a book of
memories ordered by an Italian publisher.
This time they are sexless but
amusing anyhow.

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Dec. 20

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Dear Richter

Thank you for your xmas card/ Im amazed by its contents: Ofcourse I cant think of anything that I want more than to see the films you made of us here and also I am happy to think that at least that will remain of Raoul; Thank god it exists; The only reason I was hesitant last year about getting more shooting done was because those boys who did the shooting left Venice; Did you know that the tall beautiful one Charles died while he was filming; he walked backwards and fell over a cliff/ Isnt it terrible two such young and wonderfully healthy and beautiful young men should both be dead since you made your film here; Thank god I believe in the after life or I couldnt endure losing people so very young; My sister Benita was only 32 and John Holmes was 36 when they died and now Raoul was 33. Im wondering if Frieda saw this when she read his hand writing. I dont know if such things appear but it seems to me they ought to. I hear the film is magnificent and am very proud to be in it and should be terribly unhappy if you left us out.

Im going to India (to visit Paul Bowles in Ceylon first) and then to see all I can and have a change which i badly need. Its gloomy here now/

All best wishes for the New Year and love to Frieda

and to you too

Peggy

Oh Peggy thats the story, please continue to be your guide and I hope it doesnt take too long in case you are just somewhere in India or elsewhere.

Love from Frieda and me,

Hans

V Jan 12 55

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January 12, 1955

Mrs. Peggy Guggenheim
Palazzo Venier Dei Leon
701 S. Gregorio
Venice, Italy

Dear Peggy:

Thank you for your letter of December 20th. It is indeed a sad story to see these young men die so suddenly. I shall certainly incorporate the little study I made in Venice of you and Raoul into my new film if you wish so. But before doing so I must tell you what the material lends itself to. It was conceived as a kind of Johnnie and Frankie story. In another words it is the story of the "helpless Male" who always throws his arms up in despair but doesn't do anything about it, the jack-in-the-box. Nothing else can be done with this little material I shot in one day even if I, what I planned to do now, to add a lot of embellishing material to the meager outline which I was able to shoot in Venice. Of course I do not consider it a sacrilege to Raoul to show him after his death in such a funny way in which he will become the hero of this little story which ends as you know with you drowning yourself tragic-comically.

So Peggy that's the story, please confirm to me your side and I hope it doesn't take too long in case you are just somewhere in India or therearound.

Love from Fridl and me,

Hans

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Peggy Guggenheim

Oct 11.

BY AIR MAIL

PAR AVION
AÉROGRAMME
AIR LETTER

All the pictures
written to me
here just now
e her out;
s; It seems that
for as far as
out by post.
sent to
Southbury, please
to

U.S.A.

First fold here

Second fold here

Sender's name and address:

Peggy Guggenheim
Chartered Baul of India
Colombo Ceylon

IF ANYTHING IS ENCLOSED THIS LETTER
MAY BE SENT BY ORDINARY MAIL

C
R
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VENEZIA
TEL. 29-347

after careful consideration I decide
I am more interesting behind my
glasses - JV makes a sort of animal
character of fantasy

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Peggy Guggenheim

Oct 11.

P
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Dear Richter;

Freda took with
about doing a
but might com

you brought
Italy is
however
you

to go to your letter here in Ceylon
Visit ^{Paul Douglas} ~~him~~ in his Magic Island
there. It is a most beautiful ~~magic~~ place
walk through the water to get to the

means wearing a bathing suit & changing
head. It's quite a crazy life. I left as I wanted
to see the rest of this ^{fantastic} island & now I'm off to India
soon. You please by all means include Paul & me in the
film. You long to see it. I hope it comes to Venice. I'm
so glad the remains of him at least. Will you ask
Freda to write Pigeon the name of the psychoanalyst
she once talked to me about. Pigeon is in my house
in Venice. I think she would like to know about
Hans' doctor. I forget what city she lived in.

all my love, Peggy

P.S. I see Langmuir died too suddenly.

