CONDITIONS OF USE FOR THIS PDF

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 They may not be published in print, posted on the internet, or exhibited.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

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

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

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

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

NOTICE: WARNING CONCERNING COPYRIGHT RESTRICTIONS

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

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	11.2

Exh. 11

Oskar Schlemmer Correspondence

Schlemmer

DER STAATLICHEN AKADEMIE FÜR KUNST UND KUNSTGEWERBE BRESLAU
USTA-PLATZ 3 TEL. 61905 (WOHNUNG [illegible] TEL. [illegible])

R o s s , Bibliothekar des Museum of Modern Art
730 Fifth Avenue N E W Y O R K

5. Juli 1931

rter Herr Ross,

Jahrgang II/1931 des " MUSEUM DER GEGENWART"
n Ihrem Aufsatz über "Deutsche Kunst in den
n New Yorks, unter II. Die Privatsammlungen,
in der Sammlung von Mrs. John D. Rockefeller
"S c h l e m m e r " befinden soll. Dies
te mich sehr, da mir nichts davon bekannt ist.
eltzen in Berlin hatte die Güte, mir Ihre
u geben, da er selbst mir keine Auskunft geben
ch wäre Ihnen, sehr geehrter Herr Ross, zu
grossem Dank verbunden, wenn Sie sich die Mühe nehmen
wollten, festzustellen: welcher Art das genannte Bild
in der Sammlung Rockefeller ist (ob Oel, Aquarell oder
Zeichnung); ferner: w o h e r das Objekt kam, von wel-
chem Kunsthändler oder sonstiger Quelle.
Indem ich Ihnen im Voraus verbindlichst für Ihre Be-
mühung danke, empfehle ich mich Ihnen

mit dem Ausdruck ausgezeichneter Hochachtung

Ihr sehr ergebener

Oskar Schlemmer

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	11.2

Schlemmer

OSKAR SCHLEMMER PROFESSOR AN DER STAATLICHEN AKADEMIE FÜR KUNST UND KUNSTGEWERBE BRESLAU
KAISERIN-AUGUSTA-PLATZ 3 TEL. 51905 (WOHNUNG: FREIBURG/SCHLES. TEL. 2040)

Mr. Carry R o s s , Bibliothekar des Museum of Modern Art
730 Fifth Avenue N E W Y O R K

Breslau, 15. Juli 1931

Sehr geehrter Herr Ross,

In Heft 1, Jahrgang II/1931 des " MUSEUM DER GEGENWART " las ich in Ihrem Aufsatz über "Deutsche Kunst in den Sammlungen New Yorks", unter II. Die Privatsammlungen, dass sich in der Sammlung von Mrs. John D. Rockefeller auch ein "S c h l e m m e r " befinden soll. Dies überraschte mich sehr, da mir nichts davon bekannt ist. Herr Dr. Heltzen in Berlin hatte die Güte, mir Ihre Adresse zu geben, da er selbst mir keine Auskunft geben konnte. Ich wäre Ihnen, sehr geehrter Herr Ross, zu grossem Dank verbunden, wenn Sie sich die Mühe nehmen wollten, festzustellen: welcher Art das genannte Bild in der Sammlung Rockefeller ist (ob Oel, Aquarell oder Zeichnung); ferner: w o h e r das Objekt kam, von welchem Kunsthändler oder sonstiger Quelle.

Indem ich Ihnen im Voraus verbindlichst für Ihre Bemühung danke, empfehle ich mich Ihnen

mit dem Ausdruck ausgezeichneter Hochachtung

Ihr sehr ergebener

POSTSCHECK BRESLAU 54650 · SCHLES. BANKVEREIN FILIALE DER DEUTSCHEN BANK UND DISCONTO-GES. BRESLAU DEPOSITENKASSE E.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	11.2

Exh. 11

Oskar Schlemmer Correspondence

Schlemmer

AN DER STAATLICHEN AKADEMIE FÜR KUNST UND KUNSTGEWERBE BRESLAU
BÜSTA-PLATZ 3 TEL. 51905 (WOHNUNG TELEPHONISCH NICHT ERREICHBAR)

R o s s , Bibliothekar des Museum of Modern Art
730 Fifth Avenue N E W Y O R K

5.Juli 1931

rter Herr Ross,

,ahrgang II/1931 des " MUSEUM DER GEGENWART"
n Ihrem Aufsatz über "Deutsche Kunst in den
n New Yorks, unter II. Die Privatsammlungen,
in der Sammlung von Mrs. John D. Rockefeller
"S c h l e m m e r " befinden soll. Dies
te mich sehr, da mir nichts davon bekannt ist.
entzen in Berlin hatte die Güte, mir Ihre
u geben, da er selbst mir keine Auskunft geben
ch wäre Ihnen, sehr geehrter Herr Ross, zu
grossem Dank verbunden, wenn Sie sich die Mühe nehmen
wollten, festzustellen: welcher Art das genannte Bild
in der Sammlung Rockefeller ist (ob Oel, Aquarell oder
Zeichnung); ferner: w o h e r das Objekt kam, von wel-
chem Kunsthändler oder sonstiger Quelle.
Indem ich Ihnen im Voraus verbindlichst für Ihre Be-
mühung danke, empfehle ich mich Ihnen

mit dem Ausdruck ausgezeichneter Hochachtung

Ihr sehr ergebener

Oskar Schlemmer

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	11.2

Schlemmer

OSKAR SCHLEMMER PROFESSOR AN DER STAATLICHEN AKADEMIE FÜR KUNST UND KUNSTGEWERBE BRESLAU
KAISERIN-AUGUSTA-PLATZ 3 TEL. 51905 (WOHNUNG TELEPHONISCH NICHT ZU ERREICHEN)

Mr. Carry R o s s , Bibliothekar des Museum of Modern Art
730 Fifth Avenue N E W Y O R K

Breslau, 15. Juli 1931

Sehr geehrter Herr Ross,

In Heft 1, Jahrgang II/1931 des " MUSEUM DER GEGENWART " las ich in Ihrem Aufsatz über "Deutsche Kunst in den Sammlungen New Yorks", unter II. Die Privatsammlungen, dass sich in der Sammlung von Mrs. John D. Rockefeller auch ein "S c h l e m m e r " befinden soll. Dies überraschte mich sehr, da mir nichts davon bekannt ist. Herr Dr. Hentzen in Berlin hatte die Güte, mir Ihre Adresse zu geben, da er selbst mir keine Auskunft geben konnte. Ich wäre Ihnen, sehr geehrter Herr Ross, zu grossem Dank verbunden, wenn Sie sich die Mühe nehmen wollten, festzustellen: welcher Art das genannte Bild in der Sammlung Rockefeller ist (ob Oel, Aquarell oder Zeichnung); ferner: w o h e r das Objekt kam, von welchem Kunsthändler oder sonstiger Quelle.

Indem ich Ihnen im Voraus verbindlichst für Ihre Bemühung danke, empfehle ich mich Ihnen

mit dem Ausdruck ausgezeichneter Hochachtung

Ihr sehr ergebener

Oskar Schlemmer

POSTSCHECK BRESLAU 54850 · SCHLES. BANKVEREIN FILIALE DER DEUTSCHEN BANK UND DISCONTO-GES. BRESLAU DEPOSITENKASSE E.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 11.2

Exhibition 11

Erich Heckel Correspondence

Ex 11

Heckel

16. März 31.
Berlin W15. Fasanenstr
21.

Herr Barr.

Schreiben vom 18. März

verbindlich. Da das

Carnegie Institut für seine nächste

Ausstellung Bilder von mir einge-

laden hat und nach Rücksprache mit

der Vertreterin des Instituts Fräulein

Dr Weidler das Bild Hafeneinfahrt

(Harbor Scene) in Frage kommt,

möchte ich fragen, ob es möglich wäre,

dieses Bild nach Schluss der Ausstellung

Emerich. 21

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	11.2

Ex XI

Heckel

16. März 31.
Berlin W15. Fasanenstr
21.

Lieber Herr Barr.

Für Ihr Schreiben vom 18. März
danke ich verbindlich. Da das
Carnegie Institut für seine nächste
Ausstellung Bilder von mir einge-
laden hat und nach Rücksprache mit
der Vertreterin des Instituts Fräulein
Dr Weidler das Bild Hafeneinfahrt
(Harbor Scene) in Frage kommt,
möchte ich fragen, ob es möglich wäre,
dieses Bild nach Schluss der Ausstellung

Emurch. 21

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	11.2

nicht nach Deutschland zurück zu schicken,
sondern es bis 5 Mai aufzuheben, um
es dann nach Pittburg zu senden.
Der Zorkus' dagegen kommt als älteres
Bild für die Carnegie-Ausstellung nicht
in Frage und möchte nach Schluss Ihrer
Ausstellung wieder nach Deutschland
zurückgehen, falls das Bild nicht ver-
kauft wird.

Mit den besten Wünschen
grüsst Sie mit Frau Heckel Ihr Erichheckel.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 11.2

ERICH HECKEL SAYS :

① General Direktor Munich Pinakothek wants to keep the "Pyrenäenlandschaft" because it has been loaned to Sweden & has only just been installed in Munich

② As substitute would you like
(a) Zirkus bild
still another (b) Mittelmeerlandschaft
(c) Hafeneinfahrt - what you selected first

WOULD LIKE TO KNOW AT ONCE BECAUSE OF AN EXHIBITION IN HAMBURG

Berlin W15
Emserstr 21.
11. Januar 1931.

Sehr geehrter Herr Barr.

Auf meine wiederholte Anfrage in München, ob die Pinakothek das in ihrem Besitze befindliche Bild: Pyrenäen-Landschaft, das Sie für die Deutsche Ausstellung gewünscht hatten, ausleihen würde, erhalte ich heute die Antwort, dass Herr Generaldirektor Dörnhöffer sehr gern das Bild in seiner Galerie jetzt zeigen möchte, nachdem er es vor 3/4 Jahr kaufte

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	11.2

und es jetzt erst aus Schweden zurück-
erhielt. Ich möchte deshalb vorschlagen,
ausser dem „Zirkusbild", das ich zu diesem
Zwecke im Atelier behalten habe, geht
noch eine „Mittelmeer Landschaft" oder die
von Ihnen zuerst vorgesehene: „Hafenansicht"
mit nach New York zu senden. Ich wäre Ihnen sehr
verbunden für eine baldige Nachricht, um
disponieren zu können für eine Ausstellung
im Februar in Hamburg.

Mit ausgezeichneter Hochachtung
grüsst Sie Ihr Erich Heckel.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	11.2

Heckel

5. September 30.

Berlin W15
Emserstr 21.

Lehr geehrter Herr Barr.

Für Ihr Schreiben vom 11. August danke ich Ihnen bestens. Das Bild: Pyrenäen – Landschaft (Stuttgart Nr 120), im Besitze der Staatsgalerie München, kann ich leider nicht senden, da es schon für eine Ausstellung in Schweden vorbestimmt war.
Knauer wird also von hier aus: den Zirkus = und die = Hafeneinfahrt = zum Versand bringen.
Beiliegend sende ich Ihnen die Photos der beiden Bilder und die Anmeldungen.
Frau Heckel erwidert mit mir Ihre Grüsse.

Mit ausgezeichneter Hochachtung

Erich Heckel.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	11.2

MUSEUM OF MODERN ART
ELEVENTH LOAN EXHIBITION

MUSEUM NUMBERS

GERMAN PAINTING AND SCULPTURE

CORRECTIONS

MARCH 13 1931 APRIL 26
730 FIFTH AVENUE · NEW YORK

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 11.2

CATALOGS

THE MUSEUM OF MODERN ART OFFERS FOR SALE THE FOLLOWING CATALOGS OF THE EXHIBITIONS HELD DURING ITS FIRST SEASON

1 Cézanne, Gauguin, Seurat, van Gogh. First Loan Exhibition. 152 pages, 97 plates; foreword by Director. Price $2.00

2 Paintings by Nineteen Living Americans. 88 pages, 38 plates; foreword by Director. Price $2.00

3 Painting in Paris. 88 pages, 50 plates; foreword by Director. Price $2.00.

4 Sculpture by Lehmbruck and Maillol. 24 pages, 12 plates; foreword by Associate Director. Price $.50

5 Max Weber, Retrospective Exhibition. 40 pages, 16 plates; foreword by Director and notes by the Artist. Price $1.00

6 Paul Klee, 28 pages, 10 plates; foreword by Director. Price $.50. *Out of print.*

7 Forty-six Painters and Sculptors under Thirty-five Years of Age. 11 pages, unillustrated. Price $.10

8 Charles Burchfield, Early Watercolors 1916–1918. 24 pages, 10 plates; foreword by Director and notes by the Artist. Price $.75

9 Homer, Ryder, Eakins. 68 pages, 34 plates; foreword by Director, and introductory essays: Winslow Homer by Frank Jewett Mather, Jr.; Albert Pinkham Ryder by Bryson Burroughs; Thomas Eakins by Lloyd Goodrich. Price $1.50

The Set of Eight Catalogs in Decorated Cardboard Box, $10.00. Postage additional.

THE FOLLOWING CATALOGS OF EXHIBITIONS HELD DURING THE SECOND SEASON ARE AVAILABLE

10 Corot and Daumier. 128 pages, 108 plates; foreword by Director. $3.00

11 Painting and Sculpture by Living Americans. 67 pages, 34 plates; foreword by Director. Price $1.25

12 Lautrec-Redon. 72 pages, 39 plates; foreword by Associate Director. Notes on Artists, Actors and Singers of Lautrec's circle. Price $1.25

13 German Painting and Sculpture. A catalog of 91 pages and 49 plates illustrating two or three works by each artist in the exhibition, with a foreword and critical biography of each artist by the Director. Price $1.50

PAINTERS

WILLY BAUMEISTER

1 Athletic Field (1930)
Collection the Flechtheim Gallery, Berlin

2 Man in a Tent (1930)
Collection the Flechtheim Gallery, Berlin

MAX BECKMANN

2a The Feast of the Prodigal (1918) not shown

3 The Prodigal Son Among Swine (1921)
Collection the Folkwang Museum, Essen

4 The Prodigal Son Among Courtesans (1921)
Collection the Folkwang Museum, Essen

4a The Return of the Prodigal (1921)

5 Family Picture (1922)
Collection Kestner-Gesellschaft, Hanover, Courtesy J. B. Neumann-Günther Franke, Munich

6 Old Actress (1923)
Private Collection, New York

7 Self Portrait with a Cigar (1923)
Collection Dr. F. H. Hirschland, New York

8 Balloon Acrobats (1925)
Collection Claus Gebhardt, Elberfeld, Courtesy J. B. Neumann-Günther Franke, Munich

9 The Loge (1928)
Collection Dr. Oppenheim, Berlin

10 Carnival (1929)
Collection Frau Matilda Beckmann, Frankfort

HEINRICH CAMPENDONK

11 The White Tree (1925)
Collection Miss Katherine Dreier, New York

12 The Red Cat (1926)
Collection Miss Katherine Dreier, New York

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	11.2

OTTO DIX

13 Portrait of the Artist's Parents (1921)
Collection Wallraf-Richartz Museum, Cologne

14 The Widow (1925)
Collection the Art Gallery, Mannheim

15 Dr. Meyer-Hermann (1926)
Collection ~~the Artist~~ ~~Galerie~~ Neue Kunst Fides, Gallery, Dresden

16 Baby (1928)
Collection the National Gallery, Berlin

17 Child with Doll (1930)
Collection ~~the Artist~~ ~~Galerie~~ Neue Kunst Fides, Gallery, Dresden

GEORGE GROSZ

18 The Engineer Heartfield (1920)
Collection Dr. Hermann Post, New York

19 Dr. Neisse (1927)
Collection the Flechtheim Gallery, Berlin

20 Pompe Funèbre (1929)
Collection the Flechtheim Gallery, Berlin

21 Market (*about* 1930)
Collection the Weyhe Gallery, New York

22 Café Scene (*about* 1930)
Collection the Weyhe Gallery, New York

23 Model (1930)
Collection the Flechtheim Gallery, Berlin not shown

24 Working Man (1930)
Collection the Flechtheim Gallery, Berlin

ERICH HECKEL

25 Portrait Study (1918)
Collection the Detroit Institute of Arts, Detroit

26 Circus (1921)
Collection the Artist

27 North German Landscape (1925)
Collection J. B. Neumann, New York

28 Harbor Scene (1929)
Collection the Artist

29 Women Bathing (1929)
Collection J. B. Neumann, New York

KARL HOFER

30 Portrait of A. F. (1922)
Private Collection Alfred Flechtheim, Berlin

31 Muzzano (*about* 1925)
Collection the Wallraf-Richartz Museum, Cologne not shown

32 Night Club (1927)
Collection the Flechtheim Gallery, Berlin

33 Girl with a Cat (1929)
Collection the Flechtheim Gallery, Berlin

34 Melon (1929)
Collection the Flechtheim Gallery, Berlin

35 Mountain Church (1930)
Collection the Flechtheim Gallery, Berlin

36 Still Life with Can (1930)
Collection the Flechtheim Gallery, Berlin

37 The Yellow Flag (1930)
Collection the Flechtheim Gallery, Berlin

ERNST LUDWIG KIRCHNER

38 Street Scene (1913)
Collection the National Gallery, Berlin

39 Rhine Bridge (1914)
Collection the National Gallery, Berlin

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	11.2

40 MOUNTAIN LANDSCAPE (1918)
Collection Dr. W. R. Valentiner, Detroit

41 MODERN BOHEMIA (1924)
Collection the Folkwang Museum, Essen

PAUL KLEE

42 ANGLER (1921)
Collection the National Gallery, Berlin

43 TWITTERING MACHINE (1922)
Collection the National Gallery, Berlin

44 MA (1922)
Collection Bernhard Koehler, Berlin

45 LIMITS OF REASON (1927)
Private Collection Alfred Flechtheim, Berlin

46 THE HERDSMAN (1929)
Collection the Flechtheim Gallery, Berlin not shown

46(a) The Reader
Collection Detroit Inst. of Arts, Detroit

PAUL KLEINSCHMIDT

47 WILD FLOWERS (1927)
Collection Mr. and Mrs. Erich Cohn, New York

48 BRIDGE AT ULM (1929)
Collection Mr. and Mrs. Erich Cohn, New York

49 WHITE LILACS (1930)
Collection Mr. and Mrs. Erich Cohn, New York

50 HEAD OF RUSSIAN GIRL (1930)
Collection Dr. and Mrs. Eugene Klein, New York

OSKAR KOKOSCHKA

51 WOMAN WITH PARROT (1915)
Collection Bernhard Koehler, Berlin

52 ELBE AT DRESDEN (1920)
Collection the Detroit Institute of Arts, Detroit not shown

53 GIRL WITH DOLL (1920)
Collection ~~the Detroit Institute of Arts~~ Dr. W. R. Valentiner, Detroit

54 PORT OF DOVER (1926)
Collection the Reinhardt Galleries, New York

FRANZ MARC

55 RED HORSES (*about* 1909)
Collection the Folkwang Museum, Essen

56 APES (1911)
Collection Bernhard Koehler, Berlin

57 CATS (*about* 1912)
Collection Princess Lichnowsky, Berlin

58 RESTING ANIMALS (1912)
Collection Bernhard Koehler, Berlin

59 MANDRILL (1913)
Collection the Art Gallery, Hamburg

60 WATERFALL (1913)
Collection Bernhard Koehler, Berlin

PAULA MODERSOHN-BECKER

61 SELF PORTRAIT IN A STRAW HAT (*about* 1905)
Collection the Folkwang Museum, Essen

62 SELF PORTRAIT (1907)
Collection the Folkwang Museum, Essen

JOHANNES MOLZAHN

63 JANUS (1930)
Collection the Artist

64 BEATRICE III (1930)
Collection the Artist not shown

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	11.2

OTTO MUELLER

65 GIRLS BATHING (1921)
Collection Dr. W. R. Valentiner, Detroit

66 GIPSIES WITH A SUNFLOWER (*about* 1929)
Courtesy the Silesian Museum of Pictorial Arts, Breslau

67 VILLAGE STREET WITH BROOK AND TWO BATHERS (*about* 1929)
Courtesy the Silesian Museum of Pictorial Arts, Breslau not shown

EMIL NOLDE

68 MASKS (1911)
Collection the Folkwang Museum, Essen

69 DEATH OF MARY OF EGYPT (1912)
Collection the Folkwang Museum, Essen

70 INDIAN DANCERS (1915)
Collection Dr. W. R. Valentiner, Detroit

71 FARM (1920)
Collection Dr. W. R. Valentiner, Detroit

~~72 BOATS (*about* 1926)~~
~~Private Collection, New York~~ not here

73 SUNFLOWERS AND ROSES
Collection Dr. F. H. Hirschland, New York

73a LILIES
Collection Dr. W. R. Valentiner, Detroit

MAX PECHSTEIN

74 LIFE BOAT (1913)
Collection the National Gallery, Berlin

75 DOUBLE PORTRAIT (1919)
Collection J. B. Neumann, New York

~~76 LANDSCAPE (1921)~~
~~Collection Ralph Booth, Detroit~~ not shown

CHRISTIAN ROHLFS

77 PORTRAIT OF A WOMAN (1919)
Collection Dr. W. R. Valentiner, Detroit not shown

78 LILIES (1919)
Collection Dr. W. R. Valentiner, Detroit

79 PRODIGAL SON (*about* 1922)
Collection the Folkwang Museum, Essen

OSKAR SCHLEMMER

80 THREE WOMEN (1928)
Collection the Flechtheim Gallery, Berlin

81 RED FIGURES (1928)
Collection the Flechtheim Gallery, Berlin

KARL SCHMIDT-ROTTLUFF

82 EVENING ON THE SEA (1920)
Collection Dr. W. R. Valentiner, Detroit

~~83 WHEAT SHOCKS (1921)~~
~~Collection Ralph Booth, Detroit~~ NOT HERE

84 ON THE SEA (1923)
Collection Dr. W. R. Valentiner, Detroit

85 PROMENADE
Collection Neumann-Nierendorf, Berlin

86 THE BLUE TOWER (*about* 1926)
Private Collection, New York

GEORG SCHRIMPF

87 MOTHER AND CHILD (1923)
Collection J. B. Neumann, New York

88 SLEEPING GIRLS (1926)
Collection the Municipal Museum, Munich

89 STILL LIFE WITH A JUG (1929)
Lent by the Artist, Courtesy the Municipal Museum, Munich

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	11.2

SCULPTORS

ERNST BARLACH

90 Head of Tilla Durieux (1912)
Collection the Flechtheim Gallery, Berlin

91 The Avenger (1923)
Collection the Flechtheim Gallery, Berlin

92 The Return (1926)
Collection the Flechtheim Gallery, Berlin

93 Head from the War Monument, Güstrow Cathedral (1927)
Collection E. M. M. Warburg, New York

94 Singing Man (1928)
Collection the Flechtheim Gallery, Berlin

RUDOLF BELLING

95 ~~Triple Clang~~ Triad (1919)
Collection the Flechtheim Gallery, Berlin

96 Head in Mahogany (1921)
Collection Josef von Sternberg, Hollywood

97 Portrait of Alfred Flechtheim (1922)
Collection Josef von Sternberg, Hollywood

98 Sculpture (1923)
Collection the Flechtheim Gallery, Berlin

99 Head (1925)
Collection the Flechtheim Gallery, Berlin

100 Portrait of Josef von Sternberg (1930)
Collection Josef von Sternberg, Hollywood

ERNESTO DE FIORI

101a Standing Boy
Private Collection ~~the~~ Alfred Flechtheim ~~Gallery~~, Berlin

102 English Woman (1925)
Collection Mr. and Mrs. Erich Cohn, New York

103 Head of Dempsey (*about* 1926)
Collection the Weyhe Gallery, New York

104 Fleeing Woman (1927)
Collection the Flechtheim Gallery, Berlin not shown

105 Marlene Dietrich (1931)
Collection the Artist, Courtesy the Flechtheim Gallery, Berlin

GEORG KOLBE

106 Head of Dancer (1912)
Unique cast of the head of the figure in the National Gallery, Berlin
Collection Mr. and Mrs. Erich Cohn, New York

107 Seated Girl (1917)
Collection Mr. and Mrs. Erich Cohn, New York

108 Assunta (1921)
Collection the Detroit Institute of Arts, Detroit

109 Grief (1921)
Collection Mr. and Mrs. Erich Cohn, New York

110 Sea Nymph (1921)
Collection Dr. F. H. Hirschland, New York

111 Woman Descending (*about* 1927)
Collection the Weyhe Gallery, New York

112 Young Girl (1929)
Collection the Weyhe Gallery, New York

113 Standing Boy (*about* 1929)
Collection the Weyhe Gallery, New York

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	11.2

GERHARD MARCKS

114 RUNNER (1924)
Collection the Artist

115 ADAM (1924–25)
Collection the Artist

116 HEAD OF CRODEL (1927)
Collection ~~the Artist~~

117 MASK OF MARIA (1927)
Collection the Artist — not shown

118 PROPHET (1929)
Collection the Artist — Berlin

OSKAR SCHLEMMER

119 GROTESQUE (1923)
Collection Neumann-Nierendorf, Berlin

RENÉE SINTENIS

120 SELF PORTRAIT (1926)
Collection the Weyhe Gallery, New York

121 THE MARATHON RUNNER, NURMI (1926)
Collection the Weyhe Gallery, New York

122 GALLOPING COLT (1929)
Collection the Weyhe Gallery, New York

123 YOUNG OX (1929)
Collection the Weyhe Gallery, New York

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	11.2

The Exhibition has been selected from the following collections:

Frau Matilda Beckmann, Frankfort
Mr. Ralph Booth, Detroit

Mr. and Mrs. Erich Cohn, New York

Miss Katherine Dreier, New York

The Flechtheim Gallery, Berlin

Herr Claus Gebhardt, Elberfeld

Dr. F.H. Hirschland, New York

The Kestner Gesellschaft, Hanover

Herr Bernard Koehler, Berlin

Princess Mechtilde Lichnowsky, Berlin

Dr. and Mrs. Eugene Klein, New York

Mr. J.B. Neumann, New York

Herr Carl Nierendorf, Berlin

Dr. Oppenheim, Berlin

Dr. Hermann Post, New York

The Reinhardt Galleries, New York

Mrs. John D. Rockefeller, Jr., New York

Dr. W.R. Valentiner, New York

Mr. Josef von Sternberg, Hollywood

Mr. E.M.M. Warburg, New York

The Weyhe Gallery, New York

The Silesian Museum of Pictorial Arts, Breslau

The Wallraf-Richartz Museum, Cologne

The Detroit Institute of Arts, Detroit

The Folkwang Museum, Essen

The Art Gallery, Hamburg

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	11.2

The Art Gallery, Mannheim

The Municipal Museum, Munich

The National Gallery, Berlin.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	11.2

Albright Albright

WILLIAM M. HEK
DIRECTOR

CABLE ADDRESS
"ALBGAL BUFFALO"

#11

February 16, 1931

Dear Mr. Hekking:

Could you let me know whether you have a figure by Kolbe? If you do have I should like to know its name preferably the original German name, its date, and its height, And lastly whether it would be possible to borrow it for our exhibition of German art which is to open on March 10th.

I ask for these details before hand because if it is possible to secure another casting of this same figure in New York I would not wish to ask the Buffalo Museum to deprive itself unnecessarily.

With best wishes, I am

Very sincerely yours,

William M. Hekking, Esq., Director
Albright Art Gallery
Buffalo, New York

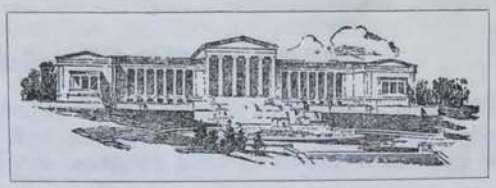
FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	11.2

Albright

#11

WILLIAM M. HEKKING
DIRECTOR



CABLE ADDRESS
"ALBGAL BUFFALO"

THE BUFFALO FINE ARTS ACADEMY
ALBRIGHT ART GALLERY
BUFFALO, N. Y.

February 18, 1931.

Mr. Alfred H. Barr, Jr., Director
The Museum of Modern Art
730 Fifth Avenue
New York City.

My dear Mr. Barr:

Dr. Hekking requested me to send to you the following information regarding our Kolbe sculpture:

It is entitled "Die Steigende" by Georg Kolbe, is replica # 2 of a total of six castings in bronze. The height of the piece is five feet, two and one-half inches.

Very truly yours,

Winifred Mann.

WM

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	11.2

XI

Director Justi, The National Gallery, BERLIN:-

"The catalog of the German Exhibition is certainly magnificently presented. I have had occasion to remark again with great pleasure the assurance with which you marshall your profound knowledge of the new German art."

Assistant Director Thormaehlen, The National Gallery, BERLIN:-

"I am calling the attention of everyone here to your impressive catalog as an example of what a guide to an exhibition should be. The penetrating introductions to the work of individual artists also interested me very much."

Director W. R. Valentiner, The Detroit Institute of Arts, Detroit, Michigan:-

"First of all, I want to express to you my sincere appreciation of the admirable catalogue of the Modern German Art which you wrote with so much understanding and care. I do not know any other essay in which the characteristics of the modern German art have been brought out so well and with so much sympathy and in which the selection of the artists and their works has been made with so much discrimination. Being acquainted with the subject, I also know how much work lies behind such condensed articles as yours, which I am certain will be a most valuable addition to the art history for the future."

The New York Evening Post,(Margaret Bruening) March 21,1931

"For elucidation, nothing more concise, sound and clear than the Catalog foreword could be found. No one need flounder about in any Sargossa Sea with this chart and these careful soundings for their guidance."

The Brooklyn Eagle (Helen Appleton Read), March 15, 1931

"The Director of the Modern Museum has expressed the difference (between German and French art) with such appreciative penetration in his foreword to the catalogue that any effort to say the same thing, having read his analysis, would be merely a paraphrase"

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	11.2

Modern art in German Museums.

Most surprising to the student of modern art is the alert attitude of German museums toward modern art. Even in small towns the museums have their bronze by Kolbe or Barlach, their paintings by Heckel, Hofer or Beckmann, their water colors by Klee and Nolde. Larger cities have special galleries devoted to modern art with special catalogs, which list in the case of Dresden for instance over 700 19th and 20th Century works (exclusive of prints) in the case of Hamburg 1577, and Essen 774. Berlin and Munich have entirely separate institutions devoted to modern art since Impressionism. A dozen German museums include work by almost all the artists represented in the present exhibition, while forty more own works by several.

So generous and forethoughtful are German museums that they have become, especially in these times of depression, a very important economic factor in supporting German artists through purchase of their works - especially in the cases of those artists who have no municipal teaching positions and no independent income.

