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Halle

STÄDTISCHES MUSEUM IN DER MORITZBURG
FÜR KUNST UND KUNSTGEWERBE
GEÖFFNET AUSSER MONTAGS TÄGLICH 10.30-13.30 DIENSTAGS BIS FREITAGS 18-21 BEI ABENDBELEUCHTUNG

WECHSELNDE AUSSTELLUNGEN IM ROTEN TURM
GEÖFFNET TÄGLICH 10-13 UND 15-18

HALLE, DEN 28.10.1930.
FERNRUF MAGISTRAT 507-9

Dr.Sch/Na.

An das

Museum of Modern Art

New York City
730 Fifth Avenue

Sehr geehrter Herr Direktor Barr,

entschuldigen Sie bitte, dass ich Ihnen erst heute auf Ihre freundlichen Zeilen vom 8. August antworte. Ich war über 10 Wochen unterwegs und konnte zu Ihrer Anfrage erst von hier aus Stellung nehmen, nachdem ich mit der zuständigen Museums-Kommission Rücksprache genommen hatte.

Wir haben leider in unserem Museum die Bestimmung, dass Werke, die öffentlich ausgestellt sind, nicht nach auswärts verliehen werden dürfen, damit das Museum jederzeit sich in dem Zustand befindet, in dem es ursprünglich gedacht ist. Auch in Ihrem Falle glaubt die Kommission von dieser Bestimmung nicht abgehen zu dürfen, und deshalb muss ich Ihnen leider schreiben, dass wir die von Ihnen verlangten Werke von Nolde und Klee nicht hergeben können.

Wenn Herr Johnson bei seinem Besuch etwas länger hier geblieben wäre und mir Ihre Absicht bekanntgegeben hätte, so hätte ich ihm sehr gern eine Reihe weiterer anderer sehr wertvoller Werke von Heckel, Kirchner, Nolde und Klee zeigen können, die z.Z. wegen Raummangels nicht ausgehängt werden können. Von diesen wäre die Kommission bereit gewesen, Ihnen Bilder zur Verfügung zu stellen.

Durch Herrn Feininger hörte ich, dass Sie evtl. nächstes Jahr eine Sonderausstellung seiner Werke veranstalten wollen. Das würde mich sehr interessieren, da ich zu nächstem Frühjahr hoffe, ein Gesamtwerk über das Schaffen von Feininger fertig zu stellen.

Mit den besten Grüssen

Ihr ergebener

W. Schmidt.

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German Show

Halle

August 8, 1930.

Dr. Alois Schardt,
Director of the Städtischen Museum,
Halle, Germany.

Dear Director Schardt:

You have perhaps heard that our Museum is planning a great exhibition of Modern German paintings to run through the month of December. Several German Museums are lending very important works. Essen is lending two Beckmanns, a Kirchner, a Marc, 2 Modersohns, 2 Noldes and 2 Rohlfs. Hamburg is lending a Marc and perhaps a Schmidt-Rottluff. The National Gallery at Berlin is lending a Dix, two Kirchners, two Klees, and a Pechstein. Mannheim, we hope, will lend a Dix, a Kokoschka, and a Grosz.

I am very eager to borrow two paintings from Halle, - the very remarkable Geist des Don X by Klee and the Nolde Abendmal, which I believe was the first painting by a member of the Brücke to be acquired by a German Museum (by former Director Max Sauerlandt). I have this information from my friend Mr. Cary Ross who recently visited your excellent Museum.

I am most regretful that I was unable to see you but my visit to Germany was very brief.

I should explain that we do not expect to include Feininger in this exhibition because, as an American citizen, he has already been included in our American exhibition and because we hope also within the next few years to give him a one-man show. Otherwise I should certainly call upon yourto help us by lending Feiningers, for Mr. Feininger has informed me that Halle has a marvelous collection of his works.

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Dr. Alois Schardt

August 8, 1930.

If Halle is willing to lend the Klee and the Nolde, they will be collected by Knauer about October 15th and will be returned to you as soon as possible after the close of the exhibition, January 3rd. The Museum will of course pay all expenses of insurance and emballage.

Trusting that we may have your consent, I am enclosing two forms which I must ask you to return to us at your earliest convenience. We should especially appreciate photographs which would bring excellent publicity (reklame) to Halle.

I hope we may count upon your interest and assistance in making this a very great gesture of cultural exchange between Germany and America.

Very sincerely yours,

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German Show.

Städtische Mus
Halle

September 20, 1930.

Director Alfred Schardt,
The Städtische Museum,
Halle, Germany.

Dear Director Schardt:

I regret very much that I have had no reply to my letter of August 8th in which I informed you of our very important exhibition of Germanypainting which at that time we had expected to hold in the month of December but which is now finally scheduled to run from 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.