(P.S. 3) Your film will have a very strange ^{extra} interest now
in reviving the dead.

R
I
O

VENEZIA
TEL. 29-347

after careful consideration I decide
I am more interesting behind my
glasses - it makes a sort of animal
character or fantasy

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Peggy Guggenheim

Oct 11.

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Dear Richter;

Im so glad the films turned out well: All the pictures Freda took with my camera were marvellous: Thad has written to me about doing a few close ups; Too bad the maid is not here just now but might come down one day later or we might leave her out;

The situation with the Biennale is this; It seems that you brought the films into Italy yourself and therefor as far as Italy is concerned they dont exist here and cant be sent out by post. however they can send them to the Am Embassy at Rome to be sent to you; Also they dont seem to know exactly how many you brought; please write them your wishes in the matter and send me a copy of your letter and I will keep after them:

Summer is over; Its raining and cold but people keep coming to Venice; We have a whole ballet company from London of Anton Dolin; Also Carola Gideon just arrived and last week all kinds of people:

I so much enjoyed your visit here; and my birthday was wonderful thanks to you: it might have been awful, as it was the anniversary of Peggeens dramatic act: She was just here with her baby and her brother; We had a lovely time; Herbert Read was here at the same time for the Unesco congress; Three hundred people came for it and were all terribly disappointed: nothing happened; it was all a big mess but at least brought lots of amusing people here and made Venice very gay;

Much love to Frida and thank her for her Lines:

Peggy.

P.S.

will send you a nice photo of son & Debbie tomorrow.

P.P.S

after careful consideration I decide

I am more interesting behind my

glasses - I make a sort of animal character or fantasy

VENEZIA
TEL. 29-347

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With love
Peggy

Verna



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Dear Nanc.

I just got your lovely letter. And a relief as I had thrown away your address & I've long known where to send your mail.

I am so upset about the film, as Robert Brady says the part about Ronald Weiss was not a/peared in the film + I have written Comas Corzi to tell him. I am so sorry I did not say it when you were here, but I did not realize how the film appeared to the public. It seems it is very bad that he seemed to be in the role of a Ripoff & people talk a much here & there is no much scandal anywhere & I am afraid his family will sue

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You. His mother is crazy to see the
 film but if she did not know
 what she would think. I did not
 realize it myself. You explained
 it all to me, but I now realize that
 the vulgar minded public will see
 it with other eyes.

I'm terribly sorry!!! I want
 Frankly to have that part of the
 film with Raoul for myself
 anyway & just that & the extra
 cuts of him for his mother. Without
 the rest of the film she could not
 understand the story or implication.

Much love to you
 all. Loved your visit
 Peggy

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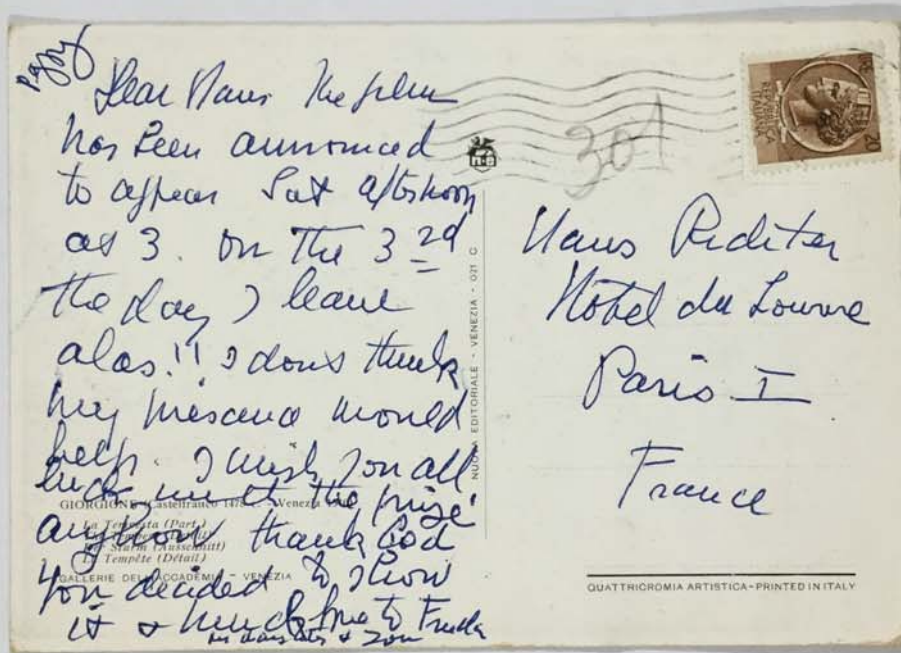
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a lonely coffee roaster
hullo for me & dear Friedel.