The following list comprises over fifty German museums which own work by one or more (usually many) of the artists included in the present exhibition. Throughout the remainder of the catalog these museums are referred to by the name of the city only, except when there is in the city more than one museum containing modern art.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 11.2

Aachen	Municipal Suermondt Museum
Augsburg	Municipal Museum
Barmen	Ruhmeshalle
Berlin	National Gallery, Crown Prince's Palace
Bielefeld	Municipal Museum of Fine and Applied Arts
Bremen	Art Gallery
Breslau	Silesian Museum of Pictorial Arts
Brunswick	Municipal Museum
Cassel	Municipal Gallery
Chemnitz	Municipal Art Collection
Cologne	Wallraf-Richartz Museum
Danzig	Municipal Museum
Darmstadt	Hessian State Museum
Dortmund	Municipal Museum
Dresden	Modern Gallery (wing of the State Picture Gallery)
Dresden	Albertinum (sculpture museum)
Düssendorf	Municipal Art Museum
Duisburg	Municipal Museum
Elberfeld	Municipal Museum
Erfurt	Municipal Museum
Essen	Folkwang Museum
Frankfort on the Main	- Municipal Gallery
Freiburg	Art Gallery
Hagen	Christian Rohlfs Museum
Halle	Municipal Museum of Fine and Applied Art
Hamburg	Art Gallery
Hamburg	Museum of Fine and Applied Art
Hanover	Provincial Museum
Jena	Municipal Museum
Karlsruhe	Art Gallery

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	11.2

Koenigsberg	Municipal Art Collection
Krefeld	Kaiser Wilhelm Museum
Leipzig	Museum of the Pictorial Arts
Lübeck	Museum of Art and Cultural History
Magdeburg	Kaiser Freidrich Museum
Mannheim	Art Gallery
Marburg	Art Historical Collection
Mühlheim	Municipal Museum
Münster	Municipal Museum
Munich	New State Gallery
Munich	Municipal Gallery
Munich-Gladbach (Rhineland)	Municipal Museum
Nuremberg	Municipal Art Collection
Oldenburg	Municipal Museum
Osnabrück	Municipal Museum
Saarbrücken	Municipal Museum
Stettin	Municipal Museum
Ulm	Municipal Museum
Weimar	State Art Gallery
Wiesbaden	Municipal Picture Gallery
Worpswede	Modersohn-Becker Museum

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	11.2

Several of the most important painters of the expressionist generation did not ally themselves with any group. Paula Modersohn of Bremen was at the time of her early death in 1907 one of the most advanced artists in Germany in her personal interpretation of the tradition of van Gogh and Gauguin. Kleinschmidt in Berlin, exhibiting with the Berlin Secession, gave evidence in his work of his study of Corinth, van Gogh, Christian Rohlfs at the age of eighty still retains his fame as one of the earliest expressionists of the lower Rhine. Internationally one of the best known among German expressionists is the Austrian Kokoschka. Trained in Vienna, the feverish intensity of his early work was first appreciated in Dresden and Berlin and later in Paris where such painters as Soutine have followed in his footsteps. Whether Kokoschka's later, more objective style equals the importance of his early work is still a matter of argument.

Karl Hofer is by temperament classical rather than expressionist. More than any other German painter of importance he has been influenced by the French tradition of Cézanne, and Derain. His distinguished color and powerful sense of form make him one of the most imposing though not one of the most original of modern Germans.

Max Beckmann emerged from the vigorous impressionism of the first Berlin secession, passed through the war period with a violent, contorted manner suggestive of German primitives, into his present style which for strength, vitality and breadth of feeling is unequalled in Germany. Whether the genuine greatness of his personality will be realized in his paintings so that he will take his place among the half dozen foremost modern artists is a question which the next few years should answer.

Since the war expressionism has been followed by various reactions. Even in the work of leaders in the movement several members of the Brücke for instance now paint with more consideration for natural appearances. Kokoschka has turned practically impressionist. Beckmann's work has become happier in spirit and more disciplined in form. But there are also at least two very distinguished movements on the part of younger artists in the repudiation of expressionism. One of these has taken the form of abstract composition of more or less geometrical shapes. It is not illustrated in the present exhibition. Another and very widespread movement concerns itself with emphatic and frequently exact realistic painting of the

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	11.2

objective world. It has been called die neue Sachlichkeit - the new objectivity. A third which we may call the architectonic movement is intellectual and objective, is semi-abstract in form and is related in feeling to the new architecture. "Architectonic" may be defined as relating to or displaying the quality or nature of architecture. The term may serve as a convenient designation for three artists who are in no sense a group except in that the purpose and principles of their work are similar. Baumeister and Schlemmer, whose names are frequently linked, were students together in Stuttgart. Mohlzahn developed independently. All three men are versatile in the extreme. Mohlzahn is master of typography as well as of painting; Baumeister of interior architecture; Schlemmer is a remarkable innovator in the modern theatre and ballet. In their paintings all three men use the human figure in highly conventionalized often quasi geometric style. All three think of their paintings as related to architectural surfaces and have experimented accordingly with a variety of surface treatment and even of semi-abstract colored wall reliefs. The architectonic group is allied to the similar Parisian group of which Léger and Ozenfant are leaders, and to the Milanese group of the Valori Plastici. The leaders of the new international style of architecture - Corbusier, Meis van der Rohe, Gropius, and Oud - have appropriately used the services of these architectonic painters.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	11.2

Ernst Barlach. Born at Wedel near Hamburg, 1870. Studied at Hamburg School of Arts and Crafts, 1888, and at the Dresden Academy, 1891. Admired the work of Millet and Constantin Meunier and later about 1895 discovered van Gogh. Visited South Russia, 1906. Since 1910 has lived at Güstrow in north Prussia.

Barlach's sculpture so far exceeds the merely formal problems and emotional limitations - or even poverty - of the work of such contemporaries as Maillol, Kolbe, and Despiau, that it is difficult to characterize his work without extravagance. He resembles van Gogh whom he admires. van Gogh through his paintings and letters, Barlach through his sculpture, woodcuts and dramas, give vivid expression to personalities violent, passionate, religious, but without piety, Christian in their concern with human pathos, mystical in their perception of spiritual forces beneath natural appearances. But the fury which drove van Gogh to madness and death has met formidable resistance in Barlach's earthy gravity and capacity for repose and in his sense of humor which van Gogh completely lacked.

Barlach owes little to any modern artists except van Gogh. But he has studied and absorbed medieval art especially of Germany and has learned much from the little wooden figures carved by Russian peasants. For Barlach is primarily a sculptor in wood (though unfortunately the risk of splitting prevented his sending any but bronzes across the ocean). Ten years before the Fauves painters in Paris or the Brücke group in Dresden, Barlach had discovered primitive art and had made figures under the inspiration of distorted but highly expressive Gothic wood carvings. Since the 90's Barlach's style has changed very little. Figures of peasants dancing, singing, fighting, dying, praying, figures of prophets, ecstatic evangelists, form a long and varied series. A moving almost biblical simplicity characterizes The Return (No. 92). The Head (No. 93) with its large closed eyes suggests acquaintance with Romanesque bronzes such as the famous Werden crucifix. The Singing Man (No. 94), possibly the finest Barlach in the exhibition, represents his robustness, his capacity for laughter and his power of expressing an inner vitality through gross physical forms.

Barlach is represented by two public monuments: the War Memorial in the Güstrow Cathedral, and figures in the Cathedral at Magdeburg, and by sculpture in fifteen museums: Berlin (National Gallery, and also in the Deutsches Theater), Bremen, Chemnitz, Cologne,

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	11.2

Danzig, Dortmund, Dresden (Albertinum), Duisburg, Essen, Frankfort, Güstrow (Cathedral), Kiel, Magdeburg (Cathedral), Munich, Nuremburg, Stuttgart, Vienna (Modern Gallery).

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	11.2

Rudolf Belling. Bornin Berlin, 1886. Worked as an assistant to a figurine modeler and later in a Theater Scenery workshop. Studied at the Berlin Academy 1911-12. Lives in Berlin.

Belling is an inventor, an experimentalist. He works slowly, producing little more than one or two figures a year. But each work possesses a finality of conception and a perfection of craftsmanship which makes his position unique in German sculpture.

Triple Clang (No. 95) of 1919, his most famous work, suggests an acquaintance with Archipenko the ingenious Russian sculptor who was working in Berlin shortly after the war. The name Triple Clang (Dreiklang) is valuable in that it helps to keep the mind of the observer from attempting to see in these three shapes more distortions of human figures. They are, rather, "abstract" sculptural forms which seem enclosed in an invisible sphere from which they threaten to burst with a dynamic centrifugal force. Sculpture (No. 98), 1923, is a reduction of a human head to the forms of solid geometry - spheres, hemispheres, and cylinders. The result is an arrangement of metallic surfaces which seem half mask and half machine, comical at first glance, sinister at second. The elegance of the woman's Head (No. 99) may be contrasted with the grotesque mahogany gargoyle (No. 96).

In the portrait of von Sternberg (No. 100) Belling is most original for he handles parts of the head with forceful naturalism and then unexpectedly permits solid surfaces to give way to voids with all the license ordinarily used in a more abstract subject. The portrait of Flechtheim (No. 97) carries to an extreme this method of modelling by highlights of bronze without continuing the surfaces into the "darks." In spite of the tricky shorthand technique the portrait is an excellent characterization.

Belling is represented by sculpture in seven museums: Berlin (National Gallery), Cologne, Detroit (Institute of Arts), Essen, Hamburg, New York((Museum of Modern Art), and Stuttgart. Belling is also represented in the following public and commercial buildings on the Continent: Berlin (The House of the Federation of German Publishers) and (Town Hall), the Hague (The De Volhaarding Department Store), and Harburg (Town Hall).

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	11.2

Ernesto de Fiori. Born in Rome 1884. Entered Munich Academy, 1903. Studied painting under influence of Hadler. Rome 1904. London 1908. Paris 1911, where Maillol's art persuaded him to become a sculptor. Since 1914 a German citizen. Lives in Berlin.

Although Fiori's education was international he has for the last fifteen years become identified with German art. Comparison with Kolbe, his more popular rival, is enlightening. Both men confine themselves to single figures and portraits. Like Kolbe, Fiori has turned from an early softer and more modelled style to the simplicity of surface and archaic almost Egyptian rigidity of the Soldier (No. 101), which is paralleled by Kolbe's Assunta (No. 108) and then back again to a style in which one can feel traces of the thumb on clay as in the Fleeing Woman of 1927 (No. 104) or the charming head of Marlene Dietrich (No. 105) finished a few weeks ago. Of the two, Kolbe seems more sure of himself, more classical in temperament but his figures seem more repetitious, imbued with sentiment but without personality. Fiori's style changes, he experiments. Each of his figures has a character which can be given only by a sculptor who is genuinely interested in the individuality of his model. Certain of Fiori's figures such as the Soldier (No. 109) and the English Woman (No. 102) are among the most vividly unforgettable in comtemporary sculpture.

Ernesto de Fiori is represented by sculpture in the museums of thirty-three cities: Berlin, Bremen, Breslau, Chemnitz, Cologne, Danzig, Detroit, Dortmund, Dresden, Duisburg, Düsseldorf, Elberfeld, Frankfort on the Main, Hamburg, London (National Gallery, Millbank, - the "Tate"), Lübeck, Mannheim, Mülheim, Münster, Rotterdam (Boymans Museum), Stettin, Ulm, Vienna (Modern Gallery), and in the Théatre des Champs Elysées in Paris.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	11.2

Georg Kolbe. Born April 15, 1877, at Waldheim in Saxony. Studied painting and drawing in Dresden Academy and in Munich. Paris, 1898, and Rome till 1900 where he turned to sculpture. Has lived since 1904 in Berlin where he teaches in the Academy.

Kolbe's earlier work such as the Head of a Dancer of 1912 (No. 106) suggests the subtle, veiled modelling of Rodin. Otherwise his development has been practically free from contemporary influences. He may well, however, have studied archaic Greek or eleventh century Rhenish sculpture before attaining to the ascetic severity of the great Assunta of 1921 (No. 108). Of the same time are two small figures, Grief (No. 109) and Sea Nymph ((No. 110), both extraordinary studies in the complex rhythmic arrangement of limbs and body. More recently as in the Woman Descending of 1927 (No. 111) Kolbe has given a richer, a more sensuous surface texture to his work.

Kolbe rarely informs his figures with strong emotion. Even when their positions are violent they seem posed rather than the convincing expression of pain or joy. But he as rarely indulges in the purely physical and sometimes empty objectivity of his French contemporary, Maillol. Occasionally as in the Assunta one senses an intense inner feeling but the gentle rather relaxed sentiment of the Young Girl (No. 112) is more typical.

Kolbe's great knowledge, his virtuosity in modelling, his inventiveness in posing his figures, are admirable qualities. But equally important are the mild and gracious spirit, the unbroubled tenderness with which he repeats his variations upon the theme of youth or maiden.

insert

Georg Kolbe is represented by sculpture in thirty-five museums: Berlin (National Gallery and also in the State Opera House), Bielefeld, Bremen, Breslau, Chemnitz, Chicago (Art Institute), Cologne, Danzig, Denver (Museum), Detroit (Institute of Arts), Dresden (Albertinum), Düsseldorf, Duisburg, Elberfeld, Erfurt, Essen, Frankfort on the Main, Freiburg, Hagen, the Hague (Gmeente Museum), Hamburg, Hanover, Leipzig, Lübeck, Magdeburg, Manchester (Museum), Mannheim, Marburg, Munich, Nuremburg, Rome, Rotterdam (Boymans Museum), Stockholm (National Museum), Vienna (Modern Gallery), and Wiesbaden.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	11.2

Kolbe is one of the most popular of living sculptors and one of the most prolific. His bronzes are in twenty-seven German and nine foreign museums. Over forty-five private collectors from Moscow to Hollywood own his work. He has done fifteen public monuments.

Kolbe is represented by sculpture in the museums of thirty-five cities: Berlin (National Gallery, also the State Opera House), Bielefeld, Bremen, Breslau, Chemnitz, Chicago (Art Institute), Cologne, Danzig, Denver (Museum), Detroit (Institute of Arts, Dresden (Albertinum), Düsseldorf, Duisburg, Elberfeld, Erfurt, Essen, Frankfort on the Main, Freiburg, Hagen, the Hague (Gmeente Museum), Hamburg, Hanover, Leipzig, Lübeck, Magdeburg, Manchester (Museum), Mannheim,

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	11.2

Gerhard Marcks. Born 1889 in Berlin. Studied under the sculptor Scheibe and met Kolbe and August Gaul. From 1912 to 1918 "more or less a soldier" (his own words). Worked on woodcuts and wood carvings while still a war invalid at the Bauhaus Academy at Weimar. Since 1925 a professor at the School of Applied Art Giebichenstein, Gimritz, near Halle.

Marcks is not yet well known even in Germany. Twenty other sculptors have greater reputations. The architectonic structure of the Adam (No. 115) and the crude figure of the Prophet (No. 118) make no bid for popularity. But the prophet's tower like form, the ponderous dignity and insistence of his extended arm have perhaps no equal in German sculpture. Marcks' art has developed slowly. Hiw power has only recently become evident.

Gerhard Marcks is represented by sculpture in the museums of Essen and Halle.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	11.2

Renée Weiss-Sintenis. Born in Glatz in Silesia in 1888. Studied at the Berlin School of Arts and Crafts between 1908-1911. She lives in Berlin.

Lambs, ~~fawns~~ fauns, kids, young camels and elephants, calves, foals, cubs and puppies - a long series of little bronzes whose unpretentious charm make comment superfluous and their creator the most distinguished German sculptress. She has also done more "~~sensuous~~ serious" work, figures of athletes such as Murmi (No. 121) and portraits such as the very sensitive Self Portrait (No. 120).

Sintenis is represented by sculpture in the museums of twenty-seven cities: Aachen, Berlin (National Gallery, also in the Deutsches Theatre), Bremen, Chemnitz, Chicago, Cologne, Danzig, Denver (Museum), Detroit (Institute of Arts), Dortmund, Dresden, Düsseldorf, Elberfeld, Frankfort on the Main (Municipal Gallery), the Hague, Helsingfors (Atheneum), Leipzig, London, Lübeck, Mannheim, Munich, Oldenburg, Oslo (Museum), Rotterdam (Boymans Museum), Stockholm (National Museum), Vienna (Modern Gallery), and Winterthur (Museum).

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	11.2

PLATES

1. BAUMEISTER
Athletic Field (1930)

Collection Flechtheim Gallery, Berlin

7. BECKMANN
Self Portrait with a Cigar (1923)

Collection Dr. F. H. Hirschland, New York

8. BECKMANN
Balloon Acrobats (1925)

Collection Claus Gebhardt, Elberfeld

9. BECKMANN
The Loge (1928)

Collection Dr. Oppenheim, Berlin

11. CAMPENDONK
The White Tree (1925)

Collection Miss Katherine Dreier, New York

13. DIX
Portrait of the Artist's Parents (1921)

Collection Wallraf-Richartz Museum, Cologne

15. DIX
Dr. Meyer-Hermann (1926)

Collection The Artist

18. GROSZ
The Engineer Heartfield (1920)

Collection Dr. Hermann Post, New York

19. GROSZ
Dr. Neise (1927)

Collection Flechtheim Gallery, Berlin

24. GROSZ
Working Man (1930)

Collection Flechtheim Gallery, Berlin

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	11.2

25. HECKEL
Portrait Study of Woman Looking to Right (1918)

Collection The Detroit Institute of Arts, Detroit

26. HECKEL
Circus (1921)

Collection The Artist

31. HOFER
Muzzano (about 1925)

Collection Wallraf-Richartz Museum, Cologne

32. HOFER
Night Club (1927)

Collection Flechtheim Gallery, Berlin

34. HOFER
Melon (1929)

Collection Flechtheim Gallery, Berlin

38. KIRCHNER
Street Scene (1913)

Collection The National Gallery, Berlin

41. KIRCHNER
Modern Bohemia (about 1925)

Collection The Folkwang Museum, Essen

43. KLEE
Twittering Machine (1922)

Collection The National Gallery, Berlin

44. KLEE
Ma (1922)

CCollection Bernard Koehler, Berlin

48. KLEINSCHMIDT
Bridge at Ulm (1929)

Collection Mr. and Mrs. Erich Cohn, New York

51. KOKOSCHKA
Woman with Parrot (1915)

Collection Bernard Koehler, Berlin

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	11.2

53. KOKOSCHKA
Girl with Doll (1920)

Collection The Detroit Institute of Arts, Detroit

54. KOKOSCHKA
Port of Dover (about 1928)

Collection The Reinhardt Galleries, New York

55. MARC
Red Horses (about 1909)

Collection The Folkwang Museum, Essen

56. MARC
Apes (1911)

Collection Bernard Koehler, Berlin

59. MARC
Mandrill (1913)

Collection The Art Gallery, Hamburg

60. MARC
Waterfall (1913)

Collection Bernard Koehler, Berlin

61. MODERSOHN-BECKER
Self Portrait in a Straw Hat (about 1905)

Collection The Folkwang Museum, Essen

64. MOLZAHN
Beatrice III (1930)

Collection The Artist

65. MÜLLER
Girls Bathing (1921)

Collection Dr. W. R. Valentiner, Detroit

68. NOLDE
Masks (1911)

Collection The Folkwang Museum, Essen.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	11.2

70. NOLDE
Indian Dancers (1915)

Collection Dr. W. R. Valentiner, Detroit

75. PECHSTEIN
Life Boat (1913)

Collection The National Gallery, Berlin

78. ROHLFS
Prodigal Son (about 1922)

Collection The Folkwang Museum, Essen

87. SCHMIDT-ROTTLUFF
The Blue Tower (about 1926)

Private Collection, New York

89. SCHRIMPF
Sleeping Girls (1926)

Collection The Municipal Museum, Munich

94. BARLACH
Head from the War Monument, Güstrow Cathedral (1927)

Collection E. M. M. Warburg, New York

95. BARLACH
Singing Man (1928)

Collection Flechtheim Gallery, Berlin

96. BELLING
Three Sounds (1919)

Collection Flechtheim Gallery, Berlin

101. BELLING
Portrait of Josef von Sternberg (1930)

Collection Josef von Sternberg, Los Angeles

102. DE FIORI
Standing Man (1918)

Private Collection Alfred Flechtheim, Berlin

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	11.2

109. KOLBE
Assunta (1919)

Collection The Detroit Institute of Arts, Detroit

112. KOLBE
Woman, Climbing (about 1927)

Collection Weyhe Gallery, New York

116. MARCKS
Adam (1924-25)

Collection The Artist

122. SINTENIS
Self Portrait (1926)

Collection Weyhe Gallery, New York

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	11.2

German Art at the

public collections of

April 15, 1931.

Frau Matilda Beckmann,
23 bis Blvd. Brune,
Paris, France.

Dear Frau Beckmann:

As you doubtless know, our present Exhibition of German Painting and Sculpture closes on April 26th. The painting which you so kindly lent us will be returned to Germany on the Europa, leaving New York on May the 2nd.

We are asking our agent, Gustav Knauer, to deliver your picture to Flechtheim inasmuch as we obtained the picture from him. I trust this arrangement is satisfactory to you.

Yours sincerely,

Weimar

Zuerich (Art Museum)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	11.2

Beckmann

XI

erman Art at the

blic Collections of

March 18, 1931

Dear Mrs. Bekcmann:

It is a pleasure to send you a catalogue of the German exhibition which is so greatly augmented by your husband's works.

May I thank you on behalf of our Trustees for your generosity in lending us the Fastnacht.

With best wishes to you and Mr. Beckmann, I am

Very sincerely yours,

XI

Frau Matilda Beckmann
23 bis Blvd. Brune
Paris, France

Munich (~~New State Gallery~~)

Stettin

Stuttgart

Weimar

Zuerich (Art Museum)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	11.2

erman Art at the

blic Collections of

May 27, 1931

Direktor Wiese,
Schlesisches Museum der Bildenden Künste,
Breslau, Germany.

Dear Director Wiese,

Thank you very much for your letter of May 18th. We are happy to hear that Professor Kalkhn received his catalog at last, and are also relieved to hear that you sent the photographs direct to Baroness von Rebay as we feared they might have been lost in transit.

We are unfortunately permitted by our trustees to give only one catalog to each lender to our loan exhibitions. The one which was addressed to you represented the one going to the Schlesisches Museum as lender. We should naturally be delighted to send you another for the library with bill for its cost and postage, but will await word from you before doing so.

Regretting that it is not possible for us to be more generous with our catalogs, with best wishes,

Sincerely yours,

C R.

Munich (~~New State Gallery~~)

Stettin

Stuttgart

Weimar

Zuerich (Art Museum)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	11.2

Work by the Painters and Sculptors in the Exhibition of German Art at the Museum of Modern Art is to be found in the public collections of the following cities:

PAINTERS

WILLY BAUMEISTER

Essen
Frankfort on the Main (Staedel Institute)
Hanover
Karlsruhe
Mannheim

MAX BECKMANN

Barmen
Basel
Berlin
Bremen
Cologne
Detroit (Institute of Arts)
Dresden
Duesseldorf
Essen
Frankfort on the Main
Halle
Mannheim
Munich (New State Gallery)
Stettin
Stuttgart
Weimar
Zuerich (Art Museum)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	11.2

HEINRICH CAMPENDONCK

Berlin ~~(National Gallery)~~

Cologne

Duesseldorf

Frankfort on the Main ~~(Staedel Institute)~~

Krefeld

Moscow (Museum of Modern Western Art)

OTTO DIX

Barmen

Berlin ~~(National Gallery)~~

Cologne

Dresden

Duesseldorf

Essen

Frankfort on the Main ~~(Staedel Institute)~~

Mannheim

Stuttgart

Wiesbaden

GEORG GROSZ

Amsterdam (Stedelijk)

Barmen

Berlin (Collection of the City of Berlin)
(Ministery of the Interior)

Breslau

Detroit (Institute of Arts)

Dresden

Duesseldorf (League for Modern Art)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	11.2

Elberfeld

Essen

Frankfort on the Main ~~(Staedel Institute)~~

Hamburg

Mannheim

Moscow (Museum of Modern Western Art)

Nuremberg

Stettin

Ulm

Venice (Museum of Modern Art)

Wiesbaden

ERICH HECKEL

Barmen

Berlin (National Gallery) and
(Ministery of the Interior)

Bremen

Breslau

Chemnitz

Cologne

Danzig

Darmstadt

Dresden

Elberfeld

Erfurt

Essen

Frankfort on the Main ~~(Staedel Institute)~~

Halle

Hamburg

Hanover

Jena

Kiel

Krefeld

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	11.2

Leipzig

Luebeck

Magdeburg

~~Oldenburg~~ Mannheim

~~Stettin~~ Munich

Munich-Gladbach

Oldenburg

Osnabruck

Stettin

Vienna

Wiesbaden

KARL HOFER

Aachen

Basel (Municipal Picture Gallery)

Berlin (~~National Gallery~~)

Bremen

Breslau

Cassel

Chemnitz

Cologne

Detroit

Dresden

Elberfeld

Frankfort on the Main

Hamburg

Karlsruhe

Mannheim

Munich (Municipal Gallery)

Prag (Modern Gallery)

Rome (National Museum)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	11.2

Saarbruecken

Stuttgart

Vienna (Modern Gallery)

Wiesbaden

Winterthur (Museum)

Zuerich (Art Museum)

ERNST LUDWIG KIRCHNER

Berlin ~~(National Gallery)~~

Chemnitz

Dresden

Elberfeld

Essen

Frankfort on the Main ~~(Staedel Institute)~~

Halle

Hamburg (Museum of Fine and Applied Art)

Jena

Mannheim

Munich-Gladbach (Rhineland)

Stuttgart

Wiesbaden

Vienna (Modern Gallery)

PAUL KLEE

Barmen

Berlin ~~(National Gallery)~~

Breslau

Cologne

Detroit (Institute of Arts)

Dresden

Duesseldorf

Essen

Frankfort on the Main ~~(Staedel Institute)~~

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	11.2

Halle

the Hague (Kroeller-Mueller Museum)

Jena — Hanover

Mannheim

Merion, Pennsylvania (Barnes Foundation)

Moscow (Museum of Modern Western Art)

New York (Gallery of Living Art)

Saarbruecken

Stuttgart

Washington (Phillips Memorial Gallery)

PAUL KLEINSCHMIDT

Berlin ~~(National Gallery)~~

Frankfort on the Main ~~(Staedel Institute)~~

Mannheim

Stuttgart

OSKAR KOKOSCHKA

Barmen

Berlin ~~(National Gallery)~~

Bremen

Breslau

Chemnitz

Cologne

Dresden

Duesseldorf

Essen

Frankfort on the Main

Halle

Hamburg

Mannheim

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	11.2

Munich (New State Gallery)

Vienna (Modern Gallery)

FRANZ MARC

Berlin (~~National Gallery~~)

Cologne
Duesseldorf
Essen

Frankfort on the Main (~~Staedel Institute~~)

Halle

Hamburg

Mannheim

Moscow (Museum of Modern Western Art)

Munich

PAULA MODERSOHN-BECKER

Berlin (~~National Gallery~~)

Bremen (Art Gallery) and
(Modersohn-Becker Museum)

Cologne
Duesseldorf
Elberfeld

Essen

Frankfort on the Main (Staedel Institute)

Hamburg

Stuttgart

Worpswede

JOHANNES MÖHLMANN

Breslau

Essen

Hanover

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	11.2

OTTO MUELLER

Berlin
Breslau
Chemnitz
Cologne
Elberfeld
Erfurt
Essen
Frankfort on the Main ~~(Staedel Institute)~~
Hamburg
Munich-Gladbach ~~(Rhineland)~~
Stuttgart

EMIL NOLDE

Basel (Municipal Picture Collection)
Berlin ~~(National Gallery)~~
Breslau
Chemnitz
Dresden

Erfurt

Essen
Frankfort on the Main ~~(Staedel Institute)~~
Halle
Hamburg
Kiel
Leipzig
Mannheim
Munich-Gladbach (Rhineland)
Oldenburg
Stuttgart
Vienna

Wiesbaden

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	11.2

MAX PECHSTEIN

Berlin (~~National Gallery~~)
Bremen

Chemnitz

Cologne
Dresden

Erfurt

Essen
Frankfort on the Main (~~Staedel Institute~~)

Hamburg
Jena
Leipzig

Mannheim

Moscow (Museum of Modern Western Art)
Osnabrueck
Wiesbaden

Zuerich (Art Museum)

CHRISTIAN ROHLFS

Berlin (~~National Gallery~~)
Duesseldorf
Elberfeld

Erfurt
Essen

Frankfort on the Main (~~Staedel Institute~~)
Hagen
Hamburg
Kiel
Mannheim
Munich-Gladbach (Rhineland)
Wiesbaden

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	11.2

OSKAR SCHLEMMER

Berlin (~~National Gallery~~)

Essen
Hanover
Mannheim

Stuttgart

KARL SCHMIDT-ROTTLUFF

Berlin (~~National Gallery~~)

Bremen
Breslau
Chemnitz

Cologne

Detroit (Institute of Arts)

Dresden
Erfurt

Essen

Frankfort on the Main

Halle

Hamburg (Art Gallery) and
(Museum of Fine and Applied Art)

Jena
Stuttgart

GEORG SCHRIMPF

Berlin (~~National Gallery~~)

Frankfort on the Main (~~Staedel Institute~~)

Mannheim

Munich (Municipal Gallery)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	11.2

Paintings in Berlin are in the National Gallery, paintings in Hamburg are in the Art Gallery, and paintings in Munich are in the New State Gallery unless otherwise noted.

SCULPTORS

ERNST BARLACH

Berlin (National Gallery) and also in the Deutsches Theater

Bremen

Chemnitz

Cologne

Danzig

Dortmund

Dresden (Albertinum)

Duisburg

Essen

Frankfort

Güstrow (Cathedral) ✓

Kiel

Magdeburg (Cathedral) ✓

Munich

Nuremburg

Stuttgart

Vienna (Modern Gallery)

RUDOLF BELLING

Berlin (National Gallery) and ~~(Town Hall)~~

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	11.2

Cologne

Detroit (Institute of Arts)

Essen

Hamburg

~~Harburg (Town Hall)~~

New York (Museum of Modern Art)

Stuttgart

Belling is also represented in the following public and commercial buildings on the continent:

Berlin (The House of the Federation of German Publishers) and
Berlin (Town Hall)
the Hague (The De Volhaarding Department Store)
Harburg (Town Hall)

ERNESTO DE FIORI

Berlin

Bremen

Breslau

Chemnitz

Cologne

Danzig

Detroit

Dortmund

Dresden

Duisburg

Düsseldorf

Elberfeld

Frankfort on the Main

Hamburg

London (National Gallery, Millbank - the Tate)

Lübeck

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	11.2

Mannheim

Mehlheim

Manchester

~~Paris (Theatre des Champs Elysées)~~

Rotterdam (Boymans Museum)

Stettin

Ulm

Vienna (Modern Gallery)

and in the Théatre des Champs Elysées in Paris

GEORG KOLBE

Berlin (National Gallery) ~~and~~ also in the ~~State~~ State Opera House

Bielefeld

Bremen

Breslau

Chemnitz

Chicago (Art Institute)

Cologne

Danzig

Denver (Museum)

Detroit (Institute of Arts)

Dresden (Albertinum)

Düsseldorf

Duisburg

Elberfeld

Erfurt

Essen

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	11.2

Frankfort on the Main

Freiburg

Hagen

the Hague (Gmeente Museum)

Hamburg

Hanover

Leipzig

Lübeck

Magdeburg

Manchester (Museum)

Mannheim

Marburg

Munich

Nuremburg

Rome

Rotterdam (Boymans Museum)

Stockholm (National Museum)

Vienna (Modern Gallery)

Wiesbaden

WILHELM LEHMBRUCK

Berlin

Bremen

Breslau

Cologne

Duisburg (64 casts)

Elberfeld

Erfurt

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	11.2

Essen

Frankfort on the Main

Karlsruhe

Mannheim

Munich

Munich - Gladbeck

New York (Museum of Modern Art)

Wiesbaden

GERHARDT MARCKS

Essen

Halle

WEISS

RENÉE SINTENIS

Aachen

Berlin (National Gallery) ~~and~~ also in the Deutsches Theatre ~~(Deutsches Theater)~~

Bremen

Chemnitz

Chicago

Cologne

Danzig

Denver (Museum)

Detroit (Institute of Arts)

Dortmund

Dresden

Düsseldorf

Elberfeld

Frankfort on the Main (Municipal Gallery)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	11.2

the Hague

Helsingfors ~~Athenaeum~~ (Atheneum)

Leipzig

London

Lübeck

Mannheim

Munich

Oldenburg

Oslo (Museum)

Rotterdam (Boymans Museum)

Stockholm (National Museum)

Vienna (Modern Gallery)

Winterthur (Museum)

Sehr geehrter Herr Präsident!