We are most eager to borrow two paintings from Halle, the very remarkable Geist des Don X and the Nolde, Abendmal, which I believe is the first painting by a member of the Brücke to be acquired by a German Museum (by former Director Max Sauerland). I have this information from my friend Cary Ross, who recently visited your excellent Museum.

(As I said in my letter of August 8th, we do not expect to include Feininger in this Exhibition because, as an American citizen, we already included him in our American Exhibition and because in a few years we hope to give him a one-man show. I have already written Mr. Feininger explaining his omission and saying that in the future we hope to co-operate with you in arranging an exhibition for him.)

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Director Alois Schardt September 20, 1930.

I hope that we may have these two very interesting paintings, for I am sure that you wish the Halle Museum to be represented in this great international event.

The paintings would have to leave Halle about the middle of January and would be returned immediately after the Exhibition. Knauer is our forwarding agent and we would of course pay all expenses of insurance and packing.

I trust that you will be able to send us photographs as we request as they will be excellent reklame for Halle.

Please do not fail to let me know as soon as you can and retura, if you will, the enclosed forms.

Very sincerely yours,

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Halle
#11

XI

March 18, 1931

~~January 7, 1931~~

Dear Doctor Schardt:

It is a pleasure to send you a catalogue of our exhibition and to thank you on behalf of our Trustees for your kindness in securing for us the sculpture by Professor Marcks.

I am exceedingly unhappy about the cracking of Marcks' Prophet. It was very unwise to send a plaster figure especially as it was very badly packed without diagonal cross braces.

I still wish that we might have had the Nolde Abendmal.

With best wishes, I am

Very sincerely yours,

Director Dr. Alois Schardt
The Städt Museum
Halle, Germany

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Halle

XI

January 7, 1931

Dear Doctor Schardt:

I hope that Herr Mareks has made progress in choosing his sculptures for our exhibition since they must leave Halle before February first and we must have the valuations for insurance by letter or by cable well before that date.

I am writing Herr Mareks but hope that you will confirm this need.

With best wishes, I am

Very sincerely,

AHB

Doctor Alois Schardt
Städtische Museum
Halle, Germany

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Halle

XI

December 31, 1930

Dear Doctor Schardt:

Though I have not yet had a reply to my letter concerning Professor Marcks Mr. J. B. Neumann has informed me that I should write directly to him concerning the sculpture which we wish to borrow. I hope that you will assist him in making selections from the best of his work.

Halle I still hope that the City of ~~Essen~~ will relent and will lend us the Nolde "Aubendmal." Surely with so many other paintings not on exhibition it would be possible to make some substitution. As you know, the "Aubendmal" is possibly the most important historically of all Nolde's paintings.

With many thanks for your co-operation with Professor Marcks, I am

Very sincerely yours,

AHB

Director Dr. Alois Schardt
The Städt Museum
Halle, Germany

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Halle

Hamburg

MUSEUM FÜR KUNST UND GEWERBE
HAMBURG 1 HERRENTORPLATZ 24, STEINTOR 1259

Hamburg, 22. Dez. 1930.

Dr. Barr

December 11, 1930

Answer delay

MUSEUM FOR KUNST UND GEWERBE
HAMBURG

Herrn
Alfred H. Barr, Jr.
Director of the Museum of Modern Art,
730 Fifth Ave.

Sehr geehrter Herr Barr!

tete Ausstellung deutschen Plastik ist für uns [illegible] von ganz besonderem Interesse. Würden Sie vielleicht die Güte haben, mir 3 Exemplare [illegible] lung möglichst umgehend zu senden?
Mit bestem Dank im voraus bin ich

Ihr ergebenster

Dear Director Schardt:

I am extremely eager to borrow for our German exhibition several works by the excellent sculptor Marcks, who is very little known in America, and who seems to be one of the best German sculptors. Mr. J. B. Neumann informs me that Marcks works in Halle and that you might help me to secure sculpture by him.

The three sculptures which I most wish are: (1), "Adam", exhibited Glaspalast in 1930; (2), "Bildnis Herbert (bronze), exhibited at Stuttgart in 1930, # 199; "Standing Figure, Emmerade", exhibited at Stuttgart in 1930, # 198.

Could you perhaps let me know whether we could borrow these and make arrangements with the sculptor?

Since I last wrote, the museums at Breslau and Cologne have consented to lend us important paintings. I am exceedingly sorry that Halle cannot lend us the Nolde or the Klee which I requested.

With best wishes, I am

Very sincerely,

A H Barr Jr

Director Dr. Alois Schardt
The Städt Museum
Halle, Germany

Sa./F.

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Cannon delay

MUSEUM FÜR KUNST UND GEWERBE
HAMBURG

Hamburg, den 9.2.31

Herrn
Alfred H. Barr Jr.
Director of the Museum of modern Art,
730 Fifth Avenue.
New York - City.