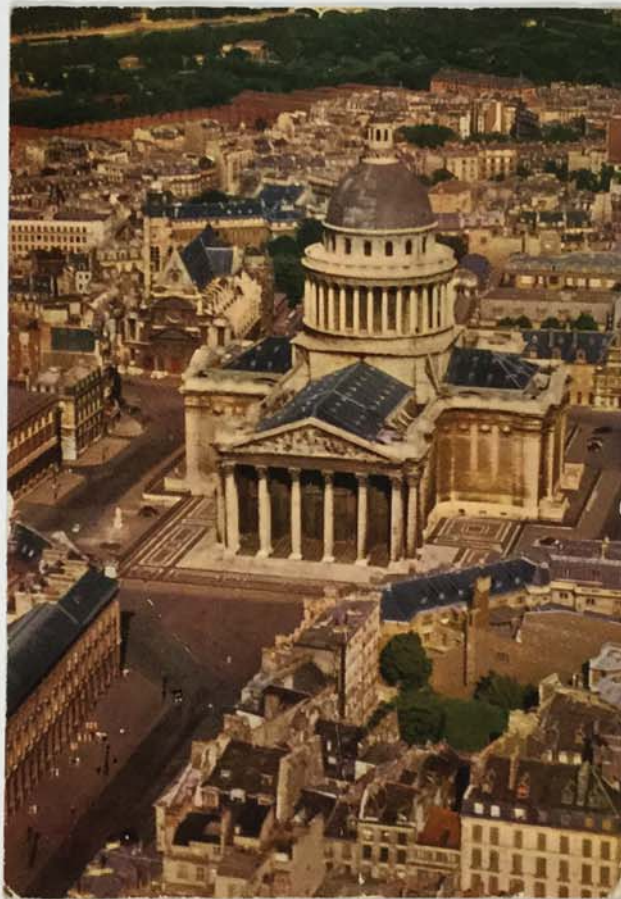
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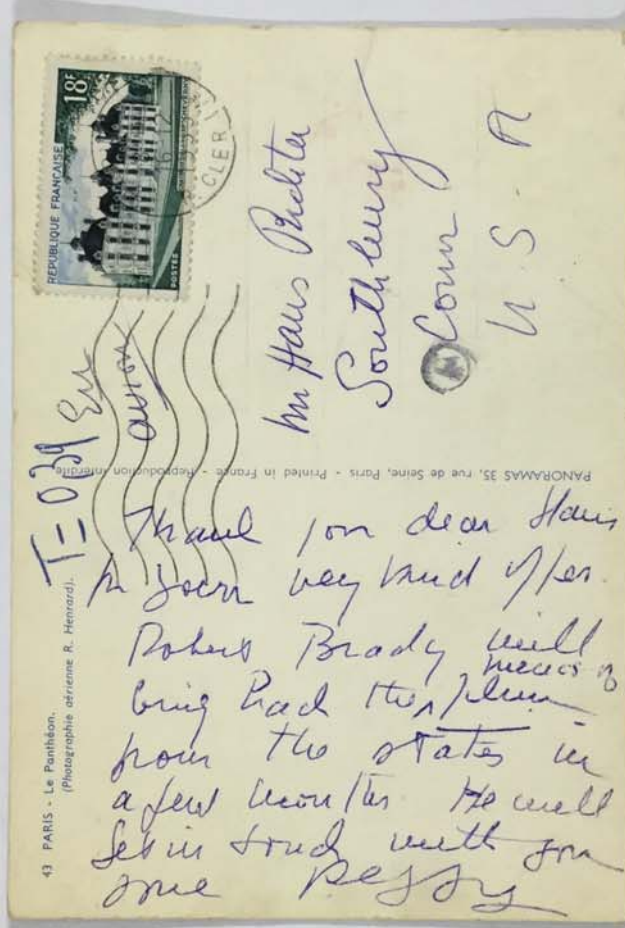
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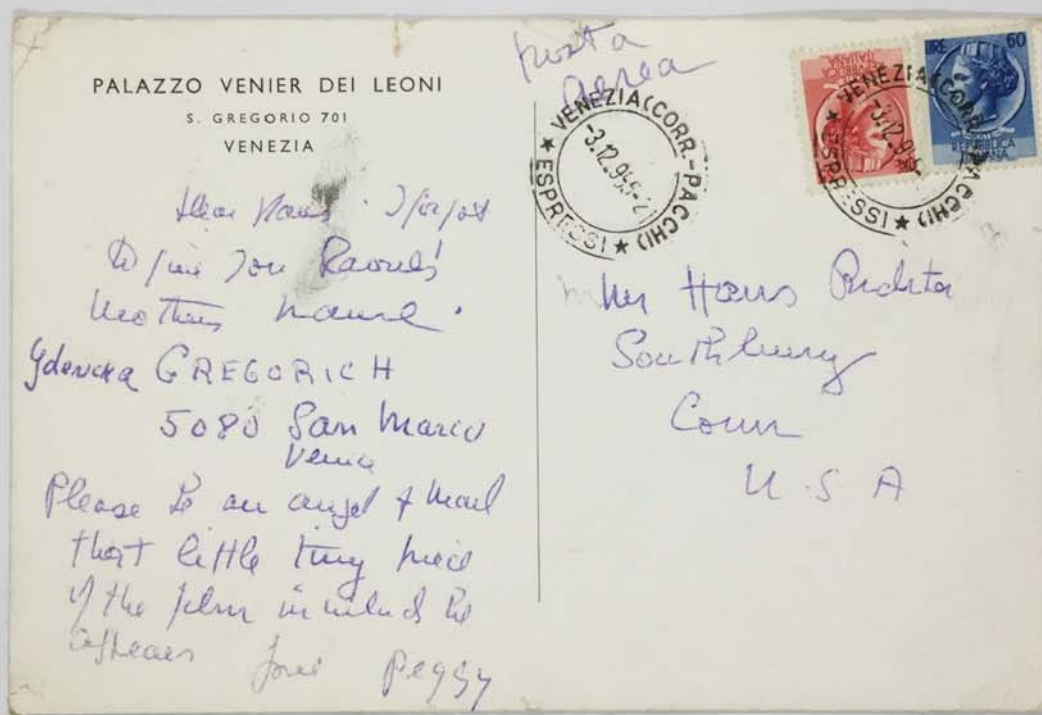
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Via Merulana 247, Roma.
September 25, 1950

Dear Hans:

greetings from Rome!
We all like it here so much, that
nobody is thinking of ever going
back. Or at least not before the
beginning of November.

Our production of The
Medium is in full swing, almost
one half of the shooting is done
and another month of it is needed.

So, please don't count on me to
return to the College before the
15th of November, very roughly
speaking (rather later than sooner)

Please give my regards to Frank

Best from Hella, Julie (the baby)
and me.

Yours Sasha

V Sept 50.
50