Für die Einladung zur Ausstellung von Werken der [illegible] spreche ich hiermit meinen verbindlichsten [illegible] ergebenst aus.

In vorzüglicher Hochachtung

Direktor der National-Galerie

An den

Herrn Präsidenten

des Museums der modernen Kunst

New York

730, Fifth Avenue

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	11.2

fiel Berlin

NATIONAL-GALERIE

(thanks for Matisse Cat.

BERLIN C 2

J.-Nr. 1862/31.

den 4. November 1931

11

Sehr geehrter Herr Präsident!

Für die Einladung zur Ausstellung von Werken von Matisse spreche ich hiermit meinen verbindlichsten Dank ganz ergebenst aus.

In vorzüglicher Hochachtung

Justi

Direktor der National-Galerie

An den

Herrn Präsidenten

des Museums der modernen Kunst

New York

730, Fifth Avenue

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 11.2

Berlin
Nat. Gal

BERLIN C 2

J.-Nr.734/31

May 12, 1931

Dear Doctor Justi:

Many thanks for your letter of May 1st. I am delighted to know that you admired our catalogue on which we spent so much effort.

I have just heard from Herr Otto Ralfs of Brunswick and will try to see his things when I am in Germany.

Very sincerely yours,

Dr. Ludwig Justi
National-Galerie
Berlin C 2, Germany

den 1. Mai 1931

lege!

ter Carry Ross noch einmal

ten, die im letzten Heft

und hier viel Beachtung

llung ist ja prächtig aus-

ch einmal gesehen, daß

s der neuen deutschen

ssierten mich, die liebens-

sschnitte, die ja von einem

berichten; ich hätte

ere Ausstellung schon so

der seine Sammlung ver-

Worte über ihn zu schrei-

ichnungen, die er be-

sitzt und die in ihrer Art allein dasteht, habe ich vor einem Jahr im Kronprinzen-Palais ausgestellt. Dem ersten Heft unserer

Herrn Alfred H. B a r r
Museum of Modern Art New York
730 Fifth Avenue
N e w Y o r k

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 11.2

Berlin
Nat. Gal

NATIONAL-GALERIE

BERLIN C 2

J.-Nr. 734/31

den 1. Mai 1931

Sehr verehrter Herr Kollege!

Darf ich Ihnen und Ihrem Mitarbeiter Carry Ross noch einmal bestens für Ihre beiden Aufsätze danken, die im letzten Heft von „Museum der Gegenwart" erschienen und hier viel Beachtung finden.

Der Katalog der deutschen Ausstellung ist ja prächtig ausgestattet und ich habe mit Freude noch einmal gesehen, daß Ihre Auswahl von tiefgehender Kenntnis der neuen deutschen Kunst bestimmt ist. Besonders interessierten mich, die liebenswürdigerweise übersandten Zeitungsausschnitte, die ja von einem beachtlichen Erfolg der Ausstellung berichten; ich hätte nicht gedacht, daß diese erste grössere Ausstellung schon so durchschlagen würde.

Herr Otto Ralfs in Braunschweig, der seine Sammlung verkaufen muss, bat mich, Ihnen einige Worte über ihn zu schreiben. Die grosse Sammlung der Klee-Zeichnungen, die er besitzt und die in ihrer Art allein dasteht, habe ich vor einem Jahr im Kronprinzen-Palais ausgestellt. Dem ersten Heft unserer

Herrn Alfred H. B a r r
Museum of Modern Art New York
730 Fifth Avenue
N e w Y o r k

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	11.2

Zeitschrift lag ein kleines Verzeichnis bei und einige Bilder sind reproduziert. Der grosse Kandinsky, „Komposition I" hängt seit längerem als Leihgabe im Kronprinzen-Palais. Als eins der ersten abstrakten Bilder des Meisters besitzt es eine unbestreitbare Bedeutung. Die anderen Bilder der umfangreichen Sammlung kenne ich nicht, oder nur aus Abbildungen.

Mit besten Grüssen

Ihr

sehr ergebener

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 11.2

Ex XI

Nat. Gallery Berlin

April 16, 1931.

Dr. Ludwig Justi, Director,
The National Gallery,
Berlin, Germany.

Dear Dr. Justi:

As you doubtless know, our present Exhibition of German Painting and Sculpture closes on April 26th. The pictures which you have so kindly lent to us will be returned to Germany on the S.S.Europa, sailing from New York on May 2nd. We have instructed our Berlin agent, Gustav Knauer, to deliver your pictures to you.

I am enclosing a receipt with the request that you sign and return it to us as soon as the loans have been safely returned to you.

Yours sincerely,

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 11.2

XI

Berlin Natl Gal.

April 15, 1931

Dr. Ludwig Justi,
National Galerie,
Kronprinzen-Palais,
Berlin W 56,
Germany.

Dear Doctor Justi,

I am sending you to-day a pamphlet and many clippings about our exhibition of German Painting and Sculpture. We have felt richly rewarded for our effort by the enthusiastic repponse of the press and public in New York, and these newspaper reviews will, I think, give you a pretty good idea of the reception the exhibition has had in New York.

Mr. Barr is planning to assemble excerpts from these clippings to use in a note of this exhibition to be sent to the Museum der Gegenwart, and wishes me to inform y u of his intention so that you will not make use of the clippings I am sending you in the Museum der Gegenwart.

With best wishes, sincerely yours,

C R

Director Dr. Ludwig Justi
The National-Galerie
Berlin, Germany

Berlin Nat Gal

March 18, 1931

to forward
of our
f and one
llery.

to the National
for its very
walls in order
of German paint-
, I believe,
importance.

lso for your
onse to my
ncoming your
sure you, be
l for funds.

nd again with

yours,

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	11.2

Berlin
Nat Gal

March 18, 1931

Dear Doctor Justi:

It is a pleasure to forward to you two copies of the catalogue of our German exhibition, one for yourself and one for the library of the National Gallery.

I wish to convey to the National Gallery the thanks of our Trustees for its very great generosity in stripping its walls in order to present some of the best works of German painting to the American public. It is, I believe, an international gesture of great importance.

May we thank you also for your very generous and enthusiastic response to my letter asking for some statement concerning your opinion of our work. It will, I assure you, be very helpful in making up our appeal for funds.

With best wishes and again with many thanks, I am

Very sincerely yours,

Director Dr. Ludwig Justi
The National-Galerie
Berlin, Germany

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	11.2

Thormahlen

Berlin
Nat Gal.

RADIOGRAM

WORLD

The RCA

R.C.A. COMMUNICATIONS, INC.

102 W. 58th St.

RECEIVED

CL41 PR258 XL

BERLIN 33/ 60

DIREKTOR BARR 730 FIFTH AVENUE NEW YORK

SOEBEN IHR BRIEF GLEICHZEITIG ANTWORT

VERODFFENTLICHUNG KUENSTLERSCHUTZABKOMMEN FORDERT VERSICHERUNG

EINHUNDERTTAUSEND AB GIESSEREI BERLIN UND ZURUECK HAT GUSS NOCH

SINN ?

THORMAHLEN

February 10, 1931

Dear Doctor Thormahlen:

I have just received notification that Klinkhardt and Biermann are sending us a copy of your new monograph on Heckel. We appreciate very much this gift which is only one of your many kindnesses to me and to our institution.

Very sincerely yours,

AB

Doctor Thormahlen
National-Galerie
Berlin C 2, Germany

MR. CHENBRUCK IS WRITING ABOUT COMPLICATIONS OF COPYRIGHT AND INSURING UP CASTING.

TELEPHONE: HANOVER 1811 To secure prompt action on inquiries, this original RADIOGRAM should be presented at the office of R.C.A. COMMUNICATIONS, Inc. In telephone inquiries quote the number preceding the place of origin.

Berlin
Nat. Gal.

1931.

; Antwort
kommen
h und

schten

zlich
h erst
ukommen
nne,
ein. Ich
Sohn
müht,

nzigen,
gen.

Mit vorzüglicher Hochachtung
Ihr ganz ergebener

L. Thormahlen

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 11.2

XI

Berlin
Berlin

RADIOGRAM

WORLD WIDE WIRELESS

Via RCA — Via RCA

R.C.A. COMMUNICATIONS, INC.

JAN 19 1931 10 38 AM

FORM 112-C. L. TEL. CIRCLE 6210

RECEIVED AT 102 W. 56th St. NEW YORK, AT STANDARD TIME

CL41 PR268 XL

BERLIN 33/31 19 1600

DIREKTOR BARR 730 FIFTH AVENUE NEWYORK CITY

SOEBEN IHR BRIEF GLEICHZEITIG ANTWORT LEHMBRUCK SIE ABWARTET (await, attend to)

VEROEFFENTLICHUNG (publication, promulgation) KUENSTLERSCHUTZABKOMMEN (Artists Copyright) FORDERT VERSICHERUNG (abfordern: make a claim against)

EINHUNDERTTAUSEND AB GIESSEREI (casting) BERLIN UND ZURUECK HAT GUSS NOCH

SINN ?

THORMAEHLEN

MRS. LEHMBRUCK IS WRITING ABOUT COMPLICATIONS OF COPYRIGHT LAW HOLDING UP CASTING.

TELEPHONE: HANOVER 1811 To secure prompt action on inquiries, this original RADIOGRAM should be presented at the office of R.C.A. COMMUNICATIONS, Inc. In telephone inquiries quote the number preceding the place of origin.

[illegible] rika-Institut bemüht,

das Copyrigth für die Figur zu erhalten.

Wir an der National-Galerie sind nicht die Einzigen,

die über die kaum berechenbare Art von Frau Lehmbruck klagen.

Mit vorzüglicher Hochachtung

Ihr ganz ergebener

L. Thormaehlen

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 11.2

Berlin
Nat. Gal.

BERLIN C 2

den 21.Januar 1931.

January 23, 1931

Dear Doctor Thormahlen:

I am indeed very much discouraged about Frau Lehmbruck's refusal to accept our guarantee of one hundred thousand dollars that no cast should be made from the cast which she suggested sending to us.

We shall, I think, have to omit Lehmbruck from the exhibition, and I fear also Kokoschka since all the important Kokoschkas in Germany are apparently going to the dealers' exhibition in Paris.

With many thanks for your assistance, I am

Very sincerely yours,

Dr. Thormahlen
National-Galerie
Berlin C 2, Germany

ief gleichzeitig Antwort
ünstlerschutzabkommen
Giesserei Berlin und
halten haben.
en-Palais gewünschten
auer bereit.
eln, ist entsetzlich
mm grundsätzlich erst
ort Nachricht zukommen
sserei Noack kenne,
herzustellen sein. Ich
evers, dass der Sohn
ika-Institut bemüht,

nd nicht die Einzigen,
u Lehmbruck klagen.

Mit vorzüglicher Hochachtung
Ihr ganz ergebener

L. Thormahlen

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 11.2

XI

NATIONAL-GALERIE

Berlin
Nat. Gal.

BERLIN C 2

1862/30.

den 21.Januar 1931.

Sehr geehrter Herr Dr.Barr,

Mein Telegramm: "Soeben Ihr Brief gleichzeitig Antwort Lehmbruck: sie abwartet Veröffentlichung Künstlerschutzabkommen fordert Versicherung einhunderttausend ab Giesserei Berlin und zurück. Hat Guss noch Sinn?" werden Sie erhalten haben.

Die von Ihnen aus dem Kronprinzen-Palais gewünschten sechs Gemälde stehen zur Abholung durch Knauer bereit.

Mit Frau Lehmbruck zu verhandeln, ist entsetzlich schwer. Sie beantwortet Briefe und Telegramm grundsätzlich erst nach Ablauf von 4 Wochen. Ich habe ihr sofort Nachricht zukommen lassen. Soweit ich die Vorgänge in der Giesserei Noack kenne, wird die "Knieende" kaum bis zum 5.Februar herzustellen sein. Ich erfuhr gestern zufällig durch Geheimrat Sievers, dass der Sohn von Frau Lehmbruck sich jetzt ein bei dem Amerika-Institut bemüht, das Copyrigth für die Figur zu erhalten.

Wir an der National-Galerie sind nicht die Einzigen, die über die kaum berechenbare Art von Frau Lehmbruck klagen.

Mit vorzüglicher Hochachtung
Ihr ganz ergebener

L. Thormaehlen

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	11.2

Berlin 1228 A
National Galle

Charge to the account of

CLASS OF SERVICE DESIRED			
DOMESTIC		CABLE	
TELEGRAM		FULL RATE	
DAY LETTER		DEFERRED	
NIGHT MESSAGE		CABLE LETTER	
NIGHT LETTER		WEEK END LETTER	

Patrons should check class of service desired; otherwise message will be transmitted as a full-rate communication.

WESTERN UNION

NO.	CASH OR CHG.
CHECK	
TIME FILED	

NEWCOMB CARLTON, PRESIDENT J. C. WILLEVER, FIRST VICE-PRESIDENT

Send the following message, subject to the terms on back hereof, which are hereby agreed to

January 19, 1931.

Thormaehlen
National-Galerie, Berlin

DO NOT WANT LIEBERMUCK UNLESS IT ARRIVES BEFORE MARCH FIFTH

MANY THANKS FOR YOUR TROUBLE

Barr Modernart

THE QUICKEST, SUREST AND SAFEST WAY TO SEND MONEY IS BY TELEGRAPH OR CABLE

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 11.2

CLASS OF SERVICE DESIRED

DOMESTIC		CABLE	
TELEGRAM		FULL RATE	
DAY LETTER		DEFERRED	
NIGHT MESSAGE		CABLE LETTER	✓
NIGHT LETTER		WEEK END LETTER	

Patrons should check class of service desired; otherwise message will be transmitted as a full-rate communication.

WESTERN UNION

Nat Gallery

1207-A

NO.	CASH OR CHG.
Berlin	
CHECK	
TIME FILED	

NEWCOMB CARLTON, PRESIDENT — J. C. WILLEVER, FIRST VICE-PRESIDENT

Send the following message, subject to the terms on back hereof, which are hereby agreed to

Dec 21 1930

To Thormaehlen

Street and No. National-Galerie

Place Berlin

Museum guarantees copyright.

~~[illegible]~~ KNIENDE one hundred thousand RM from arrival ~~the~~ New-York rental departure to Germany also expenses transportation stop figure must arrive New York before February 25th cable confirmation ~~[illegible]~~

WEIHNACHTSGRÜSSE Barr director

Sender's address for reference

THE QUICKEST, SUREST AND SAFEST WAY TO SEND MONEY IS BY TELEGRAPH OR CABLE

Sender's telephone number

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	11.2

National Galerie, Berlin

XI

January 9, 1931

Dear Doctor Thormahlen:

We are instructing Knauer to call for paintings in Berlin for our German exhibition about February fifth. I trust that the six paintings which we are borrowing from the National-Galerie will be ready at that time. We are insuring them against each and every risk at your valuations.

I have not yet heard definitely about the Lehmbruck "Kniende" but trust that Frau Lehmbruck is going ahead with the cast. May I confirm again the cablegram which I sent you on December 21st as follows: "MUSEUM GUARANTEES COPYRIGHT KNIENDE ONE HUNDRED THOUSAND RM FROM ARRIVAL NEW YORK UNTIL DEPARTURE TO GERMANY ALSO EXPENSES TRANSPORTATION STOP FIGURE MUST ARRIVE NEW YORK BEFORE FEBRUARY TWENTY-FIFTH CABLE CONFIRMATION WEIHNACHTSGRUSSE. Barr, director."

You will note that I have put a very late date on the arrival of the figure. If it arrives later than February 25th it may be impossible to have it ready for the opening of the exhibition on March 10th since it sometimes is very difficult to bring bronze figures through the customs rapidly.

I cannot thank you enough for your very generous assistance in securing this very important Lehmbruck for our exhibition. Even though it is a posthumous cast it will be the most important figure in the sculpture exhibition which is to include very fine works by Kolbe, de Fiori, Belling, Marcks, and so forth.

With best wishes to you and Doctor Justi,

I am

Very sincerely yours,

AHB

Doctor Thormahlen
National-Galerie
Berlin, Germany

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	11.2

Berlin
Nat. Gal.

Thurs.

October 4, 1930

Dear Director Justi:

Alfred Flechtheim has forwarded to me a page of the Rheinischeslant for Thursday, September 18th with a paragraph dated Duisburg, September 17th, in which our request for Lehmbruck Die Knieende is mentioned. The last two sentences of the paragraph are: "Die Stadt Duisburg-Hamborn hat daraufhin eine Zu sage erteilt. Die Plastik wird in den nachsten Tagen nach New York verschifft werden."

I don't know exactly what bearing this has on our borrowing Die Knieende but hope very much that it is really true that we may borrow the original from Duisburg.

Please inform me exactly as to what has happened.

The Don Quixote has arrived in perfect condition and will be one of the most impressive pictures of the exhibition. I cannot tell you how delighted I am.

Very sincerely yours,

AHB

Herr Ludwig Justi, Director
National-Galerie
Berlin C 2, Germany

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	11.2

National-Galerie

German

J.-Nr. 1419/30

September 25, 1930

Dear Doctor Thormaehlen:

Thank you for your letter of September 15th. By this time you will have received our cable stating that our German exhibition has been postponed until the end of February. We do not, therefore, need to have the "Kniende" leave Germany before January 15th.

I am taking up the matter of having a bronze or stone casting made with my Trustees and I will wire you asking for the cost of a cast as soon as I have their interest. Of course, we do not expect to pay a great deal more than the expense of casting since the cast would not pass through the hands of the sculptor. Our American collectors are very suspicious of all Lehmbrucks which come on the market because it is well known that Frau Lehmbruck has in the past cast examples of Lehmbruck's work which do not approach in quality the examples made during Lehmbruck's lifetime. I am very sorry to trouble you to such an extent but as you know the "Kniende" would be the capital work of our exhibition and since Frau Lehmbruck is so difficult to deal with I do not wish to trust a dealer.

We have received your letter of September 9th enclosing the [illegible] together with the insurance valuations and dates of the German paintings.

You certainly acted with miraculous promptness and efficiency in the matter of forwarding the Daumier. I shall certainly report to our Trustees your kindness and your generous assistance as well as that of Director Justi.

Very sincerely yours,

AHB

Herrn
Direktor
730 Fifth Avenue
New York City

Doctor Thormaehlen
National-Galerie
Berlin C 2, Germany

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	11.2

Nw

NATIONAL-GALERIE

Berlin

BERLIN C 2

J.-Nr. 1419/30

den 22. Sept.1930

Sehr geehrter Herr Barr!

Ihr Telegramm, betreffend die Verlegung der deutschen Ausstellung in die Monate Februar/März nächsten Jahres habe ich erhalten. Ich sichere Ihnen auch für die später stattfindende Ausstellung die Ihnen mit Schreiben vom 9. September dieses Jahres zugesagten Kunstwerke zu. Ich nehme an, daß Sie auch in diesem Falle die Firma Gustav Knauer zur Übernahme der Werke für den Transport anweisen werden.

Mit verbindlichen Grüssen

Ihr

sehr ergebener

Justi

Herrn

Direktor B a r r

730 Fifth Avenue

N e w Y o r k City

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	11.2

National-Galerie

Ger

September 20, 1930

Dear Doctor Justi:

I cabled you today as follows: "Regret exceedingly German exhibition postponed February 20 March 30. Pictures should leave Germany before January 15. If unsatisfactory please write immediately." Signed, Barr Modernart.

I hope that this change in plans will not affect the very generous loans which the National-Galerie is making to our German exhibition.

The photographs have arrived and I have directed our treasurer to pay the expense involved.

Yours very sincerely,

Doctor Ludwig Justi, Director
National-Galerie
Berlin, Germany

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	11.2

National Gal.

1228 A

Charge to the account of _____ $ _____

CLASS OF SERVICE DESIRED			
DOMESTIC		CABLE	
TELEGRAM		FULL RATE	
DAY LETTER		DEFERRED	
NIGHT MESSAGE		CABLE LETTER	
NIGHT LETTER		WEEK END LETTER	

Patrons should check class of service desired; otherwise message will be transmitted as a full-rate communication.

WESTERN UNION

NEWCOMB CARLTON, PRESIDENT — J. C. WILLEVER, FIRST VICE-PRESIDENT

NO.	CASH OR CHG.
CHECK	
TIME FILED	

Send the following message, subject to the terms on back hereof, which are hereby agreed to

September 19, 1930.

Justi,
National Gallery, Berlin

Regret exceedingly German exhibition postponed February twenty March thirty Pictures shouldleave Germany before Jamary fifteen If unsatisfactory, please write immediately.

Barr Modernart

THE QUICKEST, SUREST AND SAFEST WAY TO SEND MONEY IS BY TELEGRAPH OR CABLE

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	11.2

Nat. Gallery
Justi

September 18, 1930

Director Dr. Ludwig Justi,
The National-Galerie,
Berlin C 2, Germany.

Dear Director Justi:

We are supprised and delighted to know that the Daumier is on its way. I realize what you and Dr. Sievers must have gone through to convince the Ministry.

May I ask whether we may have the honor of your patronage for the Daumier-Corot Exhibition. We are having the French Ambassador, several French and American Ministers as well as the Directors of the Museums which are lending us pictures, including the Louvre and American museums.

We will take for granted that we may include your name among our patrons unless we hear to the contrary.

With best wishes and thanks to Dr. Thormaehlin, I am

Very sincerely yours,

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	11.2

German Show.

Nat. Gallery

NATIONAL-GALERIE

BERLIN C 2

J.-Nr. 1338/30

den 9. September 1930

Sehr geehrter Herr Direktor Barr!

Auf Ihr gefälliges Schreiben vom 11. v. Mts. stelle ich Ihnen für die im Oktober und November ds. Js. stattfindende deutsche Ausstellung in New York die folgend genannten Bilder zur Verfügung:

Otto Dix,	Baby,
Kirchner	Strasse
Kirchner	Rheinbrücke
Klee,	Angler
Klee,	Zwitschermaschine
Pechstein	Boote.

Die mir hergesandten Formulare für Angaben über die Bilder sende ich hiermit ausgefüllt ergebenst zurück. Wegen leihweiser Überlassung des Bildwerks „Knieende" von Lehmbruck habe ich mich an den Duisburger Museumsverein und an Frau Lehmbruck gewendet. Ersterer verwies mich an Frau Lehmbruck und von Frau Lehmbruck habe ich eine Nachricht noch nicht erhalten.

Mit vorzüglicher Hochachtung

Ihr ergebener

L. Thormaehlen

Herrn Direktor
Alfred H. Barr
New York

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 11.2

Nat. Gallery Berlin

RADIOGRAM

Via RCA — WORLD WIDE WIRELESS — Via RCA

R.C.A. COMMUNICATIONS, INC.

FORM 112-C. L. TEL. CIRCLE 6210

RECEIVED AT 102 W. 56th St. NEW YORK, AT _____ STANDARD TIME

SEP 15 1930 8 54 AM

CL28 XM PR164

BERLIN 12 15 1345

DIREKTOR BARR 730 FIFTH AVENUE NEWYORK CITY

DAUMIER ANSCHLUSS BREMEN ERREICHT

NATIONALGALERIE

TELEPHONE: HANOVER 1811 To secure prompt action on inquiries, this original RADIOGRAM should be presented at the office of R.C.A. COMMUNICATIONS, Inc. In telephone inquiries quote the number preceding the place of origin.

kommt.

Die Angelegenheit mit Lehmbruck steht bis jetzt nicht günstig. Ich habe überall herumgefragt. Exemplare gibt es ausser den zweien, hier und in Duieburg, ~~scheinbar~~ keine. Frau Lehmbruck hat auf meine Bitte, wenn keinen Bronzeguss so doch einen Steinguss zu besorgen, abermals

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	11.2

German Show

National Galerie
Thormaehlen

NATIONAL-GALERIE

BERLIN C 2

den 15.Sept.1930.

Sehr geehrter Herr Direktor,

Im Anschluss an mein Telegramm vom Samstag teile ich Ihnen mit, dass sich der Minister für Wissenschaft, Kunst und volksbildung auf neuerliches dringendes Ersuchen von Geheimrat Sievers, dem ich die Unterlagen sofort nach Erhalt Ihres Telegrammes gegeben hatte, bereit erklärt hat, den Daumier auszuleihen, und das Bild gleich abgesandt wurde. Ich war heute morgen auf dem amerikanischen Konsulat, um die beschleunigte Abfertigung der Papiere zu erreichen, weil die letzte Post heute Mittag um 1 Uhr von hier abgeht. Inzwischen habe ich aus Bremen die telefonische Nachricht, dass der Daumier bereits verladen ist, also mit den übrigen Bildern noch mitkommt.

Die Angelegenheit mit Lehmbruck steht bis jetzt nicht günstig. Ich habe überall herumgefragt. Exemplare gibt es ausser den zweien, hier und in Duieburg, ~~scheinbar~~ keine. Frau Lehmbruck hat auf meine Bitte, wenn keinen Bronzeguss so doch einen Steinguss zu besorgen, abermals

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 11.2

negativ geantwortet:

11.9.1930.

" Leider kann ich Ihnen auch keinen Steinguss zur Verfügung stellen. Auch vermeide ich es möglichst, einen Steinguss anzufertigen."

Ich habe ihr gleich noch einmal geschrieben, um ihr zuzureden, sich in Unkosten zu stürzen und die Ausgabe für einen Bronzeguss zu wagen. Es ist bekannt, dass die Dame etwas schwierig und offenbar auch nicht sehr klug ist. Gleichzeitig habe ich an die Stadtverwaltung von Duisburg geschrieben, um sie zu bewegen, dass sie das auf dem schönsten Platz der Stadt aufgestellte Bronze-Bildwerk der "Knieenden" Ihnen zusende. Ob ich Erfolg habe, weiss ich nicht.

Wenn es von Ihrer Seite möglich wäre, im voraus einen Käufer in Amerika zu finden, so halte ich für zu erreichen, dass ein Giesser Frau Lehmbruck, die kein Kapital hat, bewegen kann, einen Guss in Auftrag zu geben, und Frau Lehmbruck die Bezahlung zu stunden, bis ein Kauf abgeschlossen ist. Wenn der Guss hier in Berlin erfolgen würde, — ich schätze, dass so etwas in zwei Wochen hergestellt sein kann, — würde ich die Sorgfalt des Gusses überwachen. Ich arbeite viel mit der Giesserei.

Geben Sie mir doch nach Erhalt dieses Briefes telegraphisch Nachricht, ob von irgendeiner amerikanischen

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	11.2

NATIONAL-GALERIE

BERLIN C 2

oder deutsch-amerikanischen Seite die Gusskosten garantiert werden können.

Mit vorzüglicher Hochachtung

Der Direktor

I.V.

Thormaehlen

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 11.2

Nat. Gal

PATRONS ARE REQUESTED TO FAVOR THE COMPANY BY CRITICISM AND SUGGESTION CONCERNING ITS SERVICE Form 1280

CLASS OF SERVICE

This is a full-rate Cablegram unless its deferred character is indicated by a suitable sign preceding the address.

WESTERN UNION CABLEGRAM

SIGNS	
	Full-Rate Cablegram
LCO	Deferred Cablegram
NLT	Cable Letter
WLT	Week-End Letter

NEWCOMB CARLTON, PRESIDENT J. C. WILLEVER, FIRST VICE-PRESIDENT

ARCADE, HECKSHER BLDG., N. Y.

1930 SEP 13 AM 9 42

Received at

N6 CABLE=BERLIN 14 13/1510

DIREKTOR BARR=

730 FIFTH AVE NEWYORK CITY=

DAUMIER BEIM SPEDITEUR HOFFEN AUF ANSCHLUSS=

NATIONALGALERIE..

THE QUICKEST, SUREST AND SAFEST WAY TO SEND MONEY IS BY TELEGRAPH OR CABLE

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	11.2

Daumier

Nationalgalerie
Jacob

NATIONAL-GALERIE

BERLIN C 2

J.-Nr. 1338/30

den 12. September 1930

Sehr geehrter Herr Barr,

Ihr Brief vom 2. September wird mir eben gebracht. Ich liege seit einiger Zeit zu Bett und werde von Dr. Thormaehlen vertreten. Er hat mich telefonisch über die Daumier-Geschichte unterrichtet, auch dass er zu Dr. Sievers persönlich hingegangen ist um zu versuchen dadurch noch etwas zu erreichen, was ihm bei den Herren des Kultus-Ministeriums nicht gelungen war. Er wird Ihnen all dies geschrieben haben. Ich bedaure sehr, dass es mit dem Daumier so gegangen ist.

Mit freundlichsten Grüssen

Ihr

sehr ergebener

Jacob

Herrn

Direktor Alfred H. B a r r

730 Fifth Avenue

N e w Y o r k C i t y

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	11.2

NATIONAL-GALERIE

BERLIN C 2

1338/30. den 10.Sept.1930.

Sehr geehrter Herr Direktor,

Ich hatte mich im Kunsthandel umgetan, was an Plastiken Lehmbrucks für Sie evtl. zur Verfügung steht. Ich erhielt ~~aber~~ Nachricht, dass der Kunsthändler Weyhe in New York vor ganz kurzem zwei sehr schöne und noch zu Lebzeiten Lehmbrucks gegossene Bildwerke in Berlin gekauft oder von Berlin zum Verkauf zugeschickt bekommen habe: die Statuette einer sich Bäugenden, und ein guter Guss des frühen"Torsos" (mit Armen). Von der Ausstellung der später durch Frau Lehmbruck veranlassten Güsse wird abgeraten.

Von Frau Lehmbruck selbst erhielt ich soeben eine Antwort, die leider auch nicht sehr ergiebig ist. Sie lautet:

"Von einer längeren Reise zurückgekehrt, beeile ich mich, Ihr Schreiben vom 3.ds.Mts.zu beantworten.
Für Amerika könnte die"Knieende"nur in Bronze in Frage kommen. Leider kann ich ein solches Exemplar nicht zur Verfügung stellen. Die "Knieende" lässt sich so weit nicht in anderem Material versenden, ohne beschädigt zu werden. "

Ich werde ihr noch einmal schreiben, dass ein Versand der "Knieenden" in Steinguss von München nach New York auch nicht schwieriger sei, als von München nach Berlin.

Mit vorzüglicher Hochachtung
Der Direktor
I.V.
Thormaehlen

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	11.2

KUNSTABTEILUNG Gustav Knauer BERLIN W. 62 Wichmannstr. 7/8 KUNSTABTEILUNG

Kunsthalle Mannheim	Nr. 329	1 Bild	O.Dix	"the widow"
Städt.Galerie München	313,314	1 "	G.Schrimpf	"sleeping"
		1 "	"	"stillife with pitcher"

P l a s t i k e n .