Sehr geehrter Herr Barr !

Die von Ihnen veranstaltete Ausstellung „ Moderner Deutscher Kunst" aus deutschem Museumsbesitz ist für mich natürlich von ganz besonderem Interesse.
Würden Sie vielleicht die Freundlichkeit haben, mir 3 Exemplare des Katalogs dieser Ausstellung möglichst umgehend zu senden ?
Mit bestem Dank im voraus

bin ich

Ihr ergebenster

M. Sauerlandt

Sa./F.

Director M. Sauerlandt
Lerchenfeld 2
Hamburg, Germany

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Hamburg

MUSEUM FÜR KUNST UND GEWERBE

HAMBURG 5 STEINTORPLATZ B 4, STEINTOR 2230

Hamburg, 22. Dez. 1930.

Mr.

Alfred H. B a r r Jr., Director,

N E W - Y O R K

730, Fifth Avenue.

Dear Mr. Barr,

Many thanks for your letter of 10th of Dec. I do not wonder that the Museum of Halle could not give you for your exposition some of his modern pictures, specially the "Last Supper" by Nolde. I think it must be of special interest for your public in New-York to see modern German pictures not only from the ~~MODERN~~ German Museum than those that are to purchase.

I hope I shall see you at Hamburg if you come to Germany next year.

With kind regards

Your

M. Sauerlandt

Director M. Sauerlandt
Lerchenfeld 2
Hamburg, Germany

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Hamburg

Mus.

Sauerlandt

December 10, 1930

Dear Director Sauerlandt:

Many thanks for your letter of May 21st. I am glad to know that you have received several of our catalogues.

I have known your name for some years both through your writings and through your reputation in Germany. I was very sorry not to see you when I was in Hamburg last. In fact, two years before I had tried to see you, in December, 1927, but again you were away.

I was very much interested in your museum, especially in the sculpture by Kirchner.

I have tried through every means to borrow paintings from the museum at Halle, especially the very fine Nolde which I believe you purchased for that museum as early as 1908, the earliest painting of Brücke acquired by a German museum. Doctor Schardt, however, has written me that it is impossible to borrow from the Halle Museum, in spite of the fact that we are borrowing ten paintings from Essen, eight from Berlin, and others from Hamburg, Cologne, and Mannheim.

With best wishes, I am

Very sincerely yours,

AHB

Director H. Sauerlandt
Lorchenfeld 2
Hamburg, Germany

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LANDESKUNSTSCHULE HAMBURG

DIENSTLICHE ZUSCHRIFTEN
NUR AN
LANDESKUNSTSCHULE
HAMBURG · LERCHENFELD 2
FERNRUF B3 LUTZOW 0761

IHR ZEICHEN | IHRE NACHRICHT VOM | UNSERE GESCHÄFTS-NR. | TAG

21. Mai 1930.

Herrn
Direktor Alfred Barr, Jr.
Museum of Modern Art.
N E W Y O R K .

Sehr verehrter Herr Direktor !

Aus der deutschen Presse und aus den Drucksachen, die Herr J.B.Neumann, New York, mir letzhin gesandt hat, entnehme ich zu meiner Freude, daß das von Ihnen gegründete Museum für moderne Kunst in New York nun schon in voller Wirksamkeit ist.

Ich habe sehr bedauert, Sie bei Ihrem vorjährigen Besuch in Hamburg nicht gesprochen zu haben. Vielleicht haben Sie meinen Namen in Berlin von Herrn Schmidt-Rottluff und Fräulein Dr. Schapire gehört und haben erfahren, daß ich in dem mir unterstellten Museum für Kunst und Gewerbe seit Jahren, ebenso wie früher als ich Direktor des Museums in Halle war, versuche, auch der lebenden Kunst den ihr gebührenden Raum zu schaffen.

Es wäre mir von großem Werte, über Ihre Bestrebungen etwas eingehender unterrichtet zu werden. Vielleicht haben Sie die Liebenswürdigkeit mir etwaige Programmschriften Ihres Museums, Ausstellungskataloge und dergleichen senden zu lassen. Ich selbst werde

Ihnen

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Ihnen die in Frage kommenden Veröffentlichungen des Hamburgischen Museums zugehen lassen, sodaß ein regelmäßiger Schriftenaustausch zwischen unseren Instituten erfolgen könnte. Diese Sendung wird in den nächsten Tagen abgehen. Heute sende ich Ihnen eine kleine Broschüre ~~von~~ mit drei programmatischen Aufsätzen, von denen der letzte sich speziell mit dem Problem der Aufnahme moderner Kunst in unserem Museum beschäftigt. In diesem Aufsatze habe ich mir erlaubt, schon auf Ihr Museum hinzuweisen. Für eine Stellungnahme zu den in der Broschüre geäußerten Anschauungen wäre ich Ihnen sehr dankbar.