				Absender :
1 Plastik	"Adam"	Prof. Marks		Prof. Marks,
1 "	"Prophet"	"	"	
1 Maske	"Maria"	"	"	Halle a.S.
1 Kopf	"Crodel"	"	"	
1 Plastik	"Europa"	"	"	
1 "	"Läufer"	"	"	
1 "	"the avenger"	Barlach		Galerie Flechtheim,Berlin
1 "	"singing man"	"		
1 "	"head of honour-monument of the cathedral of Güstrow"	"		
1 "	"The seeing again"	"		
1 "	"portrait Tilla Durieux"	"		
1 "	"three tunes"	Rud.Belling		
1 "	"sculpture 1923	"	"	
1 "	"head of brass"	"	"	
1 "	"fleeing woman"	E. de Fiori		
1 "	"man"	" "	"	
1 "	"grotesk"	Oskar Schlemmer		
1 "	"Marlene Dietrich"	Ernesto de Fiori		

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	11.2

KUNSTABTEILUNG **Gustav Knauer** BERLIN W. 62 Wichmannstr. 7/8 KUNSTABTEILUNG

Aufstellung der in den Kisten G.K. 108/1-15 verpackten Gemälde und Plastiken für das Museum of Modern Art, New York.

Museum Breslau	Nr. 339, 340	1	Bild	Molzahn	Porträt "Beatrice"
	352, 353	1	"	"	" "Janus"
		1	"	O.Müller	village-street with apool and two bathing
		1	"	" "	gipsy with sunroses and a horse in the background"
Wallraff-Richartz Museum, Köln	307,308	1	"	O.Dix	Portrait of the parents
Gemäldegal. Dresden	264,265	1	"	Hofer	"Murano"
		1	"	O. Dix	Herm. Meyer
		1	"	" "	child with doll"
Folkwang Museum Essen	324,325	1	"	Kirchner	Moder Boheme
	326,327	1	"	Chr.Rohlfs	lost son"
	328,330	1	"	Fr.Marc	red horses
	331,332	1	"	E.Nolde	"Masken 1911"
		1	"	" "	"the Death of Maria of Egypt"
		1	"	Moderschon-Becker	"Self portrait"
		1	"	" "	"self portrait"
		1	Mappe	Beckmann	"the legend of the lost son"
Galerie Flechtheim Berlin	B 12013,10294	1	Bild	Hofer	"stillife with can"
	6883,11800	1	"	"	"stillife with mellon
	12473,70	1	"	"	"lady with cat"
	10078,11435	1	"	"	"mountain church"
	8646,9796	1	"	"	" the yellow flag"
	8884,12296	1	"	"	" night club
	12494 69	1	"	"	"portrait Alfred Flechtheim"
	12096,12208				
	12074,12554	1	"	P.Klee	"the shep herd"
	12553,12390	1	"	"	"limits of reason"
		1	"	G. Grosz	"funeral rite"
		1	"	"	"portrait H.Neisse"
		2	Bilder ohne Rahmen	Grosz	"working man","model"
		1	Bild	Fr. Marc	"the cat"
		1	"	Baumeister	"Sportstrand"
		1	"	"	" man in a tent"
		1	"	O.Schlemmer	"thre figures in a room"
		1	"	"	" red boddies"
Credited to Mrs. Reichmann		1	"	M.Beckmann	"Paris shrove tuesday"
Kunsthalle Hamburg	322,	1	"	Fr.Marc	"Mandrill"
Erich Heckel, Berlin	246,247	1	"	Heckel	"circus"
		1	"	"	"porth-mouth"
Bernh.Koehler, Berlin	272,273	1	"	Klee	"Ma"
	274,275	1	"	Kokoschka	"woman with parrot"
	276	1	"	Marc	"Affenfries"
		1	"	"	"resting animals"
		1	"	"	"waterfall"

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	11.2

KUNSTABTEILUNG Gustav Knauer BERLIN W. 62 Wichmannstr. 7/8 KUNSTABTEILUNG

National Galerie Berlin	Nr.	315,316	1	Bild	Kirchner	"street"
		317,318	1	"	"	"bridge"
		319,320	1	"	Dix	"baby"
			1	"	P.Klee	"composition"
			1	"	"	"angler"
			1	"	Pechstein	"boat"
Galerie Neumann-Nierendorf Berlin		268	1	"	Schmidt-Rottluff	"promenade"
Dr.Oppenheim,Berlin		310	1	"	M.Beckmann	"loge"
Kestner-Ges.,Hannover	h.z.c.	338	1	"	"	"family picture
Prof.Beckmann, Frankfurt a. M. Credited to Claus Gebhardt		323	1	"	Beckmann	"acrobat"

" Girl with a Cat
" Night Club

FERNRUF 59578 POSTSCHECKKONTO BRESLAU 36061

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	11.2

Pictures coming from Germany
for Exhibition XI

Silesian Museum, BRESLAU
Muller, Gipsies with a Sunflower
" Village Street with Brook and Two Bathers
Molzahn, Janus, 1930
" Beatrice III

Wallraf-Richartz Museum, COLOGNE
Dix, Portraif of the Artist's Parents
Hofer, Landscape

de Fiori, Care of Flechtheim Gallery, BERLIN
de Fiori, Marlene Dietrich ?

Otto Dix, The Gemaldegalerie, DRESDEN
Dix, Dr. Meyer-Hermann ?
" Child with Doll

Folkwang Museum, ESSEN
Beckmann, Prodigal Son, II, Swine
" " " III, Courtesans
Kirchner, Modern Bohemia
Marc, Red Horses
Modersohn, Self Portrait, about 1905
" " " 1907
Nolde, Masks
" Death of Mary of Egypt
Rohlfs, Prodigal Son

Flechtheim, BERLIN
Barlach, The Avenger
" Singing Man
" Head of Tilla Durieux
" The Return
Baumeister, Sport on the Beach
" Man in a Tent
Belling Three Sounds
" Head in Brass
" Sculpture
" ~~Portrait of Alfred Flechtheim~~
de Fiori, Fliegende Frau
Grosz, Dr. Meise
" Model
" Pompfunebre
" Dienstmadchen
" ~~Menschen~~
" ~~Nachtlokal~~
" Working Man
Hofer Still Life with Can
" Mountain Church
" Melon
" The Yellow Flag
" Girl with a Cat
" Night Club

DIN A4
FERNRUF 59578
POSTSCHECKKONTO BRESLAU 35061

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	11.2

Pictures coming from Germany

Flechtheim, Berlin (Concluded)

- Klee, The Herdsman
- " Limits of Reason
- Schlemmer, Red Figures
- " Three Women
- de Fiori, Standing Man
- Hofer, Portrait of Alfred Flechtheim
- Marc, Cats (Property of Princess Lichnowsky)
- Barlach, Head from the War Monument Gustrow Cathedral (E.M.M.Warburg) n.g.c

The Art Museum, HAMBURG
- Marc, Mandrill

Erich Heckel, BERLIN
- Heckel, Harbor Scene Pittsburgh
- " Circus

Koehler, BERLIN
- Klee, Ma
- Kokoschka, Woman with Parrot
- Marc, Apes
- " Resting Animals
- " Waterfall

Art Museum, MANNHEIM
- Dix, The Widow

Prof. Gerhardt Marcks, HALLE
- Marcks, Adam
- " Prophet
- " Head of Crodel
- " Mask of Maria
- " Europa
- " Runner

(Prof. Johannes Molzahn, BRESLAU) Listed above

City Gallery, MUNICH
- Schrimpf, Sleeping Girls
- " Still Life with a Jug ?

National Gallery, BERLIN
- Dix, Baby
- Kirchner, Street Scene
- " Rhine Bridge
- Klee, Angler
- " Twittering Machine
- Pechstein, Life Boat

Carl Nierendorf, BERLIN
- Schlemmer, Grotesque
- Schmidt-Rottluff, Promenade

Prof. Beckmann, Frankfort
Beckmann, Carnival

Kestner-Ges, Hannover
- Beckmann, Family Picture n.g.c.

FERNRUF 59578 POSTSCHECKKONTO BRESLAU 35061

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	11.2

59

Paintings to be returned to Germany

Kunsthalle, HAMBURG, Germany

X31.180 Marc, Mandrill X

Erich Heckel, Emserstrasse 21, BERLIN-W. 15, Germany

X31. 182 Heckel, Circus X

Bernard Koehler, 34 Brandenburgstrasse, BERLIN, Germany

31.188 Klee, Ma
31.189 Kokoschka, Woman with Parrott
X31.190 Marc, Apes
31.191 " Resting Animals
31.192 " Waterfall

The Kunsthalle, MANNHEIM, Germany

X31.194 Dix, The Widow X

Professor Gerhard Marcks, Werkstätten der Stadt Halle, Burggiebichenstein, HALLE, Germany

31.195 Marcks, Adam
31.196 " Prophet
X31.197 " Head of Ordel X
X31.198 " Mask of Maria X
~~31.199 " Europa~~ to J. B. Neuman
" Europa X

Städtische Galerie, MUNICH, Germany

31.202 Schrimpf, Sleeping Girls

The National Gallery, BERLIN, Germany

31.203 Dix, Baby
X31.204 Kirchner, Street Scene X
X31.205 " Rhine Bridge X
31.206 Klee, Angler
31.207 " Twittering Machine
31.208 Pechstein, Life Boat

Carl Nierendorf, Magdeburgerstrasse 5, BERLIN, Germany

X31.213 Schlemmer, Grotesque X
31.214 Schmidt-Rottluff, Promenade

Neumann & Francke, Briennerstrasse 10, MUNICH, Germany

X31.179 Beckmann, Balloon Acrobats X
X31.215 " The Loge X

FERNRUF 59578 POSTSCHECKKONTO BRESLAU 36061

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	11.2

BECKMANN — OLD ACTRESS — MRS. ROCKEFELLER ✓

SELF-PORTRAIT with a Cigar — Hirschland ✓

CAMPENDONK — RED CAT — Dreier ✓
WHITE TREE — "
GLASS PAINTING — Post ✓

GROSZ — MARKET — Weyhe ✓
Cafe Scene — "
ENGINEER HEARTFIELD — Post ✓

HECKEL — North German Landscape — Neumann ✓
Women Bathing —

KLEINSCHMIDT — WILD FLOWERS, oil — Cohn ✓
Bridge at Ulm — "
White Lilacs (wc.) — " ✓
Head of Russian Girl — Klein ✓

KOKOSCHKA — DOVER — Reinhardt ✓

NOLDE — BOATS — Abbott
SUNFLOWERS + ROSES — Hirschland ✓

PECHSTEIN — Double Portrait — Neumann. ✓

FERNRUF 59578 POSTSCHECKKONTO BRESLAU 36061

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 11.2

Schmidt-Rottluff — BLUE TOWER — Abbott ✓

Schrimpf — MOTHER & CHILD (w c) Neumann ✓

de FIORI — ENGLISH WOMAN (bronze) Conn ✓

Dempsey — Weyhe ✓

KOLBE — Head of Dancer (bronze) Conn ✓

Seated Girl (Kauernde) (w) — " ✓

Grief (bronze) — " ✓

Sea Nymph — (bronze) Hirschland ✓

Woman Climbing (bronze) — Weyhe ✓

Young Girl " " ✓

Standing Boy " " ✓

SINTENIS — Self Portrait Weyhe ✓

Nurmi " ✓

Galloping Colt " ✓

Young Cat " ✓

DUDWORTH
COL 5-2194

NEW YORK PICTURES

FERNRUF 59578 POSTSCHECKKONTO BRESLAU 36061

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 11.2

IHRE ZEICHEN | IHRE NACHRICHT VOM | UNSER ZEICHEN 524/31 | BRESLAU 5 DEN 18.Mai 1931.

#11

Sehr geehrter Herr Kollege,

mit Dank bestätige ich den Empfang Ihrer beiden Briefe vom 4.d.Mts.

Ich werde Knauer Anweisung geben lassen, wohin die beiden Bilder von Otto Mueller zurückgehen sollen.

Herr Prof.Molzahn hat inzwischen den Katalog erhalten. Er war nicht, wie die Adresse lautete, zuerst an uns gegangen, sondern direkt befördert worden.

WANTS ANOTHER CATALOG FOR MUSEUM LIBRARY

Darf ich meine Bitte, uns für unsere Bibliothek ein Exemplar des Katalogs zu überlassen, wiederholen?

Mit bestem Dank voraus und besten Empfehlungen

Ihr ergebener

Otte

POSTANSCHRIFT
SCHLESISCHES MUSEUM
DER BILDENDEN KÜNSTE BRESLAU 5

SCHLESISCHES MUSEUM
DER BILDENDEN KÜNSTE

An die Direktion

des Museums of modern Art

New York City

730 Fifth Avenue.

DIN A5

FERNRUF 59578

POSTSCHECKKONTO BRESLAU 36061

...from you.

Yours sincerely,

...r freundlichst

...r von Otto

...ch bitte da=

...gehen zu

...gebener

Otte

Herrn Dr. Valentiner

Direktor des Institute

of Arts

Detroit

U.S.A.

DIN A5

FERNRUF 59578

POSTSCHECKKONTO BRESLAU 36061

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 11.2

IHRE ZEICHEN | IHRE NACHRICHT VOM | UNSER ZEICHEN 465/31 | BRESLAU 5 DEN 6.Mai 1931.

Sehr verehrter Herr Kollege,

THANKS FOR NEWSCLIPPINGS AND LETTER

für die freundliche Übersendung der Zeitungsausschnitte sage ich Ihnen meinen verbindlichsten Dank, ebenso für Ihre liebenswürdigen Briefe vom 10.u. 16.4.

Ich bitte Sie, das Ihnen übersandte Heft mit den Photographien× an Baroness Hilla von Rebay gütigst weiterzugeben. Ich schreibe ihr gleichzeitig dazu.

× von Molzahn

Mit den besten Grüßen und Empfehlungen

Ihr sehr ergebener

Wiese

PLEASE FORWARD MOLZAHN PHOTOS I AM SENDING YOU TO BARONESS REBAY VON

POSTANSCHRIFT
SCHLESISCHES MUSEUM
DER BILDENDEN KÜNSTE BRESLAU 5

SCHLESISCHES MUSEUM
DER BILDENDEN KÜNSTE

The Museum of modern Art

Herrn Direktor Alfred H.Barr

N e w Y o r k C i t y

730 Fifth Avenue.

RECYCLING PAPIER DIN A5

FERNRUF 59578

POSTSCHECKKONTO BRESLAU 36061

ther directions from you.

Yours sincerely,

freundlichst

r von Otto

Ich bitte da-

gehen zu

gebener

Wiese

Herrn Dr. Valentiner

Direktor des Institute

of Arts

D e t r o i t

U.S.A.

RECYCLING PAPIER DIN A5

FERNRUF 59578

POSTSCHECKKONTO BRESLAU 36061

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 11.2

IHRE ZEICHEN IHRE NACHRICHT VOM MEIN ZEICHEN BRESLAU DEN

1931.

Breslau

D

DE
DE

Seh

wir

des

nic
seh

des

übe

Mue
her
las

endung des

tes Exemplar

lsher

.Molzahn

lbliothek

freundlichst

von Otto

n bitte da=

gehen zu

Ihr sehr ergebener

Wiese

Herrn Dr.Valentiner
Direktor des Institute
of Arts
D e t r o i t

U.S.A.

DIN A4

FERNRUF 59578

POSTSCHECKKONTO BRESLAU 36061

Mus. Exh.

Breslau

May 4, 1931.

Dr. Erich Wiese, Director
Des Schlesischen Museums,
Breslau, Germany

Dear Dr. Wiese:

Your letter of April 8th went by mistake to the Metropolitan Museum of Art, and has been forwarded to us.

We have cabled to Gustav Knauer, Wichmannstrasse 13, Berlin, to hold the two Müllers until he receives further instructions from you. The pictures were forwarded to him on the S.S.Europa, sailing from New York on May 2nd and should reach Knauer within a week. The pictures will be in his care awaiting further directions from you.

Yours sincerely,

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 11.2

IHRE ZEICHEN IHRE NACHRICHT VOM MEIN ZEICHEN BRESLAU DEN

8.April 1931.

Breslau

DER DIREKTOR

DES SCHLESISCHEN MUSEUMS
DER BILDENDEN KUNSTE

Nuse,

Direktor Wiese,
Schlesisches Museum der Bildenden Kuenste,
Breslau, Germany.

Dear Direktor Weise,

In reply to your letter of April 8th concerning the failure of Professor Molzahn's catalog to arrive, I would say that a catalog of our exhibition of German Painting and Sculpture was mailed to Professor Molzahn on the 18th of March.

If Professor Molzahn's catalog has not arrived by the time you receive this letter we should be glad to mail him another to replace the one which must have been lost. If you will write me stating that Professor Molzahn has not received his catalog I will send it at once.

Sincerely yours,

CR

Sehr geehrter Herr Direktor!

besten Dank für die Übersendung des

wirklichen Kataloges. Dieses ist aber bisher

des Kataloges für Prof.Molzahn. Dieses ist aber bisher

nicht eingetroffen. Ich glaube, daß dies Prof.Molzahn

sehr darüber freuen würde, diesen zu erhalten.

Schließlich bitte ich Sie, uns für die Bibliothek

des Museums (evt.gegen Berechnung) noch ein Exemplar freundlichst

übersenden zu lassen.

Die von hier aus geliehenen beiden Bilder von Otto

Mueller gehen voraussichtlich nach Berlin zurück. Ich bitte da-

her, sie beim Rücktransport zunächst nur bis Berlin gehen zu

lassen.

Mit den besten Empfehlungen

Ihr sehr ergebener

Wiese

Herrn Dr.Valentiner
Direktor des Institute
of Arts
D e t r o i t
U.S.A.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	11.2

IHRE ZEICHEN | IHRE NACHRICHT VOM | MEIN ZEICHEN 371/31 | BRESLAU 5 DEN 8.April 1931.

Breslau

DER DIREKTOR

DES SCHLESISCHEN MUSEUMS
DER BILDENDEN KÜNSTE

Sehr geehrter Herr Kollege,

besten Dank für Ihren Brief und die Übersendung des wirklich sehr schönen Kataloges Ihrer Ausstellung.

Sie kündigten mir in Ihrem Brief ein zweites Exemplar des Kataloges für Prof.Molzahn an. Dieses ist aber bisher nicht eingetroffen. Ich glaube jedoch, daß sich Prof.Molzahn sehr darüber freuen würde, eines zu erhalten.

Schließlich bitte ich Sie, uns für die Bibliothek des Museums (evt.gegen Berechnung) noch ein Exemplar freundlichst übersenden zu lassen.

Die von hier aus geliehenen beiden Bilder von Otto Mueller gehen voraussichtlich nach Berlin zurück. Ich bitte daher, sie beim Rücktransport zunächst nur bis Berlin gehen zu lassen.

Mit den besten Empfehlungen

Ihr sehr ergebener

Wiese

Herrn Dr.Valentiner
Direktor des Institute
of Arts
D e t r o i t
U.S.A.

FERNRUF 59578 POSTSCHECKKONTO BRESLAU 36061

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	11.2

XI

Breslau Breslau
Mus

April 16,1931

Dr. Ernst Weise,
Schlesisches Museum der Bildenden Kuenste,
Breslau,
Germany.

Dear Dr. Weise,

I am sending you to-day a selection of clippings from American newspapers concerning our exhibition of German Painting and Sculpture. The public reception has been most gratifying and I hope these clippings will give you some indication of the widespread interest the exhibition has aroused.

With best wishes, sincerely yours,

C R

Direktor des Museum of modern Art
New York City

730 Fifth Avenue

FERNRUF 59578 POSTSCHECKKONTO BRESLAU 36061

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	11.2

Breslau

Breslau
Mus

April 15, 1931.

April 16, 1931

Dear Dr. Wiese:

As you know, the present Exhibition of German Painting and Sculpture at this Museum closes on April 26th. The pictures which you have so kindly lent to us will be returned to Germany on the Europa on May 2nd. They will be returned to you through our agent Gustav Kassuer in Berlin.

I am enclosing a receipt with the request that you sign and return it to us when the pictures have reached you safely.

Yours sincerely,

Dr. Erich Wiese,
Schlesische Museum der bildenden Künste.
Breslau, Germany.

Herrn
Direktor des Museum of modern Art
New York City
730 Fifth Avenue

DIN A4

FERNRUF 59578

POSTSCHECKKONTO BRESLAU 36061

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	11.2

Breslau
Mus

April 10, 1931

Dear Doctor Wiese:

Thank you for your letter of March 19th. It is possible that Mr. Solomon Guggenheim would be interested in the paintings by Molzahn. I suggest that you write to the Baroness Hilla von Rebay, 1011 Carnegie Hall Apartments, New York City.

With best wishes, I am

Very sincerely yours,

Director Doctor Erich Wiese
Schlesisches Museum der Bildenden Künste
Breslau 5, Germany

Herrn Alfred H. B
Direktor des Museum of modern Art
New York City

730 Fifth Avenue

FERNRUF 59578 POSTSCHECKKONTO BRESLAU 38061

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 11.2

IHRE ZEICHEN | IHRE NACHRICHT VOM | UNSER ZEICHEN 304/31 | BRESLAU 5 DEN 19.März 1931.

Sehr verehrter Herr Kollege,

verbindlichen Dank für die freundliche Einladung zu Ihrer Ausstellung. Ich wünsche Ihnen dazu einen recht guten Erfolg.

Unsere Otto Mueller-Ausstellung, deren Katalog Sie inzwischen erhalten haben dürften, hat einen überaus großen Erfolg. Sie geht von hier in die Berliner Nationalgalerie.

Freuen würde ich mich sehr, auch über Ihre Ausstellung etwas zu hören. In einiger Zeit hoffe ich Ihnen eine Zusammenstellung von Fotos der neueren Arbeiten von Molzahn senden zu können. Glauben Sie nicht, daß gerade Molzahn den Sammler Gugenheim sehr interessieren würde? Und würden Sie oder Neumann ihn vielleicht einmal auf Molzahn aufmerksam machen?

Mit den besten Grüßen und Empfehlungen

Ihr sehr ergebener

Wiese

POSTANSCHRIFT
SCHLESISCHES MUSEUM
DER BILDENDEN KÜNSTE BRESLAU 5

SCHLESISCHES MUSEUM
DER BILDENDEN KÜNSTE

Herrn Alfred H. B a r r

Direktor des Museum of modern Art
N e w Y o r k C i t y
730 Fifth Avenue

DIN A5

FERNRUF 59578

POSTSCHECKKONTO BRESLAU 36061

Director Dr. Erich Wiese
Schlesische Museum der bildenden Künste
Breslau, Germany

welches der
kann, wenn
Ihre Aus-
er auch in
s sein.

bener

Wiese

Herrn Direktor A.H. Barr

The Museum of modern Art

N e w Y o r k C i t y

730 Fifth Avenue

DIN A4

FERNRUF 59578

POSTSCHECKKONTO BRESLAU 36061

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 11.2

VOM MEIN ZEICHEN BRESLAU 5 DEN

...ember 1930.

Breslau

XI

January 8,1931

Sehr geehrter Direktor Wiese,

Herr Barr ist heute nicht hier, aber ich habe ihn telephonisch gebeten, ich kann ihnen grossen und danken viel wohl fuer ihren Brief vom 30. December.

S ...merlich leid die Bilders von Otto Mueller der ...ausstellung nicht zu haben, doch verstehen wir die ...stellung wird.

w ...Mueller der zum Tausch ...mit

f ...auf

b ...

P ...

b ...

E ...

T ...

i ...

s ...

a ...

D ...

March 18, 1931

Dear Doctor Wiese:

I send you herewith a catalogue of our German exhibition together with a catalogue for Molzahn.

May I thank you on behalf of our Trustees for your very generous efforts in procuring for us the Molzahns and the Otto Muellers. I hope you will feel that your labors are repaid by the interest which our public has shown in these pictures.

With best wishes, I am

Very sincerely yours,

Director Dr. Erich Wiese
Schlesische Museum der bildenden Künste
Breslau, Germany

...e sehr ver-
...cht ohne Ein-
... dem Ausland,
...ändlichen
...tellung zu
...ll bereits

... welches der
...kann, wenn
... Ihre Aus-
...er auch in
...s sein.

...bener

Wiese

Herrn Direktor A.H. Barr

The Museum of modern Art

New York City

730 Fifth Avenue

DIN A4

FERNRUF 59578

POSTSCHECKKONTO BRESLAU 36061

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 11.2

Auf Dien
keine p

DES
DER

U 5 DEN

Breslau 1930.

Sehr

wick ohne Ein-
fluß Ausland,
blei lichen
Pfli ung zu
bere bereits
Ende

Term ches der
irge , wenn
stel ire Aus-
amer auch in
Darü sein.

Ihr ergebener

Wiese

Herrn Direktor A.H. Barr

The Museum of modern Art

New York City

730 Fifth Avenue

DR ERICH WIESE
DIRECTOR DES SCHLESISCHEN MUSEUMS
BRESLAU GERMANY

January 5,1931

Sehr geehrter Direktor Wiese,

Herr Barr ist heute nicht hier, aber ich habe ihn telephoniert und er will das ich ihnen gruessen und danken viel mahls fuer ihren Briefe von 22. Dezember.

Es tut uns natuerlich leid die Bildern von Otto Mueller fuer unsere Ausstellung nicht zu haben, doch verstehen wir die Tatsächlichkeit der Gedaechtnissausstellung, die bei ihnen Ende Januar stattfinden wird

Schon bekommen wir die "Badende" von Mueller das zum Museum von Dr. Valentiner in Detroit gehoert, und er ist zwar ein sehr wichtiges Bild.

Wenn es ihnen nicht zu viel Muehe ist, aber waren wir ganz zufrieden das sie noch zwei gute Werke fuer Unsere Ausstellung verschaffen koennen.

Die grosse Ausstellung von Deutschen Kunst in Museum of Modern Art faengt 11 Marz an und dauert bis zum 19 April. Das ist etwas spaeter als wir zuerst gewuenscht haben, und vielleicht wird es noch moeglich sein Bildern von Ihrer Gedaechtnissausstellung zu bekommen.

Mit verbindlichen Gruessen,

Ihr

publiziert

DIN A4

FERNRUF 58578 POSTSCHECKKONTO BRESLAU 36061

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	11.2

Auf Dienst- u. Geschäftsbriefe keine persönliche Anschrift!

VOM MEIN ZEICHEN 916/30 BRESLAU 5, DEN 22. Dezember 1930.

O R XI

DES SCHLESISCHEN MUSEUMS DER BILDENDEN KÜNSTE

ANSWER

Sehr geehrter Herr Kollege,

durch den Tod Otto Müllers hat sich eine sehr verwickelte Erbschaftslage ergeben, die vielleicht nicht ohne Einfluß auf die Ausleihung von Werken, vor allem nach dem Ausland, bleibt. Es kommt hinzu, daß wir unserer selbstverständlichen Pflicht, einem großen Künstler eine Gedächtnisausstellung zu bereiten, jetzt genügen müssen. Die Ausstellung soll bereits Ende Januar hier stattfinden.

Bitte teilen Sie mir doch umgehend mit, welches der Termin Ihrer Ausstellung ist, damit ich versuchen kann, wenn irgend möglich, Ihnen doch noch zwei gute Werke für Ihre Ausstellung zu verschaffen. Soviel ich weiß, müssen aber auch in amerikanischem Besitz einige wichtige Bilder Müllers sein. Darüber dürfte wohl Dr. Valentiner Bescheid wissen.

Mit verbindlichen Empfehlungen

Ihr ergebener

Wiese

Herrn Direktor A.H. Barr
The Museum of modern Art
New York City
730 Fifth Avenue

ENTWURF HOLZHAUSEN DIN A4

FERNRUF 59578 POSTSCHECKKONTO BRESLAU 36061

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	11.2

Breslau

December 21, 1930

Dear Doctor Wiese:

Though I have not yet had a reply to my letter of December 11th I wish to inform you that the paintings by Otto Müller should leave Breslau about February 1st. Knauer of Berlin is acting as our agent and will communicate with you directly. The paintings must be in America by February 25th.

I trust that you are sending in your letter the insurance valuations, the exact titles, and the dates of the two paintings by Otto Müller.

I have been thinking over what you have said about Johannes Molzahn and have been studying the photographs which you sent. I wonder if it would be possible to send two of Molzahn's paintings which I think we might be able to exhibit although I am not certain that we will have room. I suggest (1) "Portrait 'B' IV", 1930, and (2) Composition with Women's Figures and Balustrade, 1928, size 1 x 2 mm; or, if that is impossible, "Janus", 1930. Please let me know the insurance valuations as well as the exact titles for the composition with women's figures.

Please understand that I wish to include Molzahn but I am not certain that we will have room.

May I expect a reply from you as soon as possible with three photographs of each painting and valuations.

Very sincerely yours,

AHB

P.S. Whether or not it is possible to hang Molzahn's work we will, of course, pay expenses involved.

Director Dr. Erich Wiese
The Schlesische Museum
Breslau 5, Germany

FERNRUF 59578 POSTSCHECKKONTO BRESLAU 36061

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	11.2

Breslau

XIV

December 11, 1930

Dear Doctor Wiese:

It will not be necessary for the paintings by Otto Müller to leave Berlin before February 1st as our exhibition does not open until early in March.

May I urgently request photographs of the Müllers which you are to send us, together with the size, date, and insurance valuation.

Please if possible send us this information as soon as you can.

With best wishes, I am

Very sincerely yours,

Dr. Erich Wiese
The Schlesische Museum
Breslau 5, Germany

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	11.2

DER DIREKTOR

SCHLESISCHEN MUSEUMS
DER BILDENDEN KÜNSTE

Breslau

October 20, 1930

Sehr geehrter Herr Kollege,

auf Ihr Schreiben vom 9.IX. und Ihr Telegramm dürften
Sie meine Karte aus London erhalten haben. Heute empfing ich
Ihren Brief vom 20.X. Ich bedauere den verehrter Otto
Müller dahingegangen. Ob die Ausstellungsregulierung noch nicht
klar. Sobald dies der Fall ist, werde ich Ihnen mitteilen,
welche Bilder Sie für die Ausstellung haben. Es ist nicht
unmöglich, daß Sie ein Bild aus dem Breslauer Museum bekommen.

Mit den besten Grüßen

Ihr ergebener

Wiese

Dear Director Wiese:

I am shocked and sorry to hear of the death of Otto Müller. It is especially to be regretted since his work seems to have been at its best during the last two or three years.

I shall be interested in knowing what paintings you will send us and hope that we may have the paintings shown at Stuttgart. I am, however, anxious also to have one painting from the Breslau Museum which might serve as a substitute for one of the two Stuttgart pictures.

Very sincerely yours,

Dr. Erich Wiese, Director
Breslau Museum
Breslau, Germany

Herrn
Museumsdirektor A.Barr
New York City
730 Fifth Avenue.

DIN A4

FERNRUF 59578

POSTSCHECKKONTO BRESLAU 36061

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 11.2

IHRE ZEICHEN | IHRE NACHRICHT VOM | MEIN ZEICHEN 636/30 | BRESLAU 5, DEN 6.Oktober 1930.

DER DIREKTOR
DES SCHLESISCHEN MUSEUMS
DER BILDENDEN KÜNSTE

Sehr geehrter Herr Kollege,

auf Ihren Brief vom 9.IX. und Ihr Telegramm dürften Sie meine Karte aus London erhalten haben. Heut empfing ich Ihren Brief vom 20.IX. Inzwischen ist unser verehrter Otto Müller dahingegangen und die Erbschaftsregulierung noch nicht klar. Sobald dies der Fall ist, werde ich Ihnen mitteilen, welche Bilder Sie für die Ausstellung erhalten. Es ist nicht unmöglich, daß Sie die Stuttgarter Bilder noch bekommen.

Mit den besten Grüßen

Ihr ergebener

Wiese

p.p. Erich Wiese

Wiese

Herrn
Museumsdirektor A.Barr
New York City
730 Fifth Avenue.

FERNRUF 59578 | POSTSCHECKKONTO BRESLAU 36061

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	11.2

Breslau

Ger

October 14, 1930

Dear Director Wiese:

Thank you for your card from London.

I am glad to know that we may have a fine Otto Müller from the Breslau Museum. I hope very much that the artist is recovering from his illness.

I note that you believe Mohlzahn to be worthy of exhibition in a group of ten German artists. I shall give this matter serious consideration.

Very sincerely,

Director Dr. Erich Wiese
Breslau Museum
Breslau, Germany

FERNRUF 59878 PÖSTSCHECKKONTO BRESLAU 36061

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 11.2

Breslau

1228 A

Charge to the account of _____ $_____

CLASS OF SERVICE DESIRED			
DOMESTIC		CABLE	
TELEGRAM		FULL RATE	
DAY LETTER		DEFERRED	
NIGHT MESSAGE		CABLE LETTER	
NIGHT LETTER		WEEK END LETTER	

Patrons should check class of service desired; otherwise message will be transmitted as a full-rate communication.

WESTERN UNION

NEWCOMB CARLTON, PRESIDENT — J. C. WILLEVER, FIRST VICE-PRESIDENT

NO.	CASH OR CHG.
	CHECK
	TIME FILED

Send the following message, subject to the terms on back hereof, which are hereby agreed to

September 19, 1930.

Erich Wiese,
Breslau Museum, Breslau, Germany

REGRET EXCEEDINGLY GERMAN EXHIBITION POSTPONED FEBRUARY TWENTY MARCH THIRTY PICTURES SHOULD LEAVE GERMANY BEFORE JANUARY FIFTEENTH IF UNSATISFACTORY PLEASE WRITE IMMEDIATELY.

Barr Modernart

THE QUICKEST, SUREST AND SAFEST WAY TO SEND MONEY IS BY TELEGRAPH OR CABLE

We are delighted to have the Molzahn photographs which arrived today and hope that we may keep them though it will probably be impossible to include Molzahn in our first German exhibition. We are assembling a large file of contemporary German art so that they will not be wasted.

Very sincerely yours,

Dr. Erich Wiese,
Direktor des Schlesischen Museums
Breslau, Germany

DINA4

FERNRUF 59578

POSTSCHECKKONTO BRESLAU 36061

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 11.2

Breslau

Wiese

September 20, 1930.

Dr. Erich Wiese,
Direktor des Schlesischen Museums,
Breslau, Germany.

Dear Dr. Wiese:

On September 20th we cabled you as follows:
REGRET EXCEEDINGLY GERMAN EXHIBITION POSTPONED FEBRUARY TWENTY MARCH THIRTY. PICTURES SHOULD LEAVE GERMANY BEFORE JANUARY FIFTEENTH. IF UNSATISFACTORY, PLEASE WRITE IMMEDIATELY.

I am sorry that it was necessary to change our plans.

Will you not let me know as soon as you can which two paintings by Otto Müller we may have. Since we cannot have the two pictures from the Stuttgart Exhibition I suggest that we have the House and Sunflowers which I saw at the Ferdinand Möller Galleries together with one excellent supplementary piece from the Breslau Museum.

If we cannot have these, the two which you suggest in your letter of August 23rd, the Zigeunerinne mit Katze and the Landschaft,- whichever you and Professor Müller decide. Will you not please send us photographs together with the information requested on the enclosed blanks. This should be done as soon as possible.

We are delighted to have the Molzahn photographs which arrived today and hope that we may keep them though it will probably be impossible to include Molzahn in our first German exhibition. We are assembling a large file of contemporary German art so that they will not be wasted.

Very sincerely yours,

DIN A4
FERNRUF 59578
POSTSCHECKKONTO BRESLAU 36061

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	11.2

Breslau

DER DIREKTOR
DES SCHLESISCHEN MUSEUMS
DER BILDENDEN KÜNSTE

E. Wr. II

September 9, 1930

Dear Director Wiese:

Thank you for your kind letter of August 23rd. I am well acquainted with the work of Moll, Kanoldt, and Molzahn. The work of the third I have known since 1923. Unfortunately our exhibition space is very limited and we will not be able to show more than twenty German artists, so that I fear these three must be omitted, though in the future I hope that we will be able to exhibit them.

I am sorry that we cannot have the two fine paintings by Otto Muller shown at Stuttgart; however, the two which you mention would, I think, be adequate. I wish that we might borrow one from your Museum as we are most eager to include the Breslau Museum along with Essen, Halle, Mannheim, Berlin, Hamburg, among our lenders.

It now seems probable that our exhibition will be postponed until early in 1931. I will let you know as soon as possible the exact dates.

Thanking you for your co-operation, I am

Very sincerely yours,

Dr. Erich Wiese,
Direktor des Schlesischen Museums
Breslau, Germany

Museum of Modern Art
Attn: A. H. Barr
730 Fifth Avenue
New-York City (America)

DIN A4

FERNRUF 59578

POSTSCHECKKONTO BRESLAU 36061

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 11.2

IHRE ZEICHEN IHRE NACHRICHT VOM MEIN ZEICHEN BRESLAU 5 DEN 23.8.30

Breslau
Wiese

DER DIREKTOR

DES SCHLESISCHEN MUSEUMS
DER BILDENDEN KÜNSTE

Sehr geehrter Herr Kollege,

Mit Otto Müller habe ich gesprochen. Er ist schwer krank und hat nicht einmal die Mittel, ein Sanatorium aufzusuchen, das ihn vielleicht retten würde. Darum versuchen wir – da er „Unterstützungen" ablehnt – Bilder von ihm zu verkaufen. Vielleicht erwirbt das Bild „Zigeuner" ein deutsches Museum. Sie wissen, wie schwer dies heut bei uns allen ist. Sollte das Bild also verkauft werden, und womöglich auch das sehr schöne andre mit dem Esel, so würden Sie erhalten: „Zigeunerinnen mit Katze" und „Landschaft mit hellem Himmel", beides gute, gräßne Bilder, die dann von Breslau rechtzeitig an Kusaier nach Berlin gehen. Sollte Otto Müller der einzige in Breslau lebende Künstler sein, der in Ihrer Ausstellung vertreten sein soll, dann hätte diese wichtige Lücken. Meines Erachtens darf Johannes Molzahn

Museum of Modern Art
Herrn Dr. A. H. Barr
730 Fifth Avenue
New-York. City (America)

DIN A4

FERNRUF 59578

POSTSCHECKKONTO BRESLAU 36081

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	11.2

unter keinen Umständen fehlen. Es ist eine von den ganz selbständigen schöpferischen Persönlichkeiten heutiger deutscher Kunst - meines Erachtens ein Parallelfall zu Picasso - ohne jede Abhängigkeit vom Ausland, ebenso eigen wie Otto Müller. Einige Fotos - die leider nichts besagen, da die Bilder sehr farbig u. hell sind - lege ich bei, auch zwei von in Stuttgart ausgestellten Bildern. In etwa 8-10 Tagen lasse ich Fotos von drei kürzlich vollendeten, ganz ausgezeichneten Bildern, folgen.

Schließlich wäre auch Oskar Moll, als deutscher Hauptvertreter der Matisse-Schule, zu berücksichtigen. Er ist hier Akademie-Direktor. - Alexander Kanoldt, der Hauptmaler der neuen Sachlichkeit, hat Breslau kürzlich verlassen.

Gern bin ich weiter zu Ihren Diensten und bleibe

mit den besten Empfehlungen

Ihr ergebener

Wiese

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	11.2

German Show

Breslau

August 8, 1930.

Dr. Erich Wiese,
Director of the Breslau Museum,
Breslau, Germany.

Dear Director Wiese:

May I thank you for your cordial letter acknowledging the receipt of several of our Catalogs and offering to put me in touch with several important Breslau painters.

We are planning to hold from December 2nd to January 3rd the first important exhibition of Modern German Paintings to be held in New York. I am very eager to have two of the best paintings by Otto Müller. The paintings which I especially want are the Mael mit Kind and above all the Zigeuner, both of which I saw at Stuttgart.

I do not know Herr Müller's address but feel sure that you would take it upon yourself to arrange to borrow either these two paintings or paintings of equivalent importance. Another Müller, not so good as these still very fine, is the House and Sunflowers at the Ferdinand Möller Gallery in Berlin. This might serve as a substitute.

The pictures would be forwarded to us through Gustav Knauer and insured at our expense. The paintings will be assembled by Knauer about October 15th in Berlin. I enclose three forms requesting date, insurance valuation, photographs, and so forth. May I ask you to forward them to Herr Müller.

I trust that I am not imposing too much upon you. I believe that you are most interested in increasing the reputation of Breslau artists.

Very sincerely yours,

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 11.2

IHRE NACHRICHT VOM 409/30 BRESLAU 5 DEN 17.Juni 1930.

DER DIREKTOR
DES SCHLESISCHEN MUSEUMS
DER BILDENDEN KÜNSTE

Sehr geehrter Herr Kollege,

besten Dank für Ihren Brief vom 15.5., den ich infolge einer Auslandsreise erst heut zu beantworten vermag. Die Drucksachen bestätige ich ebenfalls dankend und werde mich mit ihnen genauer befassen.

Es freut mich zu hören, daß Sie auch unserem Museum Ihren Besuch im Juli abstatten wollen. Ich würde großen Wert darauf legen, Sie bei dieser Gelegenheit persönlich begrüßen zu können, vor allem auch deshalb, weil, wie Ihnen bekannt sein dürfte, in Breslau einige der wichtigsten modernen deutschen Künstler tätig sind, u.a. Molzahn, Moll, Kanoldt und Otto Müller. Mit diesen könnte ich Sie dann persönlich in Verbindung bringen. Darum teile ich Ihnen schon jetzt mit, daß ich vom 10. bis 30. Juli nicht in Breslau bin. Da ich annehme, daß Sie längere Zeit in Deutschland weilen, können Sie es vielleicht einrichten,

außerhalb

Museum of Modern Art
730 Fifth Avenue
N e w Y o r k City
U.S.A.

ENTWURF MOLZAHN DIN A4

FERNRUF 59578 POSTSCHECKKONTO BRESLAU 36061

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	11.2

außerhalb dieser Zeit zu kommen.

In ausgezeichneter Hochachtung

Wiese

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	11.2

Budworth
Two.

List of Paintings and Sculpture to be returned in New York City.

38
41 pieces including Sculpture

Jere Abbott, 19 West 54 th Street, New York City

31.120 Schmidt-Rottluff, The Blue Tower

Mr. and Mrs. Erich Cohn, 16 West 77th Street, New York City

31.125 de Fiori, English Woman
31.126 Kolbe, Head of Dancer
31.127 " Klage (grief)
31.128 " Kauernde
31.129 Kleinschmidt, Wild Flowers
31.130 " Bridge at Ulm
31.131 " White Lilacs

Dr. and Mrs. Eugene Klein, 1192 Park Avenue

31.187 Kleinschmidt, Head of Russian Girl

J.B.Neumann, 9 East 57th Street,

31.209 Heckel, North German Landscape
31.210 " Women Bathing
31.211 Schrimpf, Mother and Child
31.212 Pechstein, Double Portrait
31.134 de Fiori, Marlene Dietrich
31.138 Dix, Dr. Meyer-Hermann
31.139 " Child with Doll
31.186 Beckmann, Family Picture
31.219 Schrimpf, Still Life with a Jug
31.153 Barlach, The Avenger
31.156 " The Return
31.160 Belling, Head (brass)
31.169 Hofer, Melon
31.171 " Girl with a Cat
31.173 Klee, The Herdsman
31.175 Schlemmer, Red Figures
31.176 " Three Women

Barlach, Singing Man 31.154
Belling, Abstract Head 31.161
Marcks, Runners. 31.199

Mrs. John D. Rocekfeller,Jr., 10 West 54th Street, New York City

31.218 Beckmann, Old Actress

E.M.M.Warburg, 1109 Fifth Avenue, New York City

31.235 Barlach, Head

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	11.2

Paintings & Sculpture to be returned in New York

E. Weyhe, 794 Lexington Avenue, New York City

(38)

31.236 DeFiori, Head of Dempsey
31.237 Grosz, Market
31.238 " Cafe Scene
31.239 Kolbe, Woman Descending
31.240 Sintenis, Self Portrait
31.241 " The Marathon Runner
31.242 " Galloping Colt
31.243 " Young Ox
31.244 Kolbe, Young Girl
31.245 " Standing Boy

31.166 Grosz, Working Man

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 11.2

Hudson Park
Mun pas.

List of Paintings to be returned to Germany

Das Schlesische Museum der bildenden Künste, BRESLAU, Germany

31.123 Müller, Gipsies with a Sunflower
31.124 " Village Street with Brook and two Bathers
31.200 Molzahn, Janus, 1930
31.201 " Beatrice III

Wallraf-Richartz Museum, COLOGNE, Germany

31.132 Dix, Portrait of th Artist's Parents
31.133 Hofer, Muzzano

The Folkwang Museum, ESSEN, Germany

31.142 Beckmann, Return of the Prodigal
31.143 " Feast of the Prodigal
31.144 " Prodigal Son, III, Swine
31.145 " Prodigal Son, III, Courtesans
31.146 Kirchner, Modern Bohemia
31.147 Marc, Red Horses
31.148 Modersohn, Self Portrait in a Straw Hat
31.149 " Self Portrait
31.150 Nolde, Masks
31.151 " Death of Mary of Egypt
31.152 Rohlfs, Prodigal Son

The Flechtheim Gallery, BERLIN, Germany

~~[illegible]~~ to Neumann
31.156 " Head of Tilla Durieux
31.157 Baumeister, Athletic Field
31.158 " Man in a Tent
31.159 Belling, Triad
~~[illegible]~~ to Neumann
31.162 de Fiori, Fleeing Woman
31.163 Grosz, Dr. Heise
31.164 " Pompfunebre
31.165 " Model
31.166 " Working Man } to Lesser.
31.167 Hofer, Still Life with Can
31.168 " Mountain Church
31.170 " The Yellow Flag
31.172 " Night Club
31.174 Klee, Limits of Reason
31.177 de Fiori, Standing Boy
31.178 Hofer, Portrait of A.F.
31.121 Beckmann, Carnival (belonging to Frau Beckmann)
31.193 Marc, Cats (belonging to Princes Lichnowsky)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	11.2

Rudwoolt (Mon. p. ex.)?

List of Paintings & Sculpture to be returned in U.S.A. (outside New York)

To The Detroit Institute of Arts, Detroit, Michigan

31.122 Pechstein, Landscape
31.135 Kokoschka, Elbe at Dresden
31.136 Kolbe, Assunta (large statue)
31.137 Schmidt-Rottluff, Still Life, Cactus
31.234 Klee, The Reader

31.223 Heckel, Portrait Study
31.224 Kirchner, Mountain Landscape
31.225 Kokoschka, Girl with Doll
31.226 Muller, Girls Bathing
31.227 Nolde, Indian Dancers
31.228 " Lilies
31.229 " Farm
31.230 Rohlfs, Portrait of a Woman
31.231 " Lilies
31.232 Schmidt-Rottluff, Evening on the Sea
31.233 " On the Sea

Josef vonSternberg, Esq., Paramount Famous Lasky Corporation
5451 Marathon Street, Hollywood, California.

31.220 Belling Portrait of Josef vonSternberg (silver)
31.221 " Head in Mahogany (wood)
31.222 " Portrait of Alfred Flechtheim (bronze)

The Carnegie Institute, Pittsburgh, Pennsylvania.

31.181 Heckel, Harbor Scene

O. K. Bell

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	11.2

List of Paintings & Sculpture to be returned
in U.S.A. (outside New York)

To The Detroit Institute of Arts, Detroit, Michigan

31.122 Pechstein, Landscape
31.135 Kokoschka, Elbe at Dresden
31.136 Kolbe, Assunta (large statue)
31.137 Schmidt-Rottluff, Still Life, Cactus
31.234 Klee, The Reader

31.223 Heckel, Portrait Study
31.224 Kirchner, Mountain Landscape
31.225 Kokoschka, Girl with Doll
31.226 Muller, Girls Bathing
31.227 Nolde, Indian Dancers
31.228 " Lilies
31.229 " Farm
31.230 Rohlfs, Portrait of a Woman
31.231 " Lilies
31.232 Schmidt-Rottluff, Evening on the Sea
31.233 " On the Sea

Josef vonSternberg, Esq., Paramount Famous Lasky Corporation
5451 Marathon Street, Hollywood, California.

31.220 Belling, Portrait of Josef vonSternberg (silver)
31.221 " Head in Mahogany (wood)
31.222 " Portrait of Alfred Flechtheim (bronze)

The Carnegie Institute, Pittsburgh, Pennsylvania.

31.181 Heckel, Harbor Scene

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	11.2

List of Paintings and Sculpture to be returned in New York City.

Jere Abbott, 19 West 54 th Street, New York City

31.120 Schmidt-Rottluff, The Blue Tower

Mr. and Mrs. Erich Cohn, 16 West 77th Street, New York City

31.125 de Fiori, English Woman
31.126 Kolbe, Head of Dancer
31.127 " Kloge
31.128 " Kauernde
31.129 Kleinschmidt, Wild Flowers
31.130 " Bridge at Ulm
31.131 " White Lilacs

Dr. and Mrs. Eugene Klein, 1192 Park Avenue

31.187 Kleinschmidt, Head of Russian Girl

J.B.Neumann, 9 East 57th Street.

31.209 Heckel, North German Landscape
31.210 " Women Bathing
31.211 Schrimpf, Mother and Child
31.212 Pechstein, Double Portrait
31.134 de Fiori, Marlene Dietrich
31.138 Dix, Dr. Meyer-Hermann
31.139 " Child with Doll
31.186 Beckmann, Family Picture
31.219 Schrimpf, Still Life with a Jug
31.153 Barlach, The Avenger
31.156 " The Return
31.160 Belling, Head (brass)
31.169 Hofer, Melon
31.171 " Girl with a Cat
31.173 Klee, The Herdsman
31.175 Schlemmer, Red Figures
31.176 " Three Women

31.154 Barlach, Singing Man
31.161 Belling, Abstract Head
31.199 Marcks, Runners.

(20)

Mrs. John D. Rockefeller,Jr., 10 West 54th Street, New York City

31.218 Beckmann, Old Actress

E.M.M.Warburg, 1109 Fifth Avenue, NewsYork City

31.235 Barlach, Head

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	11.2

Paintings & Sculpture to be returned in New York

E. Weyhe, 794 Lexington Avenue, New York City

31.236 DeFiori, Head of Dempsey
31.237 Grosz, Market
31.238 " Cafe Scene
31.239 Kolbe, Woman Descending
31.240 Sintenis, Self Portrait
31.241 " The Marathon Runner
31.242 " Galloping Colt
31.243 " Young Ox
31.244 Kolbe, Young Girl
31.245 " Standing Boy

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	11.2

Pictures and Sculpture sent from Germany - but remaining in the U.S.A.

To The Carnegie Institute, Pittsburgh, Pennsylvania (for show next autumn)

31.181 Heckel, Harbor Scene

To J. B. Neumann, 9 East 57th Street, New York City (for possible sale)

31.134 de Fiori, Marlene Dietrich (from Flechtheim, Berlin)
31.138 Dix, Dr. Meyer-Hermann. (from Neue Kunst Fides, Dresden)
31.139 " Child with Doll " "
31.186 Beckmann, Family Picture (from Kestner-Gesellschaft, Hanover)
31.219 Schrimpf, Still Life with a Jug (from Schrimpf, Munich)
31.153 Barlach, The Avenger (from Flechtheim, Berlin)
31.156 " The Return "
31.160 Belling, Head (brass) "
31.169 Hofer, Helen "
31.171 " Girl with a Cat "
31.173 Klee, The Herdsman "
31.175 Schlemmer, Red Figures "
31.176 " Three Women "

Barlach, Singing Man
31.16 Belling, Head (Brass) Abstract
Marcks, Runners.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	11.2

Colen

Sept. 22, 1931

Mr. Erich Cohn,
16 West 77th St.,
New York City.

Dear Mr. Cohn,

In going through the books we used in preparing our catalog of German Painting and Sculpture last spring I have found a monograph on Ernesto de Fiori belonging to you, which I carelessly overlooked at the close of the exhibition.

I am returning it to you to-day, with apologies for having kept it so long.

With best wishes, sincerely yours,

C. R.

Colen

April 15, 1931.

our present
es on April
n your loans
for you.

with the
n as soon

o inquire
inasmuch as

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	11.2

Colm

April 29, 1931

Mr. Erich Cohn,
16 West 77th St.,
Manhattan.

Dear Mr. Cohn,

I am returning to-day the copy of Ludwig Justi's book, "Von Corinth bis Klee", which you so kindly lent to Mr. Barr just before the opening of our exhibition of German Painting and Sculpture.

We took the liberty of keeping it in our library during the extent of the exhibition, meanwhile purchasing another for permanent reference. I hope that you will find the book in as good condition as it was when you lent it it to us, as we were as careful with it as possible.

With many thanks for your kindness,

Sincerely yours,

C. R.

Colm

April 15, 1931.

our present
es on April
rn your loans
for you.

with the
m as soon

o inquire
inasmuch as

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	11.2

Ex XI

Cohn

April 15, 1931.

Mr. and Mrs. Erich Cohn,
16 West 77th Street,
New York City.

My dear Mr. and Mrs. Cohn:

As you doubtless know, our present Exhibition of German Painting and Sculpture closes on April the 26th. Our agent, Bulworth & Son, will return your loans to you on April 28th if that date is convenient for you.

I am enclosing a receipt with the request that you sign and return it to the Museum as soon as the paintings and sculpture reach you safely.

I am writing Dr. Klein to inquire whether we shall return his Kleinschmidt to you inasmuch as we collected it at your address.

Yours sincerely,

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	11.2

Cohn

February 26, 1931.

Erich Cohn, Esq.,
16 West 77th Street,
New York City.

Dear Mr. Cohn:

Our agent, Budworth & Son, will call on March 4th for the paintings and sculpture which you have kindly consented to lend the Museum for the next Exhibition.

Yours sincerely,

February 25, 1931

s the paint-
ow from your
from the col-
is to be col-
ied of the

ed $1500.00
00.00 (this figure
is already at the Museum)
0.

ed $2000.00

d $500.00
ed $500.00
insured $100.00
color, insured $100.00,
of Mr. Klein

nterest and
the bronze to

ery sincerely yours,

A B

Erich Cohn, Esq.
16 W. 77 Street
New York City

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	11.2

Cohn

XI

February 25, 1931

Dear Mr. Cohn:

The list following comprises the paintings and sculpture which we wish to borrow from your collection. It includes one watercolor from the collection of Mr. Klein which I understand is to be collected at your house. You will be notified of the exact day of collection.

Kolbe, "Head of Dancer", 1912, insured $1500.00
"Klage", 1921, insured $2000.00 (this figure is already at the Museum)
"Knauernde", 1917, insured $750.

di Fiori, "Englanderin", 1925, insured $2000.00

Kleinschmidt, "Wild Flowers", insured $500.00
"Bridge at Ulm", insured $500.00
"Flowers", watercolor, insured $100.00
"Russian Woman", watercolor, insured $100.00, from the collection of Mr. Klein

With many thanks for your interest and especially for your kindness in bringing the bronze to the Museum last night, I am

Very sincerely yours,

AB

Erich Cohn, Esq.
16 W. 77 Street
New York City

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	11.2

Cohn

XI

ERICH COHN
16 West 77th Street
New York

February 13th, 1931

Mr. Alfred Barr, Jr., February 13, 1931
c/o Museum of Modern Art,
730 - 5th Avenue,
New York City.

Dear Mr. Barr:

Dear Mr. Cohn: our conversation, I am sending you today, under separate cover, photographs of three (3) Kleins possession, and I ing, February 21st providing this date Meier-Graefe; also is still convenient for you. tch of Kleinschmidt.

I expect to The articles on Kleinschmidt e end of next have not yet arrived. I look forward to ch if you could them with interest and hope that they will either Satur include a list of museums in which Klein- urday morni schmidt's work is to be found. r to select the paintings and water colors which you desire for your exhibition. With keen anticipation of seeing your collection again, I am

According to your wishes, I will have the sculpture delivered very sincerely yours, ruary 25th.

Wishing your exhibition the best of success, I beg to remain,

Very truly yours,

Erich Cohn.

Erich Cohn, Esq.
16 W. 77 Street
New York City

M. Hyman 2/18

Cologne

st verzeichneten
en aus dem Besitz
Theaterwissenschaft
Köln Theatermuseum"
ons im Katalog da-
d im Katalog ir-
r die der Aus-
Museum zu Teil
zum Ausdruck zu

#11

Blatt ver-
der werden von
in Düsseldorf

These exhibits are lent by the Institute of the Theatre, Theatermuseum, University of Cologne, & must be so acknowledged in the catalog.

Irrenhaus

Heinrich Heckroth
AIDA von Verdi
Stadttheater Essen

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	11.2

Cologne

t verzeichneten
en aus dem Besitz
Theaterwissenschaft
Köln Theatermuseum"
ns im Katalog de-
m im Katalog ir-
r die der Aus-
Museum zu Teil
zum Ausdruck zu

#11

Blatt ver-
der werden von
in Düsseldorf

ERICH COHN
16 West 77th Street
New York

February 13th, 1931

Mr. Alfred Barr, Jr.,
c/o Museum of Modern Art,
730 - 5th Avenue,
New York City.

Dear Mr. Barr:

Referring to our conversation, I am sending you today, under separate cover, photographs of three (3) Kleinschmidt paintings in my possession, and I am attaching an article by Mr. Meier-Graefe; also an auto-biographical sketch of Kleinschmidt.

I expect to be in New York again the end of next week, and would appreciate very much if you could make it possible to come and see me either Saturday morning, February 21st, or Saturday morning, February 28th, in order to select the paintings and water colors which you desire for your exhibition.

According to your wishes, I will have the sculpture delivered to you about February 25th.

Wishing your exhibition the best of success, I beg to remain,

Very truly yours,

Erich Cohn.

Tel. Algonquin 4-2048.

These exhibits are lent by the Institute of the Theatre, Theatermuseum, University of Cologne, & must be so acknowledged in the catalog.

Irrenhaus

Heinrich Heckroth
AIDA von Verdi
Stadttheater Essen

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	11.2

Exhibit Cologne

...em Blatt verzeichneten
...r stammen aus dem Besitz
...t für Theaterwissenschaft
...rsität Köln Theatermuseum"
...enigstens im Katalog der-
...isen und im Katalog ir-
...Dank für die der Aus-
... diesem Museum zu Teil
...rderung zum Ausdruck zu

#11

... diesem Blatt ver-
...ihnenbilder werden von
...D.Boser in Düsseldorf

October 2, 1930

Dear Mr. Cohn:

We have in our files a letter from you of January 31st, 1930, in which you state that you have in your collection sculpture by two German artists, Kolbe and deFiori.

As we hope to have an exhibition of German art in February I should like to have a more exact description of these sculptures, especially their size.

Very sincerely yours,

A H D

P.S. If you have any photographs of them we would be most obliged.

Erich Cohn, Esq.
16 W. 77 Street
New York City

These exhibits are lent by the Institute of the Theatre, Theatermuseum, University of Cologne, & must be so acknowledged in the catalog.

...Alfred Roller
Irrenhaus

Heinrich Heckroth
AIDA von Verdi
Stadttheater Essen

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	11.2

ESSEN
GOSEBRUCH

XI

April 16,1931

Herr Ernst Gosebruch,
Folkwang Museum,
Essen,
Germany.

Dear Herr Gosebruch,

I am sending you to-day a collection of clippings from American newspapers concerning our Exhibition of German Painting and Sculpture, which the loans from your museum have so materially enriched. The public reception has been most gratifying and I hope these clippings will give you some indication of the widespread interest the exhibition has aroused.

With best wishes, sincerely yours,

C R.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 11.2

Exhibit from Theatre Museum at Cologne.

Including costume drawings by Duke of Saxe-Meiningen.

(1)

Adol... ...ichneten
"Juli... ...em Besitz
Curie... ...issenschaft
Staat...

Adolp... ...aatermuseum"
"ELGA... ...atalog der
1.u.6...

Otto ... ...alog ir-
"Ein ...
Kamme... ...r Aus-
Regie...

Otto ... ...zu Teil
"Der ...
Kamme... ...druck zu
4 Fig...

Otto ...
"Nachlese Christi-Spiel"von Max Mell
Kammerspiele München
Regie:Otto Falkenberg

Otto Reigbert-Köln
"Fieco"von Schiller
Kammerspiele München 192o
Regie:Otto Falkenberg

Otto Reigbert-Köln
"Der dreimal tote Peter"
Kammerspiele München 1927
Regie:Otto Falkenberg

Otto Reigbert-Köln
"Dantons Tod"von Georg Büchner
Kammerspiele München 1927
Regie:Otto Falkenberg

Heinrich Heckroth
"Dagmar"
Staatsoper Dresden 1932
Regie:Dr.Alexander Schum

Heinrich Heckroth
"Der Freischütz"von Weber
Stadt theater Essen

Heinrich Heckroth
Faust von Goethe
" Trüber Tag,Feld"
Regie:Alfred Noller

Heinrich Heckroth
"Peer Gynt"von Ibsen
Stadttheater Essen
Regie:Alfred Noller
Irrenhaus

Heinrich Heckroth
AIDA von Verdi
Stadttheater Essen

11

Die auf diesem Blatt verzeichneten Bühnenbilder werden von der Firma Seb.Boser in Düsseldorf expediert.

Note for
These exhibits are lent by the Institute of the Theatre, Theatre-museum, University of Cologne, & must be so acknowledged in the catalog.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	11.2

Detailed List of German Exhibits Cologne

Adolph Mahnke
"Julius Caesar"
Curie des Pompejus
Staatstheater Dresden

Adolph Mahnke
"ELGA"von Gerhart Hauptmann
1.u.6.Bild Gemach im Kloster

Otto Reigbert-Köln
"Ein Sommernachtstraum"von Shakespeare
Kammerspiele München
Regie:Otto Falkenberg

Otto Reigbert-Köln
"Der König"von Hanns Johst
Kammerspiele München 1919
4 Figurinen

Otto Reigbert-Köln
"Nachtlege Christi-Spiel"von Max Mell
Kammerspiele München
Regie:Otto Falkenberg

Otto Reigbert-Köln
"Fieco"von Schiller
Kammerspiele München 192o
Regie:Otto Falkenberg

Otto Reigbert-Köln
"Der dreimal tote Peter"
Kammerspiele München 1927
Regie:Otto Falkenberg

Otto Reigbert-Köln
"Dantons Tod"von Georg Büchner
Kammerspiele München 1927
Regie:Otto Falkenberg

Heinrich Heckroth
"Dagmar"
Staatsoper Dresden 1932
Regie:Dr.Alexander Schum

Heinrich Heckroth
"Der Freischütz"von Weber
Stadt theater Essen

Heinrich Heckroth
Faust von Goethe
" Trüber Tag,Feld"
Regie:Alfred Noller

Heinrich Heckroth
"Peer Gynt"von Ibsen
Stadttheater Essen
Regie:Alfred Noller
Irrenhaus

Heinrich Heckroth
AIDA von Verdi
Stadttheater Essen

Die auf diesem Blatt verzeichneten Bühnenbilder stammen aus dem Besitz des „Institut für Theaterwissenschaft an der Universität Köln Theatermuseum" ;ich bitte,wenigstens im Katalog darauf hinzuweisen und im Katalog irgendwie den Dank für die der Ausstellung von diesem Museum zu Teil gewordene Förderung zum Ausdruck zu bringen.

1926

11

Die auf diesem Blatt verzeichneten Bühnenbilder werden von der Firma Seb.Boser in Düsseldorf expediert.

Note for
These exhibits are lent by the Institute of the Theatre, Theatermuseum, University of Cologne, & must be so acknowledged in the catalog.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	11.2

Herzog Georg II.von Meiningen
Figurine Masetto Don Juan
(Vor der Gastspielzeit)

Herzog Georg II.von Meiningen
Figurine Lionel"Jungfrau von
Orleans "von Schiller

Herzog Georg II.von Meiningen
Figurine Bogenschütze
Jungfrau von Orleans von Schiller

Herzog Georg II.von Meiningen
Figurine

Herzog Georg II.von Meiningen
Norwegische Bauern
"Kronprätendenten"
von Björnson

Prof Hans Wildermann
"Der Freischütz "
Opernhaus Breslau 1932
Regie:Dr.Hartmann

Prof Hans Wildermann
"Boris Godunow"
Opernhaus Breslau

Prof.Hans Wildermann
"Gianni Schicchi" von Puccini
Opernhaus Breslau

Prof.Hans Wildermann
"Amphityon"von Heinr.von Kleist
Stadttheater Dortmund

Prof.Hans Wildermann
"Don Juan und Faust"
Stadttheater Dortmund 1929

Prof.Hans Wildermann
"Rienzi"von Wagner 1930
Opernhaus Hamburg

Adolph Mahnke
"Götz von Berlichingen"von Goethe
Staatstheater Dresden 1932
Regie:Gielen

Adolph Mahnke
"Julius Caesar"von Shakespeare
Staatstheater Dresden
Strasse I,2 u.3. - II.,3

Adolph Mahnke
"Julius Caesar"
Staatstheater Dresden
Garten des Brutus II,1

~~Adolph Mahnke~~

Die auf diesem Blatt verzeichneten Bühnenbilder stammen aus dem Besitz des „Institut für Theaterwissenschaft an der Universität Köln Theatermuseum" ;ich bitte,wenigstens im Katalog darauf hinzuweisen und im Katalog irgendwie den Dank für die der Ausstellung von diesem Museum zu Teil gewordene Förderung zum Ausdruck zu bringen.

Die auf diesem Blatt verzeichneten Bühnenbilder werden von der Firma Seb.Boser in Düsseldorf expediert.

Note for Catalog

These exhibits are lent by the Theatre Institute at the Theater Museum of the University of Cologne, & must be acknowledged in the catalog.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	11.2

Detailed List of German Exhibits

Karl Gröning
"Pygmalion" von Shaw
Stadttheater Altona 1930/31
Regie:Dr.Günther Bobrik
II.Akt.

Karl Gröning
"Pygmalion" von Shaw
Stadttheater Altona 1930/31
Regie: Dr.Günther Bobrik
III.Akt.

Karl Gröning
"Carmen" 1932 I.Akt.

Karl Gröning
"Iphigenie"
Stadttheater Altona 1929

Adolph Mahnke
"Troilus und Cressida"
von Shakespeare
Staatstheater Dresden
III.Akt I.Szene

Franz Gruber
" Hamlet" Tronsaal
Typische Nachahmung der
Meininger!)

T.C.Pilartz
"Endlose Strasse"
I.Bild Unterstand
Schauspielhaus Köln 1933

T.C.Pilartz
"Jungfrau von Orleans"
Schauspielhaus Köln 1932/33
Regie:Fritz Holl.

T.C.Pilartz
Figurinen zu
"Das Glück der Flibustier"
Schauspielhaus Köln 1932/33

Die auf diesem Blatt verzeichneten Bühnenbilder stammen aus dem Besitz des „Institut für Theaterwissenschaft an der Universität Köln Theatermuseum" ;ich bitte,wenigstens im Katalog darauf hinzuweisen und im Katalog irgendwie den Dank für die der Ausstellung von diesem Museum zu Teil gewordene Förderung zum Ausdruck zu bringen.

Die auf diesem Blatt verzeichneten Bühnenbilder werden von der Firma Seb.Boser in Düsseldorf expediert.

Note for catalog: These exhibits are lent by the Theatre Institute at the Theatre Museum at Köln and the loan must be acknowledged in the catalog.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	11.2

Cologne #11

April 16,1931

April 15, 1931.

Dr. Ernst Buchner,
Wallraf-Richartz Museum,
Cologne (Köln),
Germany.

Dear Dr. Buchner,

I am sending you to-d y a selection of clippings from American newspapers concerning our exhibition of German Painting and Sculpture. The public reception has been most gratifying and I hope these clippings will give you some indication of the widespread interest the exhibition has aroused.

With best wishes, sincerely yours,

C.R.

Very sincerely yours,

Dr. Ernst Buchner, Director,
The Wallraf-Richartz Museum,
Cologne, Germany.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	11.2

Ex #1 Cologne #11

April 15, 1931.

Dear Dr. Buchner:

As you know, our present Exhibition of German Painting and Sculpture closes on April the 26th. The pictures which you have so kindly lent to us will be returned to Germany on the Europa, sailing from New York on May the 2nd. Our Berlin agent, Gustav Knauer, will forward the pictures to you.

I am enclosing a receipt with the request that you sign and return it to the Museum as soon as the paintings reach you safely.

Very sincerely yours,

Dr. Ernst Buchner, Director,
The Wallraf-Richartz Museum,
Cologne, Germany.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	11.2

Cologne

March 18, 1931

Dear Doctor Buchner:

I send you herewith a catalogue of our German exhibition to which Wallraf-Richartz Museum has so generously lent two paintings.

Both the Hofer and especially the Dix are very much admired. I shall send you shortly press notices concerning the exhibition. May I thank you on behalf of our Trustees for your co-operation.

With best wishes, I am

Very sincerely yours,

A H B

Director Dr. Ernst Buchner
Wallraf-Richartz Museum
Cologne, Germany

Wallraf-Richartz
Cologne

December 11, 1930

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	11.2

Cologne

XI

January 6, 1931

Dear Director Büchner:

Many thanks for your letter of December 22nd. I am sorry to know that we cannot have the Kokoschka.

I hope that you are sending four prints of each photograph of the Dix and the Hofer, together with the bill so that we may repay you.

Knauer will notify you as to the collection of the paintings, which will probably be about February 1st.

With best wishes, I am

Very sincerely yours,

DHB

Director Ernst Büchner
Wallraf-Richartz Museum
Cologne, Germany

WALLRAF-RICHARTZ-MUSEUM DER STADT KÖLN

Wallraf-Richartz
Cologne

December 11, 1930

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	11.2

XI Cologne

WALLRAF-RICHARTZ-MUSEUM DER STADT KÖLN

Herrn Direktor Alfred H. B a r r jr.
Museum of Modern Art
730 Fifth Avenue
N e w Y o r k C i t y

KÖLN, 22.12.1930.

PHOTO DIX
HOFER sent
KOKOSCHKA
they cannot lend

Sehr verehrter Herr B a r r !

Die Absendung der beiden Photographien von D i x und H o f e r habe ich sofort veranlasst. Aber zu meinem eigenen großen Bedauern ist die Abgabe des K o k o s c h = k a nach New York gerade in diesen Monaten unmöglich und unser Museumsausschuß hat darum schon in anderen Fällen für diese Zeit Entleihungsgesuche ablehnen müssen. Die anderen Bilder stehen zur Expedition durch K n a u e r bereit.

Mit den besten Wünschen für Jhre Ausstellung
Jhr sehr ergebener

Buchner

pay for all expenses.

Sincerely yours,

Director Dr. Buchner
Wallraf-Richartz Museum
Köln, Germany

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	11.2

Wallraf-Richartz
Cologne

December 11, 1930

Dear Director Buchner:

May I ask you to send me photographs of the Hofer landscape, Dix "Elternbildnis" and, if we may borrow it, the early Kokoschka landscape. We will need four prints of each for our publicity.

These photographs are published in most important newspapers of America and in art magazines. It is necessary for us to have them as soon as possible. We will, of course, pay for all expenses.

Sincerely yours,

Director Dr. Buchner
Wallraf-Richartz Museum
Köln, Germany

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	11.2

WALLRAF-RICHARTZ-MUSEUM

Cologne
Wallraf-
Richartz

Herrn
Direktor Alfred H. Barr Jr.
Museum of Modern Art
730 Fifth Avenue
New York City

KÖLN, 21.11.1930.

December 10, 1930

Sehr verehrter Herr Barr!

Ich freue mich, Ihnen mitteilen zu können, dass mein Museumsausschuss der von Ihnen gewünschten Leihung unserer [illegible] hat unter den offiziellen Ausleihbedingungen, die ich Ihnen in der Anlage [illegible] dingungen mit Ihrer Unterschrift versehen und an mich zurückgehen lassen zu wollen. Jhrer Ausstellung [illegible] wünsche ich das beste Gelingen.

Anlage!

Dear Doctor Buchner:

Many thanks for your letter of the 21st of November. I am indeed delighted to know that we may have the Hofer "Landschaft" and the Dix "Elternbildniss."

I am returning the affadavit of insurance and guarantee of payment of expenses with my signature.

I will write you again exactly as to when the pictures should leave Cologne. Knauer is our agent.

Although I have not been in Cologne for over three years I remember with greatest interest a very wonderful landscape by Kokoschka. It so happens that I have been unable to borrow two very important Kokoschkas from the Cassirer galleries because of an exhibition in Paris. For this reason I am most eager to borrow your landscape if you feel that your museum could spare it for our exhibition. As you know Essen is lending us ten paintings and Berlin eight, so that I feel that I could ask for three from Cologne. Please let me know if we may have this favor as soon as possible.

With best wishes, I am

Very sincerely yours,

ADB

Director Dr. Buchner
Wallraf-Richartz Museum
Köln, Germany

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 11.2

WALLRAF-RICHARTZ-MUSEUM DER STADT KÖLN

Herrn
Direktor Alfred H. B a r r Jr.
Museum of Modern Art
730 Fifth Avenue
N e w Y o r k City

KÖLN, 21.11.1930.

Sehr verehrter Herr B a r r !

Jch freue mich, Jhnen mitteilen zu können, dass mein Museumsausschuss der von Jhnen erbetenen Ent= leihung unserer Landschaft von H o f e r und des Elternbildnisses von D i x zugestimmt hat unter den offiziellen Ausleihbedingungen, die ich Jhnen in der Anlage überreiche. Jch bitte Sie, diese Be = dingungen mit Jhrem Einverständnis versehen und an mich zurückgehen lassen zu wollen.
Jhrer Ausstellung, die wir mit Freude begrüßen, wünsche ich das beste Gelingen.

Anlage!

Jn vollkommener Hochachtung
ergebenst!

L Buchner

Insured M. 10000 Dix
M 6000 Hofer

Insurance Document sent
signed
A W B
Dec. 6

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 11.2

Cologne Wallraf-Richartshaus
Herman Schmitz
(Büchner)

September 22, 1930

My dear Doctor Büchner:

You have perhaps heard that our Museum is planning a great exhibition of modern German sculpture and painting to be held early in 1931, February 20th to March 30th.

The KronPrinzen Palais is lending a Dix, two Klees, a Pechstein, and two Kirchners. The Folkwang Museum at Essen is lending a Kirchner, a Marc, two Modersohns, two Noldes and two Rohlfs. Hamburg is lending us the famous Marc Mandrill. The Städtische Galerie of Munich is lending us a Schrimff, and I hope the Staats Galerie a Heckel. In addition we are borrowing important works from private collectors, especially from Bernard Koehler in Berlin.

Altogether we hope to have over one hundred works of painting and sculpture by the following German artists: Ernst Barlach, Willy Baumeister, Max Beckmann, Rudolph Belling, Campendonck, de Fiori, Otto Dix, George Grosz, Erich Heckel, Carl Hofer, Kandinsky, Ernst Ludwig Kirchner, Paul Klee, Oskar Kokoschka, Berlin Kolbe, Wilhelm Lehmbruck, Franz Marc, Marcks, Moholy-Nagij, Paula Modersohn-Becker, Otto Müller, Emil Nolde, Max Pechstein, Christian Rohlfs, Oskar Schlemmer, Karl Schmidt-Rottluff, Georg Schrimpf.

We are especially eager to borrow paintings from German museums not only because it would be excellent "reklame" for the progressiveness and foresight of German museums but would also help us a great deal in proving to the American public how very far behind the German are our museums.

Almost all Americans think of Cologne as an ancient Rhenish cathedral city saturated with medievalism and the tradition of Stephan Lochner. Few realise that the Wallraf-Richartz Museum is one of the most advanced in Germany. As proof of this we would like to borrow for our exhibition two paintings which I feel represent your modern collection best. These are the fine early Landscape by Carl Hofer, and the Otto Dix double portrait of his parents.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 11.2

Of Dix's work we are already borrowing Baby from the KronPrinzen Palais; Self Portrait, 1926, from the Galerie Nierendorf; Portrait of Doctor Meyer and Kind mit Püppchen from Dix himself. I hope, therefore, that you will feel able to add the very important Die Eltern.

Hofer, too, is to be represented by five or six important works but I thus far have been unable to discover a landscape which approaches the excellence of your example.

The paintings would have to leave Cologne for America about January 15th. Knauer, our agent in Berlin, would handle the packing unless you prefer some other packer. We, of course, would pay for all expenses of packing, forwarding, and would insure the pictures at your valuations against all risks.

Will you not let us know as soon as possible whether we may depend upon your generous co-operation?

Yours with best wishes.

Sincerely,

Director Doctor Ernst Buchner
Wallraf-Richarts Museum
Cologne, Germany

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 11.2

Museums - German

WALLRAF-RICHARTZ-MUSEUM DER STADT KÖLN

KÖLN 12.7.30

An die Direktion des Museum Of Modern Art
New York 730 Fifth Avenue

Sie hatten die grosse Liebenswürdigkeit,uns einige Ihrer Publikationen zu übersenden.Wir sagen Ihnen für diese sehr interessanten und schönen Hefte unseren ergebenen Dank.Wir erlauben uns Ihnen als Zeichen unseres Dankes den Katalog einer Ausstellung alter Kunst zu Überreichen,die wir vor zwei Monaten hier veranstaltet haben.

In vollkommener Hochachtung . I.V.

K. Holzinger

in this Exhibition.

Yours sincerely,

With best wishes, I am

Very sincerely yours,

AD3

Doctor W. R. Valentiner
Detroit Institute of Arts
Detroit, Michigan

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	11.2

Detroit

Ex + IX 1

Detroit

April 15, 1931.

#11

Dr. W. R. Valentiner, Director,
The Detroit Institute of Arts,
Detroit, Michigan.

Dear Dr. Valentiner:

As you know, our present Exhibition of German Painting and Sculpture closes on April the 26th. Our agent, Bulworth & Son, will collect your loans on April 28th and forward them to you as soon as possible. At the same time we will send the paintings lent by the Detroit Institute of Arts and the Pechstein belonging to Mr. Booth.

I am enclosing receipts for all these paintings. Will you kindly sign and return them to us as soon as the loans have reached you safely.

We are very grateful to you for your help in this Exhibition.

Yours sincerely.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 11.2

Detroit

XI

March 18, 1931

Dear Doctor Valentiner:

It is a pleasure to send you a copy of our German catalogue and to thank you on behalf of our Trustees for your generosity in lending us so many fine exhibits. I hope very much that you will be able to come to New York to see the exhibition and that I may see you at that time.

May I ask you to express the thanks of our Trustees to the Trustees of the Detroit Institute of Arts? I wish that they might realize what interest and excitement the present exhibition is causing in New York, for I suppose that they are really less interested in German painting than you are.

With best wishes, I am

Very sincerely yours,

AB

Doctor W. R. Valentiner
Detroit Institute of Arts
Detroit, Michigan

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	11.2

March 12, 1931.

Dr. W. R. Valentiner,
The Detroit Institute of Arts,
Detroit, Michigan.

Dear Dr. Valentiner:

Thank you very much for sending me the list of the valuations of the pictures you are lending for the German Exhibition, as well as Mr. Booth's and those belonging to the Detroit Institute of Arts. Formal receipts will be mailed within a few days.

Yours truly,

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	11.2

Ex XI

March 7, 1931.

Dr. W. R. Valentiner,
The Detroit Institute of Arts,
Detroit, Michigan.

Dear Dr. Valentiner:

Thank you for your letter of March 4th. The pictures and sculpture have safely arrived.

Will you kindly send me the insurance valuations of the loans from yourself, the Institute and Mr. Booth. Our blanket insurance policy has safely covered them. However, it is necessary for us to have a valuation for each picture and piece of sculpture. I shall appreciate an early reply, for I must notify our insurance agent as soon as possible.

Yours sincerely,

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	11.2

X 730 6th Detroit

1228 A

Charge to the account of Museum Modern Art $

CLASS OF SERVICE DESIRED

DOMESTIC		CABLE	
TELEGRAM	✓	FULL RATE	
DAY LETTER		DEFERRED	
NIGHT MESSAGE		CABLE LETTER	
NIGHT LETTER		WEEK END LETTER	

Patrons should check class of service desired; otherwise message will be transmitted as a full-rate communication.

WESTERN UNION

NEWCOMB CARLTON, PRESIDENT J. C. WILLEVER, FIRST VICE-PRESIDENT

NO.	CASH OR CHG.
CHECK	
TIME FILED	

Send the following message, subject to the terms on back hereof, which are hereby agreed to

March 4, 1931.

VALENTINER
DETROIT MUSEUM OF FINE ARTS DETROIT.
WILL YOU SEND AS SOON AS POSSIBLE
MUSEUMS ROTTLUFF MANY THANKS

BARR

THE QUICKEST, SUREST AND SAFEST WAY TO SEND MONEY IS BY TELEGRAPH OR CABLE

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 11.2

RECEIVED AT
11 EAST 55th ST.
PHONE: PLAZA 3-0507-8-9
STANDARD TIME INDICATED ON THIS MESSAGE

Postal Telegraph

(THE MACKAY SYSTEM)

ALL AMERICA CABLES — TELEGRAMS CABLEGRAMS RADIOGRAMS — COMMERCIAL CABLES

This is a full rate Telegram or Cablegram unless otherwise indicated by signal in the check or in the address.

BLUE	DAY LETTER
NL	NIGHT LETTER
NITE	NIGHT MESSAGE
LCO	DEFERRED CABLE
NLT	NIGHT CABLE LETTER
WLT	WEEK END CABLE LETTER

Form 16Dbl

~~NA104~~ 32 DL

W DETROIT MICH 1209P MAR 4 1931

ALFRED J BARR

THE MUSEUM OF MODERN ART 730 5 AVE

KOLBE SHIPPED TODAY PAINTINGS LEAVING TOMORROW STOP IMPOSSIBLE TO HAVE BOOTHS ROTTLUFF BUT SENDING MUSEUMS PICTURE INSTEAD IF YOU WISH TITLE STILL LIFE CACTUS NINETEEN NINETEEN CANVAS TWENTY SIX BY TWENTY NINE

VALENTINER.

1258P

From Mr. Booth's Collection:

Pechstein "Landscape". ✓

From my own Collection:

Heckel, "Study of a Woman" ✓
Kokoschka "Girl with Doll" ✓
Müller "Girls Bathing" ✓
Schmitt-Rottluff "Evening on the Sea" ✓
"On the Sea" (water color)
Kirchner "Mountain Landscape" ✓
wc? Rohlfs "Portrait of a Woman" ✓
"Lilies" (water color) ✓
Nolde "Indian Dancers" ✓
"Farm" (water color) ✓
"Lilies" (water color). I am adding this picture although it is not on your list since I think it is about the best watercolor I have by him.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 11.2

ARTS COMMISSION
EDSEL B. FORD, PRESIDENT
ALBERT KAHN,
CHARLES T. FISHER,
JULIUS H. HAASS,
COMMISSIONERS

THE DETROIT INSTITUTE OF ARTS
OF THE CITY OF DETROIT

W. R. VALENTINER,
ART DIRECTOR
CLYDE H. BURROUGHS,
SECRETARY

Detroit

March 4, 1931.

Mr. Alfred H. Barr, Jr., Director,
The Museum of Modern Art,
730 Fifth Avenue,
New York City.

Dear Mr. Barr:

I am sorry that I could not manage to send the paintings and the sculpture earlier on account of my being in New York. I hope they will reach you in time.

I am giving you the list, as follows:

From the Museum's Collection:

Kolbe "Assunta"
Kokoschka "Elbe at Dresden"
Schmitt-Rottluff "Still Life, Cactus", which I sent instead of Mr. Booth's Wheat Field, which is too difficult to get out of his apartment.

I am sending also from the Museum's Collection a very fine Klee, "Lesende", which we bought recently and which I am sure you will like.

From Mr. Booth's Collection:

Pechstein "Landscape".

From my own Collection:

Heckel, "Study of a Woman"
Kokoschka "Girl with Doll"
Müller "Girls Bathing"
Schmitt-Rottluff "Evening on the Sea"
"On the Sea" (water color)
Kirchner "Mountain Landscape"
Rohlfs "Portrait of a Woman"
"Lilies" (water color)
Nolde "Indian Dancers"
"Farm" (water color)
"Lilies" (water color). I am adding this picture although it is not on your list since I think it is about the best watercolor I have by him.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	11.2

ARTS COMMISSION
EDSEL B. FORD, PRESIDENT
ALBERT KAHN,
CHARLES T. FISHER,
JULIUS H. HAASS,
COMMISSIONERS

THE DETROIT INSTITUTE OF ARTS
OF THE CITY OF DETROIT

W. R. VALENTINER,
ART DIRECTOR
CLYDE H. BURROUGHS,
SECRETARY

Regarding these paintings which I added without being asked, I want to say that in case you have no space to hang them up just put them aside and return them after the show is over.

Hoping to have a chance to come to see your exhibition, I am

Yours very sincerely,

W. R. Valentiner

WRV/C

P. S. I am sorry that they gave you the wrong measurements of the Müller. It is 39" x 55".

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	11.2

RECEIVED AT

STANDARD TIME INDICATED ON THIS MESSAGE

Postal Telegraph

(THE MACKAY SYSTEM)

ALL AMERICA CABLES — TELEGRAMS CABLEGRAMS RADIOGRAMS — COMMERCIAL CABLES

This is a full rate Telegram or Cablegram unless otherwise indicated by signal in the check or in the address.

DL	Day Letter
NL	Night Letter
NM	Night Message
LCO	Deferred Cable
NLT	Night Cable Letter
WLT	Week End Cable Letter

Form 16

ZB216 54 COLLECT NL=W DETROIT MICH 27 Detroit MA 1931 FEB 27 PM 5 32

ALFRED H BARR JR, DIRECTOR THE MUSEUM OF MODERN ART=
730 FIFTH AVE NEWYORK NY= 5-8

HECKEL PORTRAIT OF WOMAN TWENTY TWO ✓ INCHES HIGH FOURTEEN INCHES WIDE KOKOSCHKA GIRL WITH DOLL THIRTY ✓ SIX HIGH THIRTY TWO WIDE MUELLER BATHERS THIRTY SEVEN ✓ HIGH THIRTY ONE WIDE NOLDE INDIAN ✓ DANCERS THIRTY FOUR ✓ HIGH FORTY WIDE SCHMIDT ROTTLUFF EVENING ON SEA THIRTY FOUR HIGH FORTY WIDE KOLBE ✓ ASSUNTA SEVENTY FIVE INCHES HIGH=
CLYDE H BURROUGHS.

CHECKED TO LIST FOR CAT PLATES.

Yours very truly,
Frances Forbes -
Publications and Information.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	11.2

XI

P1

Detroit

ARTS COMMISSION
EDSEL B. FORD, PRESIDENT
ALBERT KAHN.
CHARLES T. FISHER.
JULIUS H. HAASS.
COMMISSIONERS

THE DETROIT INSTITUTE OF ARTS
OF THE CITY OF DETROIT

W. R. VALENTINER.
ART DIRECTOR
CLYDE H. BURROUGHS.
SECRETARY

February 26, 1931

The Museum of Modern Art,
730 Fifth Avenue,
New York, N. Y.

Gentlemen:

As you requested in your letter of February 17, I am sending you to-day, under separate cover, the photographs of the pictures you mentioned.

Enclosed please find a statement to cover cost and postage.

The matter of the photograph of the Pechstein "Landscape" owned by Mr. Ralph Booth I have referred to Dr. Valentiner's secretary and you will hear from her soon.

Hoping this is the information you desired and that the photographs are satisfactory, I am,

Yours very truly,

Frances Forbes -
Publications and Information.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	11.2

Charge to the account of _____ $ Detroit 122 A

CLASS OF SERVICE DESIRED

DOMESTIC		CABLE	
TELEGRAM		FULL RATE	
DAY LETTER		DEFERRED	
NIGHT MESSAGE		CABLE LETTER	
NIGHT LETTER	X	WEEK END LETTER	

Patrons should check class of service desired; otherwise message will be transmitted as a full-rate communication

WESTERN UNION

NEWCOMB CARLTON, PRESIDENT J. C. WILLEVER, FIRST VICE-PRESIDENT

NO.	CASH OR CHG.
CHECK	
TIME FILED	

Send the following message, subject to the terms on back hereof, which are hereby agreed to

February 26, 1931

Clyde H. Burroughs,
Detroit Institute of Arts,
Detroit, Michigan.

DR. VALENTINER HAS GIVEN US DATES. KINDLY SEND BY AIR MAIL DIMENSIONS OF HECKEL PORTRAIT OF WOMAN KOKOSCHKA GIRL WITH DOLL MUELLER BATHERS NOLDE INDIAN DANCERS SCHMIDT-ROTTLUFF EVENING ON SEA and REIGHTH OF KOLBE ASSUNTA. NEED INFORMATION IMMEDIATELY FOR CATALOG THANK YOU

Alfred H. Barr,Jr.

THE QUICKEST, SUREST AND SAFEST WAY TO SEND MONEY IS BY TELEGRAPH OR CABLE

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 11.2

Charge to the account of Detroit

$

CLASS OF SERVICE DESIRED			
DOMESTIC		CABLE	
TELEGRAM		FULL RATE	
DAY LETTER		DEFERRED	
NIGHT MESSAGE		CABLE LETTER	
NIGHT LETTER		WEEK END LETTER	

Patrons should check class of service desired; otherwise message will be transmitted as a full-rate communication.

WESTERN UNION

NEWCOMB CARLTON, PRESIDENT J. C. WILLEVER, FIRST VICE-PRESIDENT

NO.	CASH OR CHG.
CHECK	
TIME FILED	

Send the following message, subject to the terms on back hereof, which are hereby agreed to

Dr. W. R. Valentiner,
Detroit Institute of Arts
Detroit, Michigan.

KINDLY WIRE COLLECT DATES OF EACH GERMAN PICTURE YOU ARE SENDING FROM YOURSELF, THE INSTITUTE and BOOTH. NEED DATES IMMEDIATELY FOR CATALOG.

THANK YOU.

A.H.Barr.

THE QUICKEST, SUREST AND SAFEST WAY TO SEND MONEY IS BY TELEGRAPH OR CABLE

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 11.2

Detroit

Detroit

THE DETROIT INSTITUTE OF ARTS
OF THE CITY OF DETROIT

W. R. VALENTINER.
ART DIRECTOR
CLYDE H. BURROUGHS.
SECRETARY

Feb. 17,1931

Photograph Department,
Detroit Institute of Arts,
Detroit, Michigan.

Gentlemen:

I should like very much to order prints of the photographs of the following works which the Detroit Institute of Arts is lending us for our coming exhibition of German Painting and Sculpture:

Erich Heckel,	Portrait of a Woman	2 prints
Oskar Kokoschka,	The Elbe at Dresden	" "
" "	Girl	" "
Georg Kolbe	Assunta	" "
Otto Mueller	Girls Bathing	" "
Emil Nolde	Indian Dancers	1 print
" "	Farm in Schleswig watercolor	1 print
Karl Schmidt-Rottluff,	Evening on the Sea	" "

Mr. Barr tells me that Dr. Valentiner promised him a photograph of the Max Pechstein "Landscape" belonging to Mr. Ralph Booth. It has not come yet. I wonder if you can look into the matter, and see that we get a couple of prints of it if possible.

Thanking you very much, sincerely yours,

C. R.

Publicity Secretary.

January 2, 1930.

day, under
the pictures
o you before

es but one
or, Farm,
s soon as
a print to

ours,

Walter Heil

Walter Heil,
Curator of European Art.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 11.2

XI

Detroit

ARTS COMMISSION
EDSEL B. FORD, PRESIDENT
ALBERT KAHN,
CHARLES T. FISHER,
JULIUS H. HAASS,
COMMISSIONERS

THE DETROIT INSTITUTE OF ARTS
OF THE CITY OF DETROIT

W. R. VALENTINER,
ART DIRECTOR
CLYDE H. BURROUGHS,
SECRETARY

January 2, 1930.

Mr. Alfred H. Barr, Director,
The Museum of Modern Art,
730 Fifth Avenue,
New York City.

Dear Mr. Barr:

We are sending to you today, under separate cover, the photographs of the pictures about which Dr. Valentiner wrote to you before he left for California.

Prints of all the pictures but one were available, the Nolde watercolor, Farm, never having been photographed. As soon as this done, however, we shall send a print to you.

Very truly yours,

Walter Heil

Walter Heil,
Curator of European Art.

R/

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	11.2

Detroit

THE DETROIT INSTITUTE OF ARTS
OF THE CITY OF DETROIT

December 30, 1930

Dear Doctor Valentiner:

Thank you for your letter of December 19th. I remember the "Girl with a Doll" and think it a very fine Kokoschka. I must, however, wait until I hear from the Cologne Museum before I can give you final decision as to our Kokoschka list. However, it might be well to include both the Girl and the "View of Dresden" in the catalogue and to hang them both if we can.

I note that Doctor Heil is sending us the photographs which I hope will not be long delayed.

I hope that we may be able to discuss the architectural exhibition and may make a special trip to Detroit during the middle of January to see the German pictures again and to talk over our future plans.

With best wishes, I am

Very sincerely yours,

DHB

Doctor W. R. Valentiner
The Detroit Institute of Arts
Detroit, Michigan

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	11.2

Detroit

Ger.

THE DETROIT INSTITUTE OF ARTS
OF THE CITY OF DETROIT

W. R. VALENTINER, ART DIRECTOR
CLYDE H. BURROUGHS, SECRETARY

December 19, 1930.

December 23, 1930.

W. R. Valentiner, Esq.,
The Detroit Institute of Arts,
Detroit, Michigan.

Dear Mr. Valentiner:

Your letter of
December 19th has come to the Museum
in Mr. Barr's absence. When he returns
to New York within a few days I will
call it to his attention.

Yours sincerely,

[illegible] Alfred H. Barr, Director,
The Museum of Modern Art,
[illegible] Avenue,
New York City.

[illegible] to hear that you [illegible]ave decided
[illegible] Exhibition for March, and [illegible] am having
the photographs made of the pictures and [illegible]sculpture
[illegible] send to you.

Only regarding the Kolbe[illegible] I would
like to make a suggestion, and to send [illegible]u the Portrait
of a Girl with a Doll, which to my mind [illegible]s much more
important than the little View of [illegible]. I am not
sure that you have seen this figure [illegible]re, since I
had it in my apartment for considerable [illegible]ime. Anyway,
I will send you the photographs as soon [illegible]s they are
made.

I am pleased to learn that [illegible]ou will have
an architectural exhibition, but I doubt [illegible]very much if
it would be possible to get help in a [illegible]ancial way
from Detroit people. However, I will [illegible] the best I
can.

The titles of the two [illegible] water colors
are Portrait of a Woman, and the [illegible]

I have asked Dr. Hall to [illegible]end to the
mailing of the photographs, since I [illegible]aving for
California and will not be back until [illegible] middle of
January.

Yours very [illegible]cerely,

W. R. Valentiner

WRV/C

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	11.2

Gur.

Detroit

ARTS COMMISSION
EDSEL B. FORD, PRESIDENT
ALBERT KAHN.
CHARLES T. FISHER.
JULIUS H. HAASS.
COMMISSIONERS

THE DETROIT INSTITUTE OF ARTS
OF THE CITY OF DETROIT

W. R. VALENTINER,
ART DIRECTOR
CLYDE H. BURROUGHS,
SECRETARY

December 19, 1930.

Mr. Alfred H. Barr, Director,
The Museum of Modern Art,
730 Fifth Avenue,
New York City.

Dear Mr. Barr:

I am glad to hear that you have decided on the German Exhibition for March, and I am having the photographs made of the pictures and sculpture which we will send to you.

Only regarding the Kokoschka I would like to make a suggestion, and to send you the Portrait of a Girl with a Doll, which to my mind is much more important than the little View of Dresden. I am not sure that you have seen this figure picture, since I had it in my apartment for considerable time. Anyway, I will send you the photographs as soon as they are made.

I am pleased to learn that you will have an architectural exhibition, but I doubt very much if it would be possible to get help in a financial way from Detroit people. However, I will do the best I can.

The titles of the two Rohlf watercolors are Portrait of a Woman, and ~~the~~ Lilies.

I have asked Dr. Heil to attend to the mailing of the photographs, since I am leaving for California and will not be back until the middle of January.

Yours very sincerely,

W. R. Valentiner

WRV/C

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	11.2

de Fiori

XI

de Fiori

XI

April 10, 1931

March 10, 1931

Dear Mr. de Fiori:

I enclose copy of a letter which I have just written to Mr. Flechtheim since I am not certain whether he represents you or not although he was kind enough to send us some of your works.

As you will read, an American painter has offered 1200 R M for your head of Marlene Dietrich. He wishes to know before making a purchase whether the head is in terra cotta or plaster.

Will you please communicate with Mr. Flechtheim whom I have asked to cable me immediately upon the receipt of his letter?

Yours very sincerely,

Ernesto de Fiori, Esq.
Budapesterstrasse 26
Berlin W 62, Germany

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	11.2

de Fiori

XI

March 18, 1931

Dear Mr. de Fiori:

May we thank you on behalf of our Trustees for the loan of several sculptures from your hand. I regret very much that we could not have borrowed the "Soldier" which I feel is more important than the "Standing Boy" which was sent to us by Mr. Flechtheim.

The "Head of Dietrich" has been very much admired though of your works in the exhibition I believe that I prefer the "English Woman".

With many thanks, I am

Very sincerely yours,

Ernesto de Fiori, Esq.
c/o Flechtheim Gallery
Lützowufer 13
Berlin W 10, Germany

A. Conger Goodyear.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	11.2

de Fiori

Sculpture etc.

Paris, le 12 Septembre, 1929.

Madame de Fiori,
Budapesterstr. 26,
Berlin.

Chère Madame:

Comme je vous l'ai déjà dit pendant mon séjour à Berlin, nous espérons faire une exposition de sculpture moderne dans nos galeries à New York pendant l'hiver et j'espère vivement que nous aurons le plaisir d'y inclure des oeuvres de Monsieur de Fiori.

Les autres sculpteurs qui prendront part à cette exposition sont Epstein, Dobson, Maillol, Despiau et Kolbe. Il se pourrait que nous y ajoutons un ou deux noms à cette liste mais je crois que l'exposition sera limitée à huit, tout au plus dix artistes.

Quant aux arrangements pour une telle exposition, l'expédition, l'emballage et l'assurance, depuis le moment où les oeuvres sont enlevées de votre atelier, jusqu'au moment de leur retour chez vous, sont à nos frais.

Pendant cette exposition nous ne ferons pas de ventes directes mais un acheteur probable sera envoyé soit chez l'artiste, soit chez un marchand à New York si vous le préférez, et que vous voulez bien nommer comme votre représentant.

Il n'y a aucun doute que cela faciliterait les ventes si un marchand s'en occupait. Je crois que Weyhe s'est occupé déjà des oeuvres de Monsieur de Fiori, et je vous conseille de le nommer comme votre représentant. Dans ce cas Monsieur Weyhe pourrait ajouter à vos prix la somme qui représenterait sa commission à lui, mais ceci vous arrangerez vous-même avec lui.

Quand la date de l'exposition sera définitivement déterminée je vous écrirai plus longuement, et à ce moment je vous enverra la formule du contrat.

J'espère vivement avoir le plaisir de vous voir, ainsi que Monsieur de Fiori à New York pendant l'hiver à venir où je désirerais renouveler notre connaissance.

Veuillez agréer, chère Madame, l'assurance de mes sentiments respectueux.

A. Conger Goodyear.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	11.2

Detroit

ARTS COMMISSIC
EDSEL B. FORD, PRE
ALBERT KAHN.
CHARLES T. FISHER.
JULIUS H. HAASS.
COMMIS

THE DETROIT INSTITUTE OF ARTS
OF THE CITY OF DETROIT

W. R. VALENTINER,
DIRECTOR
CLYDE H. BURROUGHS,
SECRETARY

X1

November 4, 1930.

November 12, 1930

Dear Doctor Valentiner:

We, of course, wish to have the Kolbe "Assunta." I will write you at length about the exhibition early in December.

I hope you will not fail to see our Corot-Daumier exhibition before it closes on November 23rd.

With best wishes,

I am

Sincerely yours,

WRV/C

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	11.2

Detroit

ARTS COMMISSION
EDSEL B. FORD, PRESIDENT
ALBERT KAHN,
CHARLES T. FISHER,
JULIUS H. HAASS,
COMMISSIONERS

THE DETROIT INSTITUTE OF ARTS
OF THE CITY OF DETROIT

W. R. VALENTINER,
ART DIRECTOR
CLYDE H. BURROUGHS,
SECRETARY

November 4, 1930.

Mr. Alfred H. Barr, Jr.,
The Museum of Modern Art,
730 Fifth Avenue,
New York City.

Dear Mr. Barr:

Thank you very much for your letter. I am delighted to hear that you have such splendid plans for the German exhibition in March. We certainly will be pleased to let you have all you ask for, also Mr. Booth's pictures.

I do not doubt that Kolbe will be very pleased to have as many as five or six of his works represented in this exhibition, and I am sure the material over here is perfectly sufficient, especially if you could include our Assunta, which he is very anxious to have shown. However, that is a long time ahead.

Looking forward to seeing you,
I am

Yours very sincerely,

W. R. Valentiner

WRV/C

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	11.2

Detroit
Inst. of Arts

1932.

October 14, 1930

Dear Doctor Valentiner:

I am indeed regretful that you will not be able to come to our opening but trust that you will see the exhibition before it closes November 23rd.

I realize that Kolbe is not entirely satisfied with our plans for exhibiting his sculpture. I have intended to show the large Buffalo figure, the Detroit Assunta (providing, of course, you would lend it), and several smaller works.

I am quite sure that there are enough Kolbes in America to represent the sculpture very well especially as we will exhibit at the most six works. As you know, bringing large sculptures from Europe is very costly and our German exhibition meets with so little enthusiasm on the part of our Trustees that I feel I must be as economical as possible.

The two paintings which I had wished to borrow from Mr. Booth are the Wheat Field by Schmidt-Rottluff and Landscape by Pechstein. The time of the exhibition has been changed from December to February 23rd to March 29th.

I am not sure whether you still have my letter about the paintings that we would like to borrow from the Detroit Institute of Arts. This is a tentative list which we will confirm later as we are more certain of what is coming from Germany.

The German show will, I think, be one of the most important to be held not merely in America but in Germany as well, since we are bringing together many of the finest works from

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	11.2

German museums and collectors. The Berlin National-Galerie is lending us seven works. The Folkwang Museum is lending eight. Others are coming from Hamburg, Mayhein, Munich, Breslau, Halle, as well as from Bernard Koehler.

I know that we can count on your enthusiastic assistance.

Very sincerely yours,

PHB

Dr. W. R. Valentiner
The Detroit Institute of Arts
Detroit, Michigan

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	11.2

THE DETROIT INSTITUTE OF ARTS
OF THE CITY OF DETROIT

TENTATIVE LIST OF PAINTINGS TO BE BORROWED FROM THE DETROIT INSTITUTE OF ARTS

October 14, 1930

Mr. Alfred H. Barr, Jr.,
730 Fifth Avenue,
New York City.

Dear Mr. Barr,

Heckel, "Portrait"

Kokoschka, "Elbe at Dresden"

Müller, "Badende"

Nolde, "Indian Dancers"
"Farm" (watercolor)

Rohlfs, watercolors

Schmidt-Rottluff, "Evening on the Sea"
"On the Sea" (watercolor)

Kolbe, "Assunta"

MKF/C

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	11.2

ARTS COMMISSION
EDSEL B. FORD, PRESIDENT
ALBERT KAHN,
CHARLES T. FISHER,
JULIUS H. HAASS,
COMMISSIONERS

THE DETROIT INSTITUTE OF ARTS
OF THE CITY OF DETROIT

W. R. VALENTINER,
ART DIRECTOR
CLYDE H. BURROUGHS,
SECRETARY

October 11, 1930.

Mr. Alfred H. Barr, Jr.,
730 Fifth Avenue,
New York City.

Dear Mr. Barr:

I am delighted to see that you will have an exhibition of works of Corot and Daumier, and I wish I would be able to come to the opening; but I am afraid I have to postpone my trip.

I am sorry that I missed you in Berlin; I heard that you just left when I arrived.

When I saw Kolbe in Berlin, he told me that you are arranging for a modern German exhibition and want to include one or two of his large sculptures. He begged me to tell you that he would like very much to exhibit one of his latest works, and recommended the large female crouching figure which is composed almost in the round. There was a little illustration of it in the August number of Vanity Fair. Afterwards he told me that in case you did not want one of his latest works, he would recommend the Assunta which we have here in the museum and which of course we would be glad to lend to you. I am telling you only what he said to me, since he is like most artists, very sensitive, and is afraid that his art would not be shown to the best advantage. However, I know that you are doing the best you can in this respect and very likely are not having an easy time with the different artists.

Unfortunately we have mislaid the letter you wrote us regarding the Pechsteins of Mr. Booth's. He is very willing to let you have what you want, but I would be glad if you would let me know again the date you wish the pictures.

Yours very sincerely,

W. R. Valentiner

WRV/C

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	11.2

Detroit

German Show

HUGO · ERFURTH
D · W · B · G · D · L
BILDNIS · PHOTOGRAPH · DRESDEN · ZINZENDORFSTRASSE · 1
FERNSPR. 15123 · BANKKONTO AUGEN · DEUTSCHE · CREDIT · ANSTALT

August 8, 1930.

Alfred H. Barr.

York. City.

Ralph Booth, Esq.,
Care of The Detroit Institute of Arts,
Detroit, Michigan.

Dear Mr. Booth:

You have perhaps heard that we are to have an exhibition of modern Germany painting, to include some twenty of the foremost German masters. I am very eager to have your fine Landscape by Pechstein and your Wheat Field by Schmidt-Rottluf.

The exhibition will run from December 2nd to January 3rd. I suppose that Dr. Valentiner would take charge of calling for your pictures as we are asking his assistance in the exhibition.

I hope that this request will not inconvenience you.

Yours sincerely.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	11.2

June 6, 1951

Hugo Erfurth,
Dresden,
Zinsendorfstrasse 11,
Germany.

Dear Mr. Erfurth,

Mr. Barr has left for Europe and will not return until about the middle of August. It is our understanding that your bill is now in the hands of Herr Rudolf Probst of the Neue Kunst Fides, Dresden. Have you gotten in touch with him on the matter ?

Trusting for an amicable adjustment,

Sincerely yours,

C.R.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	11.2

Dup

HUGO · ERFURTH
D · W · B + G · D · L
BILDNIS · PHOTOGRAPH · DRESDEN · ZINZENDORFSTRASSE · 11
FERNSPR. · 15123 + BANKKONTO · ALLGEM. · DEUTSCHE · CREDIT · ANSTALT

Museum of modern Art. Director: Alfred H. B a r r .

730 Fifth Avenue. N e w Y o r k . C i t y.

RECHNUNG

Okt.8. 1930. Lt. Rechnungen Mk. 71. 75.

Darf ich Sie höflichst bitten mir diesen Betrag nun zukommen zu lassen.

Mit vorzüglicher Hochachtung

Hugo Erfurth

Dresden, den 27. Mai. 1931.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	11.2

PATRONS ARE REQUESTED TO FAVOR THE COMPANY BY CRITICISM AND SUGGESTION CONCERNING ITS SERVICE Form 1280

CLASS OF SERVICE

This is a full-rate Cablegram unless its deferred character is indicated by a suitable sign preceding the address.

WESTERN UNION CABLEGRAM

NEWCOMB CARLTON, PRESIDENT J. C. WILLEVER, FIRST VICE-PRESIDENT

SIGNS	
	Full-Rate Cablegram
LCO	Deferred Cablegram
NLT	Cable Letter
WLT	Week-End Letter

Received at 12 EAST 55th STREET, N.Y. 1931 APR 21 AM 10 04

NBH30 CABLE=DRESDEN 4 21 1512

JABENART (J B NEUMANN'S PRINT ROOM)=
NEWYORK (9 E 57TH ST)=

EINVERSTANDEN DIX.

2 Paintings
No 15, 17 — go to J.B.N.

THE QUICKEST, SUREST AND SAFEST WAY TO SEND MONEY IS BY TELEGRAPH OR CABLE

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	11.2

Dix

April 21, 1931.

Otto Dix, Esq.,
Care of Neue Kunst Fides,
Struvestrasse, Dresden, Germany.

Dear Mr. Dix:

Mr. Hermann has just come to this office with your cablegram instructing us to deliver your two pictures, "Dr. Meyer-Hermann" and "Child with Doll" to him at the close of our exhibition.

Therefore, on April 28th, we will place these two pictures in his care.

Very sincerely yours,

Dix

April 15, 1931.

...n of German
...The loans
..., sailing
...ur Berlin
... to you in

... request that
...pictures reach
...rmann" on the
...s country and

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	11.2

XI Dix Dix

April 16, 1931

Herr Otto Dix,
% Neue Kunst Fides,
Stuvestrasse 6,
Dresden,
Germany.

Dear Mr. Dix,

I am sending you clippings from some American newspapers, in which your paintings have been reproduced in connection with their exhibition at the Museum of Modern Art. It is interesting to note that two of the three important rotogr vure sections of New York selected the "Kind Mit Puppe" and "Die Witwe" out of all the pictures in the exhibition. The "Kind mit Puppe" appeared in the Sunday New York Times, which has a circulation of 900,000, the largest of any Sunday newspaper in the world, I believe.

I enclose also critical comment from the magazine "Arts", which I think may interest you.

With best wishes, sincerely yours,

CR.

April 15, 1931.

n of German
The loans
sailing
ur Berlin
to you in

request that
pictures reach
mann" on the
country and

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	11.2

April 15, 1931.

Otto Dix, Esq.,
Cam of Neue Kunst Fides,
Struvestrasse, Dresden, Germany.

Dear Mr. Dix:

As you know, our present Exhibition of German Painting and Sculpture closes on April 26th. The loans will be returned to Germany on the S.S.Europa, sailing from New York on May the 2nd. We are asking our Berlin agent, Gustav Knauer, to return your pictures to you in care of the Neue Kunst Fides.

I am enclosing a receipt with the request that you sign and return it to us as soon as your pictures reach you safely. I am including the "Dr. Meyer-Hermann" on the receipt but trust that it will be sold in this country and will not be returned.

Yours sincerely,

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	11.2

Dix

XI

March 18, 1931

Dear Mr. Dix:

I forward herewith a copy of the catalogue of our German exhibition to which your works have added so much. No artist in the exhibition has been more admired or more commented upon than yourself.

I hope very much that we shall be able to find someone to purchase the "Doctor Meyer-Hermann" which seems to me to be a masterpiece.

With best wishes to you and Frau Dix and to your delightful children, I am

Very sincerely yours,

Herr Otto Dix
c/o Neue Kunst Fides
Struvestrasse
Dresden, Germany

Dix

December 11, 1930

Dresden, Germany

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	11.2

Dix

XI

January 6, 1931

Dear Mr. Dix:

Knauer will arrange to call for your pictures through his Dresden agent about February 1st.

With best wishes to you and Frau Dix, I am

Very sincerely yours,

P.S. May I remind you that we must have your valuations, (1) for the "Herman Meyer"; (2) for the "Kind mit Püppchen", so that we may insure them against each and every risk. You must send these immediately so that they may be entered with our agent.

Otto Dix, Esq.
c/o The Gemäldegalerie
Dresden, Germany

Dix

December 11, 1930

Dresden, Germany

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	11.2

Dix

HUGO ERFURTH
DRESDEN

December 11, 1930

Dear Mr. Dix:

We have been able to borrow the "Elternbildnis" from the Cologne Museum, though we have not yet heard definitely from Mannheim concerning the "Witwe."

The paintings from you need not leave Dresden until February first. I shall write again final arrangements.

With best wishes to Frau Dix,

I am

Very sincerely,

Otto Dix, Esq.
c/o The Gemäldegalerie
Dresden, Germany

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	11.2

Dix photos

XI Dix

HUGO ERFURTH
DRESDEN

ZINZENDORFSTRASSE 11 · FERNSPRECHER 15123
BANKKONTO: ALLGEMEINE DEUTSCHE CREDIT-ANSTALT DRESDEN, ALTMARKT

Museum of modern Art. 730 Fifth Avenue. N e w Y o r k
C i t y . z.H. Herrn Direktor Alfred H. B a r r .

Sehr geehrter Herr !

In Beantwortung Ihres Schreibens vom 28. v. M. teile ich Ihnen mit, daß die Übersendung der Photographien in der vorliegenden Größe und Ausführung auf besonderen Wunsch von Herrn Professor D i x geschehen ist. Eine Reduzierung des Preises oder eine Rückgabe der Bilder muß ich leider ablehnen.

Mit vorzüglicher Hochachtung

Dresden, den 13. November. 1930.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	11.2

Dix photos

Ger

October 28, 1930

Hugo Erfurth, Esq.
Zinzendorfstrasse 11
Dresden, Germany

Dear Sir:

We have received the 7 photographs of paintings by Otto Dix and consider them preposterously expensive. We have never paid more than 3 or 4 marks at the most for a photograph of painting. As these photographs are to be used merely for reproduction you will understand that the elaborate prints which you have sent us are useless.

It is very probable that this is not your fault but that of the painter. I will write him concerning the matter. Meanwhile I am holding the photographs until I hear from Herr Dix.

Yours very truly,

AHB

Otto Dix, Esq.
care of the Gemälde Galerie
Dresden, Germany

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	11.2

Dix

Gw

September 29, 1930.

October 28, 1930

Otto Dix, Esq.,
Care of The Gemälde Galerie,
Dresden, Germany.

Dear Mr. Dix:

Dear Mr. Dix:

Four photographs of the Doctor Meyer and three photographs of the Kind mit Puppe have arrived from the photographer, Hugo Erfurth, together with a bill for 71.75 marks. I think you will agree that this bill is absurdly expensive since we wish photographs for reproduction purposes only, and are accustomed to pay three or four marks for them.

I am holding the photographs until I hear from you but will send them back if necessary. In any case we will not wish to pay this bill. I fear that there has been some misunderstanding or mistake.

Please remember me most cordially to Frau Dix and to your delightful children.

Very sincerely yours,

AHB

Otto Dix, Esq.
care of the Gemälde Galerie
Dresden, Germany

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	11.2

Dix

September 30, 1930.

Otto Dix, Esq.,
Care of The Gemälde Galerie,
Dresden, Germany.

Dear Mr. Dix:

I regret to inform you that our Exhibition has been postponed from December and will now open February 20th and run until March 30th. The two paintings which we are borrowing from you, the Dr. Hermann Meyer and the Kind mit Püppchen would have to be collected about January 15th and would be returned to you immediately after the exhibition. Knauer, as you will note in our previous letter, is our agent and we will of course pay all expenses.

I regret that all our efforts to borrow Die Witwe from Mannheim have been in vain. We wish, therefore, to borrow some other painting and have decided to ask the Wallraf-Richartz to lend us the double Portrait of your Parents. I wonder if you would be good enough to write Director Dr. Ernst Büchner asking him to lend us this painting. I am also writing him immediately.

Please do not fail to return the enclosed forms and to send us at our expense four photographs of the Dr. Meyer and three of the Kind mit Püppchen.

Yours very sincerely,

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	11.2

German Show

Dix

THE MUSEUM OF MODERN ART

730 FIFTH AVENUE
NEW YORK CITY

7/6/01

August 8, 1930.

Otto Dix, Esq.,
Dresden, Germany.

Dear Mr. Dix:

I look back with greatest pleasure to my visit to your home and studio. It was a privilege to make the acquaintance of Mrs. Dix and your charming children.

Our exhibition is developing successfully. We hope to show five paintings by Dix, - Die Wittwe in Mannheim, The Baby in the Kronprinzen Palais, The Self Portrait bei Nierendorf, and two in your possession, the Herman Meyer and the Kind mit Puppchen.

May I ask you to send me several photographs of these two pictures for our Catalog and publicity (reklame). We also wish to have insurance valuations. The pictures will be assembled by Knaner in Berlin about October 15th and will be returned to you some time about January 15th.

I thank you for your help in making our group of Dix thoroughly representative.

Yours sincerely,

A Barr

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	11.2

THE MUSEUM OF MODERN ART

730 FIFTH AVENUE
NEW YORK CITY

July 6, 1931.

7/6/01

My dear Miss Dreier:

We have today delivered to W.S.Budworth & Son the two Campendonks which you so kindly lent us for our German Exhibition. I trust they have reached you safely.

Will you kindly sign the enclosed receipt and return it to us for our records.

Yours sincerely,

Miss Katherine Dreier,
50 Central Park West,
New York City.

TRUSTEES OF THE MUSEUM: A. CONGER GOODYEAR, PRESIDENT, MISS LIZZIE BLISS, VICE PRESIDENT, MRS. JOHN D. ROCKEFELLER, JR., TREASURER, FRANK CROWNINSHIELD, SECRETARY, WILLIAM T. ALDRICH, FREDERIC CLAY BARTLETT, STEPHEN C. CLARK, MRS. W. MURRAY CRANE, CHESTER DALE, SAM LEWISOHN, DUNCAN PHILLIPS, MRS. RAINEY ROGERS, PAUL J. SACHS, MRS. CORNELIUS J. SULLIVAN

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	11.2

THE MUSEUM OF MODERN ART

ALFRED H. BARR, JR., DIRECTOR
JERE ABBOTT, ASSOCIATE DIRECTOR
MARY SANDS, SECRETARY
GENEVIEVE CARPENTER, ASSISTANT

730 FIFTH AVENUE
NEW YORK CITY

7/6/01

Received from Museum Modern Art

1 Canzenclock "Red Cat"

1 " "White Trees"

Bridwell Co.

Jay

H Barman

TRUSTEES OF THE MUSEUM: A. CONGER GOODYEAR, PRESIDENT, MISS LIZZIE BLISS, VICE PRESIDENT, MRS. JOHN D. ROCKEFELLER, JR., TREASURER, FRANK CROWNINSHIELD, SECRETARY, WILLIAM T. ALDRICH, FREDERIC CLAY BARTLETT, STEPHEN C. CLARK, MRS. W. MURRAY CRANE, CHESTER DALE, SAM LEWISOHN, DUNCAN PHILLIPS, MRS. RAINEY ROGERS, PAUL J. SACHS, MRS. CORNELIUS J. SULLIVAN

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	11.2

Dreier

Ex XI

Dreier

XI

April 15, 1931.

Miss Katherine Dreier,
50 Central Park West,
New York City.

February 9, 1931

Dear Miss Dreier:

I write to reassure you that your Compendonks, which you kindly lent to our present Exhibition, will be held here at the Museum until your return to this country.

Will you kindly notify us as soon as you wish to have them returned to you.

Yours sincerely,

Miss Katherine Dreier
50 Central Park West
New York City

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	11.2

Dreier

XI

February 9, 1931

Dear Miss Dreier:

I have had no written reply to my letter of September 22nd but as I remember you were willing to lend us one or two paintings by Campendonck. It may be that you are lending the Campendoncks elsewhere in which case I would understand your inability to lend them to us.

I could come to see you if you wish to discuss the matter. At the same time I might be able to select the paintings. The exhibition opens March 10th so that we should collect the pictures a week before hand.

I enjoyed your exhibitions at the New School for Social Research and at the Rand School.

With best wishes, I am

Very sincerely yours,

AB

Miss Katherine Dreier
50 Central Park West
New York City

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 11.2

German Show.

September 22, 1930

Dear Miss Dreier:

We have at last been able to schedule our German exhibition which will run from February 20th to March 30th, 1931, and will include over a hundred paintings and sculptures by the following artists: Ernst Barlach, Willy Baumeister, Max Beckmann, Rudolph Belling, Campendonck, de Fiori, Otto Dix, George Grosz, Erich Heckel, Carl Hofer, Kandinsky, Ernst Ludwig Kirchner, Paul Klee, Oskar Kokoschka, Berlin Kolbe, Wilhelm Lehmbruck, Franz Marc, Marcks, Moholy-Nagij, Paula Modersohn-Becker, Otto Müller, Emil Nolde, Max Peckstein, Christian Rohlfs, Oskar Schlemmer, Karl Schmidt-Rottluff, and Georg Schrimpf.

We have been able to borrow seven works from the KronPrinzen Palais, about ten from the Folkwang Museum, and others from the museums of Hamburg, Halle, Munich, and, I hope also, Cologne and Breslau.

I hope we may be able to borrow several things from your collection. We would like to have two Campendoncks, a Kandinsky, and possibly a Marc. I say possibly because we have already succeeded in borrowing important Marcs from the Essen and the Hamburg Museums, and from the collections of Bernard Koehler, and the Princess Lichnovsky. I wish very much to borrow something from Mrs. Jerome Eddy of Chicago, so that I am not sure whether we will need your Marc which, as I remember, has been seen several times in New York.

Will you not let me know whether we may expect to have these loans and whether I may come to see you about them, preferably towards the end of October, that is, after our Daumier-Corot exhibition opens on October 15th.

Yours very sincerely,

Miss Katherine Dreier
50 Central Park, West, New York City

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 11.2

Eddy

Eddy

February 26, 1931.

Dear Miss Dreier:

Our agent, Budworth & Son, will call on March 4th for the two Campendonks which you have kindly consented to lend for our next Exhibition.

I trust this date will be convenient for you.

Yours sincerely,

Miss Katherine Dreier,
50 Central Park West,
New York City.

Lake Shore Road -
Chicago, Illinois.

Sept. 14th 1931.

Dear Miss Dreier - Mrs. Arthur Eddy - has been in the Hospital for several weeks and unable to attend to any correspondence. She is therefore not able to advise you regarding the "Red Deer" at this time. She is sorry not to have known of this exhibition earlier when it might have been arranged, and she thanks you for your appreciation of what Mr. Eddy did for modern art in America. Mrs. Eddy asks you to know she sent you the catalogue of Mr. Eddy's pictures as promised.

Very truly yours,
Esther O. Mackenzie.

Mrs. David Mackenzie,

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 11.2

Eddy

~~Law Office~~
~~Arthur J. Eddy~~
~~The Temple~~
~~Chicago~~

Telephone Main 4466
Cable "Eddy" Chicago

New York Address
530 West 55th Street
Telephone Circle 290

Eddy

7152 Sheridan Road,
Chicago, Illinois.
Sept. 14th 1931.

Dear Mr. Barr,

My sister - Mrs. Arthur Eddy - has been very ill in Hospital for several weeks and unable to attend to any correspondence. She is therefore not able to attend to the lending of the "Red Deer" at this time. She is sorry not to have known of this exhibition earlier when it might have been arranged, and she thanks you for your appreciation of what Mr. Eddy did for modern art in America. Mrs. Eddy wishes you to know she sent you the catalogue of Mr. Eddy's pictures as promised.

Very truly Yours,
Esther O. Mackenzie.

(Mrs. David Mackenzie)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	11.2

Eddy

February 9, 1931

Dear Mrs. Eddy:

You may remember my visit to your collection some fifteen months ago. I was accompanied by Mr. Rich of the Art Institute.

We are to hold in March an exhibition of German painting and sculpture which will be the most important of its kind ever held in America. Many of the artists who were first introduced to New York through the Armory exhibition of 1913 are to be included. As I remember Mr. Eddy was very much interested in this exhibition and did much to make it a success. Certainly his book, "Cubists and Post-Impressionists" was the most important American publication of the period.

Among the artists to be included in our exhibition is Franz Marc. We have already borrowed the famous "Red Horses" from the Essen Museum, the "Mandrill" from the Hamburg Museum, and two other fine paintings from the Bernard Koehler collection in Berlin. I hope very much that we may borrow the "Red Deer" from your collection.

Our past exhibitions have been attended by crowds varying from twenty to fifty thousand so that I am sure the thousands of people would very much enjoy seeing this very fine Marc. We wish also to do honor to the memory of Mr. Eddy who was certainly one of the pioneers in appreciating the work of Franz Marc.

Will you not let me know whether you will lend us the "Red Deer"? We would collect the picture through the Art Institute which has in the past been kind enough to assist us. We would, of course, pay all expenses of insurance and shipping. We would appreciate an early reply since there is little time before the exhibition. We would have to collect the painting about February 20th.

With best wishes to you, I am

Very sincerely yours,

AHB

Mrs. Arthur Jerome Eddy
4152 Sheridan Road, Chicago, Ill.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	11.2

Ex. XI

Essen

April 15, 1931.

#11

Dr. Ernst Gosebruch, Director,
The Folkwang Museum, Essen, Germany.

My dear Dr. Gosebruch:

As you know, our present Exhibition of German Painting and Sculptuse closes on April 26th. The loans from Germany will be returned on the S.S.Europa, sailing May 2nd. We have instructed our Berlin agent, Gustav Knauer to forward your paintings to you.

I am enclosing a receipt with the request that you sign and return it to us as soon as the paintings have reached you safely.

Yours sincerely,

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 11.2

XI

Essen

Form 1250

CLASS OF SERVICE DESIRED	
FULL-RATE	
HALF-RATE DEFERRED	X
CABLE LETTER	
WEEK-END LETTER	

Patrons should check class of service desired; otherwise the cablegrams will be transmitted at full rates.

WESTERN UNION CABLEGRAM

NEWCOMB CARLTON, PRESIDENT — J. C. WILLEVER, FIRST VICE-PRESIDENT

NO.	CASH OR CHG.
CHECK	
TIME FILED	

Send the following message, subject to the terms on back hereof, which are hereby agreed to

January 23, 1931

Cosebruch, Folkwang Museum, Essen, Germany

PLEASE SHIP PICTURES THROUGH KNAUER FEBRUARY FIRST THANK YOU

Barr, Modernart, Newyork

wir bitten Ihre dem ca 3 alle 4 Aquarelle schicken. – Noel schulde ich Ihnen

48 PHOTOGRAPHS COMING

BILL ACCOMPANIES

DIN A 4
DIN 676

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 11.2

MUSEUM FOLKWANG
ESSEN
BISMARCKSTRASSE 64 • RUF: 40542

12. I. 1931

RENGER FOTO D.W.B.
Essen

BANKKONTEN
SIMON HIRSCHLAND, ESSEN
M. M. WARBURG, HAMBURG

POSTSCH.
HANNOVER
61676

TAG
10.1.31.

Lieben Herr Kaes, entschuldigen Sie, bitte, daß wir Ihnen die erbetenen Photos noch nicht sandten. Wir hatten zunächst durch unsere Hausphotographin Aufnahmen machen lassen, sie wurden aber nicht gut. Wir wandten uns dann an den Renger-Patzsch (- wohl zur Zeit der beste Photographen Deutschlands) , der ja auch in Essen seine Arbeitsräume hat, freilich ohne unseren Auftrag zu kennen. Renger hat Ihnen seine Aufnahmen, die sehr gut ausgefallen sind, direct geschickt. Er hat alle vier Aquarelle (Jeckmann's Verlorener Sohn.) aufgenommen, wir werden Ihnen dann alle 4 Aquarelle schicken. - Noch schulde ich Ihnen

ien wir Ihnen als
otos von Bildern
Briefe bei und

48 PHOTOGRAPHS COMING
BILL ACCOMPANIES

DOCUMENTARY

DIN A 4
DIN 676

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 11.2

ENGER FOTO D.W.B.

Essen

MUSEUM FOLKWANG
ESSEN 12. I. 1931
BISMARCKSTRASSE 64 • RUF: 40542

Dank für die so freundliche Sendung der Zeitungen, in denen so freundlich über unsere Daumierbild geschrieben ist. Ihre Lectüre hat uns große Freude gemacht. Hoffentlich finden unsere deutschen Bilder ebensolches Interesse. Sie schreiben uns bitte, wohl, wann wir sie Ihnen schicken sollen.

Herzliche Grüße auch allen Leuten = 1931.

Ihr
F. Schmidt

NKKONTEN
ION HIRSCHLAND, ESSEN
POSTSCH.
HANNOVER
61676

AG

0.1.31.

n wir Ihnen als
os von Bildern
riefe bei und

48 PHOTOS being made by Renger "the best photographer in Germany"
He thanks you for the Friendly sending of press notes + got a great deal of pleasure from reading them
HE WANTS US TO WRITE HIM WHEN THE PICTURES FOR THE GERMAN SHOW SHOULD BE SHIPPED

48 PHOTOGRAPHS COMING
BILL ACCOMPANIES

DIN A 4
DIN 676

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 11.2

RENGER FOTO D.W.B.

Essen

Ex. I

RENGER FOTO D.W.B.
ESSEN MUSEUM FOLKWANG
EINGANG: GOETHESTRASSE

FERNRUF: NR. 40227

BANKKONTEN
SIMON HIRSCHLAND, ESSEN
[redacted]

POSTSCH. HANNOVER 61676

An
The Museum of Modern Art
730 Fifth Avenue

New York City U. S. A.

IHRE ZEICHEN	IHRE NACHRICHT VOM	MEIN ZEICHEN	TAG
	11.12.30.	R/V	10.1.31.

BETREFF:

Auf Veranlassung von Herrn Direktor Gosebruch senden wir Ihnen als eingeschriebene Drucksache mit gleicher Post 43 Fotos von Bildern des Folkwang-Museums. Die Rechnung fügen wir dem Briefe bei und empfehlen uns Ihnen
mit vorzüglicher Hochachtung

RENGER-PATZSCH

Anlage: 1 Rechnung.

48 PHOTOGRAPHS COMING
BILL ACCOMPANIES.

MENZEL & VOIGTMANN

DIN A 4
DIN 676

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	11.2

Essen
(Cosebruch)

XJ

February 18, 1931

Dear Mr. Cosebruch:

I am very sorry that I have not been able to give you definite information concerning your trip to America which I have so much desired. Financial conditions and the general feeling of depression in America are so bad that I have struck unexpected difficulties.

The matter is not yet finally decided and I hope to be able to cable you definite word before this letter reaches you. In any case I shall write shortly a full explanation of the situation. Until then I must beg you to bear with me.

With all good wishes,

I am

Very sincerely yours,

AB

Director Ernst Cosebruch
The Folkwang Museum
Essen, Germany

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	11.2

Essen

XI

December 11, 1930

Dear Director Cosebruch:

It will not be necessary to send the German paintings until February first since the exhibition does not open until early in March.

May I ask most urgently, however, that you have taken good photographs of the nine (9) paintings which we are borrowing from the Essen Museum. We must have four (4) photographs of all the paintings except Marc. Of this we would like eight (8). We will pay for these photographs but we must have them as soon as possible for advance publicity. It was extremely inconvenient not to have the "Ecce Homo!" photograph in time for publication in our catalogue and when it did arrive it was a poor one so that we had to re-photograph it.

With best wishes, I am

Very sincerely yours,

Director Dr. Ernst Cosebruch
Folkwang Museum
Essen, Germany

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	11.2

German Show

MUSEUM FOLKWANG
ESSEN

BISMARCKSTR. 66 • RUF: STADTVERW. 412

22. IX. 1930

Essen

Lieber verehrter Herr Barr,

besten Dank für Ihr Telegramm! Gern werden wir Ihnen unsere Bilder für Ihre deutsche Ausstellung vor dem 15. Januar schicken.

Herzlichen Gruß! Ihr ergebenst

E. Gosebruch

1930

I trust that this change in plans will not affect the magnificent loans which the Folkwang Museum is giving the Museum of Modern Art.

I wonder if you could send photographs of the paintings fairly soon. It would be a great burden off our minds and would permit us to begin advance publicity (reklame). We would, of course, pay for the photographs.

Our Daumier show progresses. The National-Galerie "Don Quixote" together with ten other paintings from Germany, are already on their way to American. I cannot help wondering if it is a fear of salt water that prevented the Folkwang "Bond" from giving consent. If it was this, we could have had the picture packed in a lead case.

We all look forward with the greatest interest to the German exhibition.

Yours very sincerely,

Doctor Ernst Gosebruch, Director
Folkwang Museum
Essen, Germany

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	11.2

POSTKARTE

An Direktor Alfred Barr

New. York. City

730 Fifth Avenue

MUSEUM FOLKWANG
ESSEN
BISMARCKSTR. 66

I trust that this change in plans will not affect the magnificent loans which the Folkwang Museum is giving the Museum of Modern Art.

I wonder if you could send photographs of the paintings fairly soon. It would be a great burden off our minds and would permit us to begin advance publicity (reklame). We would, of course, pay for the photographs.

Our Daumier show progresses. The National-Galerie "Don Quixote" together with ten other paintings from Germany, are already on their way to American. I cannot help wondering if it is a fear of salt water that prevented the Folkwang "Bond" from giving consent. If it was this, we could have had the picture packed in a lead case.

We all look forward with the greatest interest to the German exhibition.

Yours very sincerely,

Doctor Ernst Gosebruch, Director
Folkwang Museum
Essen, Germany

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 11.2

POSTKARTE

FERNSPRECHER SPART ZEIT UND GELD

ESSEN 30. JUNI 1938 18-19

Herr Direktor Alfred Barr

New. York. City

730 Fifth Avenue

MUSEUM FOLKWANG
ESSEN
BISMARCKSTR. 66

in plans will not affect the magnificent loans which the Folkwang Museum is giving the Museum of Modern Art.

I wonder if you could send photographs of the paintings fairly soon. It would be a great burden off our minds and would permit us to begin advance publicity (reklame). We would, of course, pay for the photographs.

Our Daumier show progresses. The National-Galerie "Don Quixote" together with ten other paintings from Germany, are already on their way to American. I cannot help wondering if it is a fear of salt water that prevented the Folkwang "Bond" from giving consent. If it was this, we could have had the picture packed in a lead case.

We all look forward with the greatest interest to the German exhibition.

Yours very sincerely,

Doctor Ernst Gosebruch, Director
Folkwang Museum
Essen, Germany

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 11.2

~~Folkwang Mus.~~
Essen

gsr

September 20, 1930

My dear Doctor Gosebruch:

Today we cabled you as follows: "Regret exceedingly German exhibition postponed February 20th March 30th. Pictures should leave Germany before January 15th. If unsatisfactory please write immediately." Signed, Barr, Modernart.

I trust that this change in plans will not affect the magnificent loans which the Folkwang Museum is giving the Museum of Modern Art.

I wonder if you could send photographs of the paintings fairly soon. It would be a great burden off our minds and would permit us to begin advance publicity (reklame). We would, of course, pay for the photographs.

Our Daumier show progresses. The National-Galerie "Don Quixote" together with ten other paintings from Germany, are already on their way to American. I cannot help wondering if it is a fear of salt water that prevented the Folkwang "Bond" from giving consent. If it was this, we could have had the picture packed in a lead case.

We all look forward with the greatest interest to the German exhibition.

Yours very sincerely,

Doctor Ernst Gosebruch, Director
Folkwang Museum
Essen, Germany

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 11.2

Essen
122S A

Charge to the account of _____ $_____

CLASS OF SERVICE DESIRED			
DOMESTIC		CABLE	
TELEGRAM		FULL RATE	
DAY LETTER		DEFERRED	
NIGHT MESSAGE		CABLE LETTER	
NIGHT LETTER		WEEK END LETTER	X

Patrons should check class of service desired; otherwise message will be transmitted as a full-rate communication.

WESTERN UNION

NEWCOMB CARLTON, PRESIDENT J. C. WILLEVER, FIRST VICE-PRESIDENT

NO.	CASH OR CHG.
CHECK	
TIME FILED	

Send the following message, subject to the terms on back hereof, which are hereby agreed to

September 20, 1930.

Gosebruch,
Folkwang Museum, Essen, Germany

REGRET EXCEEDINGLY GERMAN EXHIBITION POSTPONED FEBRUARY TWENTIETH
MARCH THIRTIETH PICTURES SHOULD LEAVE GERMANY BEFORE JANUARY 15th
IF UNSATISFACTORY PLEASE WRITE IMMEDIATELY [illegible] MA

Barr Modernart

THE QUICKEST, SUREST AND SAFEST WAY TO SEND MONEY IS BY TELEGRAPH OR CABLE

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 11.2

Charge to the account of MUSEUM OF MODERN ART 730 FIFTH AVENUE

$ Essen

1228 A

CLASS OF SERVICE DESIRED			
DOMESTIC		CABLE	
TELEGRAM		FULL RATE	XXXX
DAY LETTER		DEFERRED	
NIGHT MESSAGE		CABLE LETTER	
NIGHT LETTER		WEEK END LETTER	

Patrons should check class of service desired; otherwise message will be transmitted as a full-rate communication.

WESTERN UNION

NEWCOMB CARLTON, PRESIDENT J. C. WILLEVER, FIRST VICE-PRESIDENT

NO.	CASH OR CHG.
CHECK	
TIME FILED	

Send the following message, subject to the terms on back hereof, which are hereby agreed to

Sept. Monday 13/30

GOSEBRUCH FOLKWANG MUSEUM ESSEN (GERMANY)

PLEASE CABLE DATE DEPARTURE DAUMIER

BARR DIRECTOR

THE QUICKEST, SUREST AND SAFEST WAY TO SEND MONEY IS BY TELEGRAPH OR CABLE

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 11.2

MUSEUM FOLKWANG
ESSEN

Essen

September 18, 1930.

Dr. Ernst Gosebruch,
Director of the Folkwang Museum,
Essen, Germany.

Dear Director Gosebruch:

Many thanks for your information about the German pictures which Essen will lend us. The dates of this Exhibition I regret to say are not yet certain. It may be necessary to postpone the exhibition until February. I will let you know as soon as possible.

Please do not feel badly about the Daumier. I realize how difficult it is to persuade Trustees who are unwilling.

Very cordially yours,

P. Grohmann

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 11.2

German Show

Essen

MUSEUM FOLKWANG ESSEN

BISMARCKSTRASSE 64 - RUF: 40542

August 28th 1930.

G/St.

Mr. Alfred Barr
Museum of Modern Art
730 fifth Avenue
NEW YORK CITY

Dear Mr.Barr,

Many thanks for your kind news of the 8th and 9th of August. I am very sorry that it is quite impossible to procure the picture by Daumier for you. Mr. Hirschland too,who has come back now,was not able to effect it.

But we shall send you with pleasure the nine german pictures you mention within your letter of the 8th of August. Enclosed please find the informations requested.

./.

Please remember me to Mr.Neumann.

Yours faithfully

P. Graebrach

9 enclosures.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	11.2

German Show

Essen

MUSEUM FOLKWANG
ESSEN

August 8, 1930.

Dr. Ernst Gosebruch,
Director of the Folkwang Museum,
Essen, Germany.

Dear Director Gosebruch:

I hope soon to have from you official assurance of the loan of the Daumier Ecce Homo, although I feel that your unofficial consent is nearly sufficient.

I hope I am not troubling you too much by discussing at this early date our exhibition of Modern German painting and schipture which is to run immediately after the closing of the Daumier Exhibition, that is from December 2nd to January 3rd. As I said in my previous letter, we have been able to borrow very important pictures from the Kronprinzen Palais and also, I hope, from Halle, Hamburg and Mannheim.

I am listing below the pictures which I trust we may have from the Folkwang Museum:-

Beckmann, "Verlorener Sohn, II Schwein"
" "Verlorener Sohn, III Dirnen"
Kirchner, "Moderne Bohème"
Marc, "Red Horses"
Modersohn, "Self Portrait"
" " "
Nolde, "Masken, 1911"
" "Death of Mary of Egypt"
Rohlfs, "Verlorener Sohn"

This would make a truly magnificent group of paintings from one Museum. It will go far towards making a great success of the German Exhibition.

Will you not reassure me at your earliest convenience that we may have these paintings. I enclose forms which I must trouble you to fill out.

I cannot thank you enough for your enthusiastic help in these two very important exhibitions. Please remember me to the Hirschlands.

Very sincerely yours,

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 11.2

MUSEUM FOLKWANG
ESSEN
BISMARCKSTRASSE 64 - RUF: 40542

June 19 th 1930.

St.

The Board of the Museum of Modern Art
730, Fifth Avenue,
N E W Y O R K.

Dear Sirs,

We are very glad at your kind news. We learn of them that the position the modern art occupies in America will grow more and more. Your last consignment with the fine essays about Paul Klee, Lehmbruck, Maillol etc. were especially interesting for us and we thank you very much for them.

With great pleasure we took notice that Mr.Barr will come and see us in July. We shall be glad to show him our new museum.

Yours faithfully

F. Graebruch

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	11.2

XI

German Ambassador

Deutsche Botschaft
German Embassy

Washington, D.C., February 18, 1931.

German show

Mr. Alfred H. Barr jr.
Director
The Museum of Modern Art
730 - 5th Avenue
New York City.

Dear Sir:

Ambassador von Prittwitz highly appreciated receipt of your letter of the 10th inst. inviting him to attend the opening on March 12th of your German exhibition, in which he is extremely interested. The Ambassador hopes that he may be able to be in New York at that time. Should this not prove possible he shall try to arrange a visit of the exhibition at some later date.

Your kind invitation has also been transmitted to the other members of this Embassy.

With regard to addresses of prominent Germans, who may happen to be in town at the time, I beg to suggest that you communicate with the German Consulate General in New York.

Yours very truly,

Leitner

(R. Leitner)
First Secretary of Embassy.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	11.2

German Ambassador

Deutsches Generalkonsulat
German Consulate General
17 Battery Place
New York

J. Nr.

In answering please refer to above number.

XI

February 10, 1931

Doctor Friedrich Wilhelm von Prittwitz and Gaffron,
German Ambassador, and Madame von Prittwitz,
1435 Massachusetts Avenue
Washington, D. C.

Dear Doctor and Madame von Prittwitz:

You have perhaps heard of our coming exhibition of German painting and sculpture, which I feel will be the most important of its kind yet held in America. It is to include some seventy-five paintings and thirty sculptures drawn for the most part from collections in Germany, including the museums of Berlin, Hamburg, Essen, Breslau, Munich, Cologne, and Mannheim.

On behalf of the President and the Trustees of the Museum may I invite you to be present at the private opening March 12th, from ten until six. You will receive an official invitation later but I write at this early date so that you may, if possible, arrange to be in New York at that time.

Trusting that we may have the pleasure of your presence, I am

Very respectfully yours,

DB

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 11.2

German Consulate

XI

Deutsches Generalkonsulat
German Consulate General
17 Battery Place
New York

J. Nr......

In answering please refer to above number.

New York, March 13, 1931

Mr. Alfred H.Barr jr., Director
The Museum of Modern Art
730 Fifth Ave.
New York City.

My dear Mr.Barr,

I am sending you herewith a list of the correspondents of German newspapers.-

May I ask you to send about 20 cards to the German Group of the International House, 500 Riverside Drive, New York City and to invite

Professor Adolf Busse, 600 West 113th Street, New York City

Professor Edwin C.Roedder, German Department of the City of New York, Nicholas Terrace and 139th Street, New York City

the "Deutsches Haus" of the Columbia University, 423 West 117th Street

I think it advisable to send cards also

to

Dr.Hugo Eckener
c/o Hotel Sherry Netherland
5th Ave. and 59th Street
New York City

and Baroness Helene von Nostitz-Hindenburg
c/o Hotel St.Moritz,50 Central P.South
N.Y.C.

Yours very

MTo.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 11.2

German Consulate

XI

Deutsches Generalkonsulat
German Consulate General
17 Battery Place
New York

J. Nr......

In answering please refer to above number.

New York, February 24, 1931

Mr. Cary Ross,
c/o The Museum of Modern Art
730 Fifth Ave.
New York City

Dear Sir:-

I am in receipt of your letter of the 24th inst. - If you desire to send two placards to this office we should be pleased to display them. Some of the placards could be sent to the

1) German Club
6 East 66th Street
new York City

2) The Liederkranz Club
111 East 58th Street
New York City

3) The Schwabenhalle,
Newark, N.J.

4) The Steuben Club
Newark, N.J.

There are a great number of German Societies in New York. A list of them can be obtained by the New York Staatszeitung, 22/24 North Williams Street, N.Y.C.

Very sincerely yours,

(Dr. Paul Schwarz)
Consul

MTo

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 11.2

XI

German Consulate (Schwarz)

Deutsches Generalkonsulat
German Consulate General
17 Battery Place
New York

J. Nr......

In answering please refer to above number.

New York, February 20,1931

Mr. Alfred H.Barr jr., Director,
The Museum of Modern Art
730 Fifth Ave.
New York City

My dear Mr. Barr,

In response to your favor of the 10th inst. to Dr.G.Heuser, acting consul general, I beg to send you enclosed a list of the members of the German Embassy in Washington D.C. and of this Consulate General and a separate one with some names of prominent Germans ~~and~~, German Americans, who, I presume will be interested in seeing the German Exhibition of your Institute.

Very sincerely yours

(Dr.Paul Schwarz)
Consul

MTo

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 11.2

German Consulate (Houser)

Deutsches Generalkonsulat
German Consulate General
17 Battery Place
New York

J. Nr. IIb.

In answering please refer to above number.

New York, February 9, 1931.

February 10, 1931

Dear Doctor Houser:

I have just written a letter to Ambassador von Prittwitz requesting his presence at the private opening of the German exhibition to be held March 12th. While there will be no official ceremony I thought that you might wish to know of this invitation so that you could make arrangements to be present with the Ambassador so that we could introduce him to such Trustees as may also be present.

This invitation is, of course, extended to all members of your staff. Official cards will be sent you later in the month.

May I ask you to let me know if there are any other members of the Embassy to whom I can send invitations. It perhaps would be better if you were to write me the names of members of your own staff whom we should invite. I am anxious also to invite any prominent Germans or German Americans in New York whom you think might be interested in seeing the exhibition. I feel that we must make the most of this opportunity to extend friendly cultural relations between our two countries.

With best wishes, I am

Very sincerely yours,

(Dr. W. Becker)
Commercial Attaché.

Doctor Houser, Acting Consul General
The German Consulate
17 Battery Place
New York City

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 11.2

VI

German Consulate (Becker)

Deutsches Generalkonsulat
German Consulate General
17 Battery Place
New York

J. Nr. Ha.

In answering please refer to above number.

New York, February 3, 1931.

Mr. Alfred H. Barr,
Director,
Museum of Modern Art,
730-Fifth Avenue,
New York City.

Dear Mr. Barr:

Consul Dr. Heuser has turned over to me your kind letter of January 21st for further attention, and I wish to thank you for your detailed and clear representation of the situation.

The North German Lloyd has informed me today that, according to the agreements of the North Atlantic Conference- they regret not to be able to comply with your request concerning the reduced passage rate for Director Gosebruch of the Folkwang-Museum.

However, I have conveyed the contents of your letter to the Foreign Office, Berlin, and still hope that our efforts to make the trip of Dr. Gosebruch possible will prove successful.

With kind regards from Dr. Heuser and myself and with the request to remember us to Mr. Johnson, I am,

Very sincerely yours,

W. Becker

(Dr.W.Becker)
Commercial Attaché.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	11.2

German Consulate (Houser)

Deutsches Generalkonsulat
German Consulate General
17 Battery Place
New York

J. Nr. 13.

New York, January 24, 1931.

January 31, 1931

Dear Doctor Houser:

May I put in writing the substance of our conversation at that delightful luncheon on Thursday.

As you know, we are holding in our Museum what is certainly the most important exhibition of German painting and sculpture ever held in America, including some eighty paintings and thirty sculptures. It has been suggested that it would be very appropriate to have a German representative come with the exhibition to lecture and to extend the good wishes of German museums to our new Museum of Modern Art. Of all the German museums the Folkwang Museum at Essen has been most generous both in lending to us the great "Ecce Homo" by Daumier for an earlier exhibition and in lending us more paintings for the present German exhibition.

Our Trustees feel, however, that since they are paying all expenses for the German exhibition - insurance, shipping, rental of space, and so forth - to the approximate amount of thirty thousand marks, they cannot pay the entire expenses of Director Gosebruch. They are willing to pay half his expenses providing the North German Lloyd can give him free passage or providing the German government should pay for his passage.

This German exhibition will do so much, I feel, to increase international understanding between Germany and America and especially to increase the prestige of German art that I feel I am not asking too much to have some financial co-operation from German sources.

May I ask you to forward the substance of this letter to whomever you think best?

With best wishes to you and Doctor Becker and with many thanks for your hospitality, I am

Very sincerely yours,

AB

Doctor Houser, Acting Consul General
German Consulate, 17 Battery Place, New York City

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 11.2

German Consulate
Becker

XI

Deutsches Generalkonsulat
German Consulate General
17 Battery Place
New York

J. Nr. Ha. ___ January 26, 1931

In answering please refer to above number.

Dear Doctor Becker:

I shall be very happy to come to luncheon with Doctor Heuser and yourself on Thursday, January twenty-ninth at the German Consulate General.

I hope very much that Consul Doctor Schwarz will also be present.

Looking forward to our meeting, I am

Very sincerely yours,

Doctor W. Becker, Commercial Attaché
German Consulate General
17 Battery Place
New York City

(Dr. W. Becker)
Commercial Attaché.

Becker

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 11.2

German Consulate (Becker

Deutsches Generalkonsulat
German Consulate General
17 Battery Place
New York

J. Nr. Ha.

In answering please refer to above number.

New York, January 24, 1931.

Mr. Alfred H. Barr, jr.,
Director,
The Museum of Modern Art,
730-Fifth Avenue,
New York City.

My dear Mr. Barr:

With reference to my letter of January 20, I should be pleased if you could arrange to have luncheon with Dr.Heuser and myself on Thursday, January 29th. I have also asked Consul Dr.Schwarz, who is in charge of art matters, to join us. May I suggest that we meet at this office around one o'clock.

I should appreciate your telephonic advice whether the date and hour suggested suits you.

Sincerely yours,

W. Becker

(Dr.W.Becker)
Commercial Attaché.

Becker

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 11.2

German Consulate (Dr Becker)

Deutsches Generalkonsulat
German Consulate General
17 Battery Place
New York

J.

In answering

New York, January [illegible], 1931.

X 1

January 23, 1931

Dear Doctor Becker:

I am delighted to have official confirmation of our fifty per cent reduction in ocean freight for our German exhibition on the part of the North German Lloyd.

Would it be possibl for me to thank directly the right official of the Foreign office and of the North German Lloyd?

I should enjoy very much lunching with you and Doctor Heuser some time next week when Doctor Heuser is better.

With best wishes for his early recovery and for your own good health,

I am

Very sincerely yours,

Doctor W. Becker, Commercial Attaché
German Consulate General
17 Battery Place, New York City

(Dr. W. Becker)
Commercial Attaché.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	11.2

German Consulate (Dr Becker)

Deutsches Generalkonsulat
German Consulate General
17 Battery Place
New York

J. Nr. Ha.

In answering please refer to above number.

New York, January 20, 1931.

Mr. Alfred H. Barr, jr.,
Director,
The Museum of Modern Art,
730-Fifth Avenue,
New York City.

My dear Mr. Barr:

With reference to our previous correspondence, I take pleasure in informing you that due to the personal intervention of a leading official of the Foreign Office, Berlin, the North German Lloyd has agreed to grant a reduction of 50% on the ocean freight for those German paintings, which are forwarded from Bremen during the period od February 23rd to March 29th, 1931, with the purpose of being shown at the Exposition of the Museum of Modern Art. I assume that the New York office of the North German Lloyd has informed you already accordingly.

I am very pleased, indeed, to learn of the North German Lloyd's amicability in this matter, all the more so, as this company only recently declined a similar request in view of the present unsatisfactory business situation.

I should greatly appreciate it if you could arrange to have luncheon with me within the next few days. Unfortunately, I am unable at the moment to suggest the day, as the Acting Consul General, Dr. G. Heuser, whom you met on the occasion of the Corot and Daumier Exhibition and whom I would like to join us, has been taken ill. However, I shall telephone you as soon as he is back at the office,

Sincerely yours,

W. Becker

(Dr.W.Becker)
Commercial Attaché.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	11.2

German Embassy

February 10, 1931

The Secretary of the Embassy
The German Embassy
Washington, D. C.

Dear Sir:

You have perhaps heard of the very important exhibition of German painting and sculpture which is to be held in our galleries from March 12th until April 26th. It will include over seventy-five paintings and thirty sculptures by most prominent modern German artists. In addition to private collections in Germany many museums are lending important works, including Berlin, Hamburg, Essen, Breslau, Munich, Cologne, and Mannheim.

I feel that this exhibition can be used to further the understanding and friendship between Germany and the United States along cultural lines. I have already invited Ambassador and Madame von Prittwitz to attend the private opening on March 12th. May I ask you to send me the names of other important members of the Embassy who might come so that I may send them invitations. I would also very much appreciate a list of names and addresses of prominent Germans, German Americans and Americans so that we may bring together as many as possible of those who might be interested in the exhibition either because of its German nationality or because of its artistic value.

As you are perhaps unfamiliar with the work of the Museum may I say that it is not in any sense a commercial institution but is founded by a group of prominent Americans including Mrs. John D. Rockefeller, Junior, who are interested in furthering the cause of modern art and of international relation. We have in the past borrowed pictures from the Louvre, from the Folkwang Museum in Essen, and from the National-Galerie in Berlin, as well as from many other German, French, and English collections.

Trusting that I may have your interest in this matter, I am

Very respectfully yours,

AB

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	11.2

Gm. II

Valentiner

February 24, 1931

Dear Doctor Valentiner:

May I remind you that our German exhibition is to open March 12th? The paintings and sculpture from the Detroit Museum, Mr. Ralph Booth's collection, and your own collection should reach us in care of Budworth and Son, 424 West 52 Street, New York City, not later than March fourth.

The works from the Detroit Institute are as follows:

D. X Heckel, "Portrait" (study of woman looking to right) —
D. X Kokoschka, "Elbe at Dresden"
"Girl with Doll"
D. X Kolbe, "Assunta"
V. Müller, "Girls Bathing"
Nolde, "Indian Dancers"
"Farm" (watercolor)
Rohlfs, "Portrait of a Woman" (watercolor)
"Lilies" (watercolor)
Schmidt-Rottluff, "Evening on the Sea"
"On the Sea" (watercolor)

5 Kolbe's

From Mr. Booth's collection, Pechstein "Landscape", and Schmidt-Rottluff "Wheat-field." From your own collection, Kirchner "Mountain Landscape."

I shall be very glad to have invitations sent to anyone that you may designate. I feel that this is an event of great importance for the reputation of German art in America. I wish everyone who might be interested might know of it.

With many thanks for your assistance and generosity, I am

Very sincerely yours,

Dr. W. R. Valentiner
Detroit Institute of Arts, Detroit, Mich.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	11.2

possible. May I emphasize this request since you know how difficult it is to prepare an exhibition unless you have photograph material at hand.

Valentiner

XI

December 11, 1930

Dear Doctor Valentiner:

Our German exhibition is now finally scheduled to open March 11th and close the middle of April. You have, I trust, a list of paintings which I wrote you on October 14th. I repeat the list for your convenience:

Heckel, "Portrait"

Kokoschka, "Elbe at Dresden"

Müller, "Madonde"

Nolde, "Indian Dancers"

"Farm" (watercolor)

Rohlfs, two watercolors

Schmidt-Rottluff, "Evening on the Sea"

"On the Sea" (watercolor)

Kolbe, "Assunta"

Please let me know the names and if possible dates of the two Rohlfs watercolors. I have several listed as exhibited at Detroit but cannot remember which two are the best.

It would be a very great convenience to us if we could have photographs of all these works as soon as possible. May I emphasize this request since you know how difficult it is to prepare an exhibition unless you have photograph material at hand.

It will interest you to know that preparations for our architectural exhibition in which Paul Sachs, C. F. Reber, Philip Johnson, and others are very much interested, are already under way. There is, however, a very large amount of money to be raised and I hope that it may be possible to have your co-operation in interesting Mr. Ford. I am sure that such an exhibition would be very interesting to the Detroit Museum.