Mit vorzüglicher Hochachtung

bin ich

Ihr ergebenster

P.S.

Ich schreibe diesen Brief in der Staatlichen Landeskunstschule, deren Direktion mir seit einigen Monaten neben der Direktion des Museums für Kunst und Gewerbe übertragen ist.

Sa./F.

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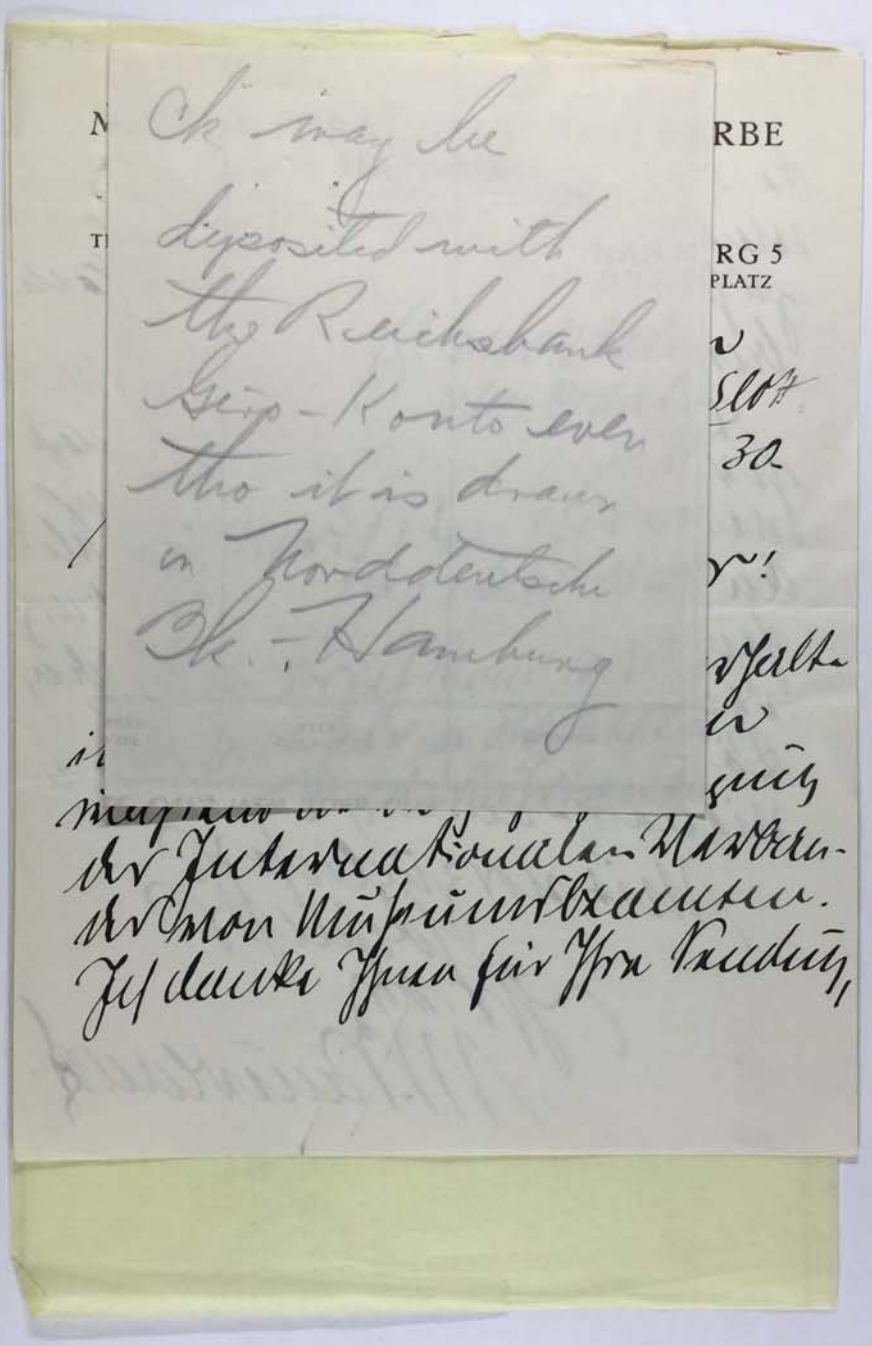

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MUSEUM FÜR KUNST UND GEWERBE
HAMBURG

TELEFON: ELBE 3060

HAMBURG 5
STEINTORPLATZ

z.Zt. Stockholm
Ulriksdals Slott
6. VI. 30

Sehr verehrter Herr
Alfred Barr!

Ihren Brief vom 15. V. erhalte
ich soeben hier in Stockholm
während der dortigen Tagung
der Internationalen Museen-
union. Man müßte bedauern.
Ich danke Ihnen für Ihre Freundlich

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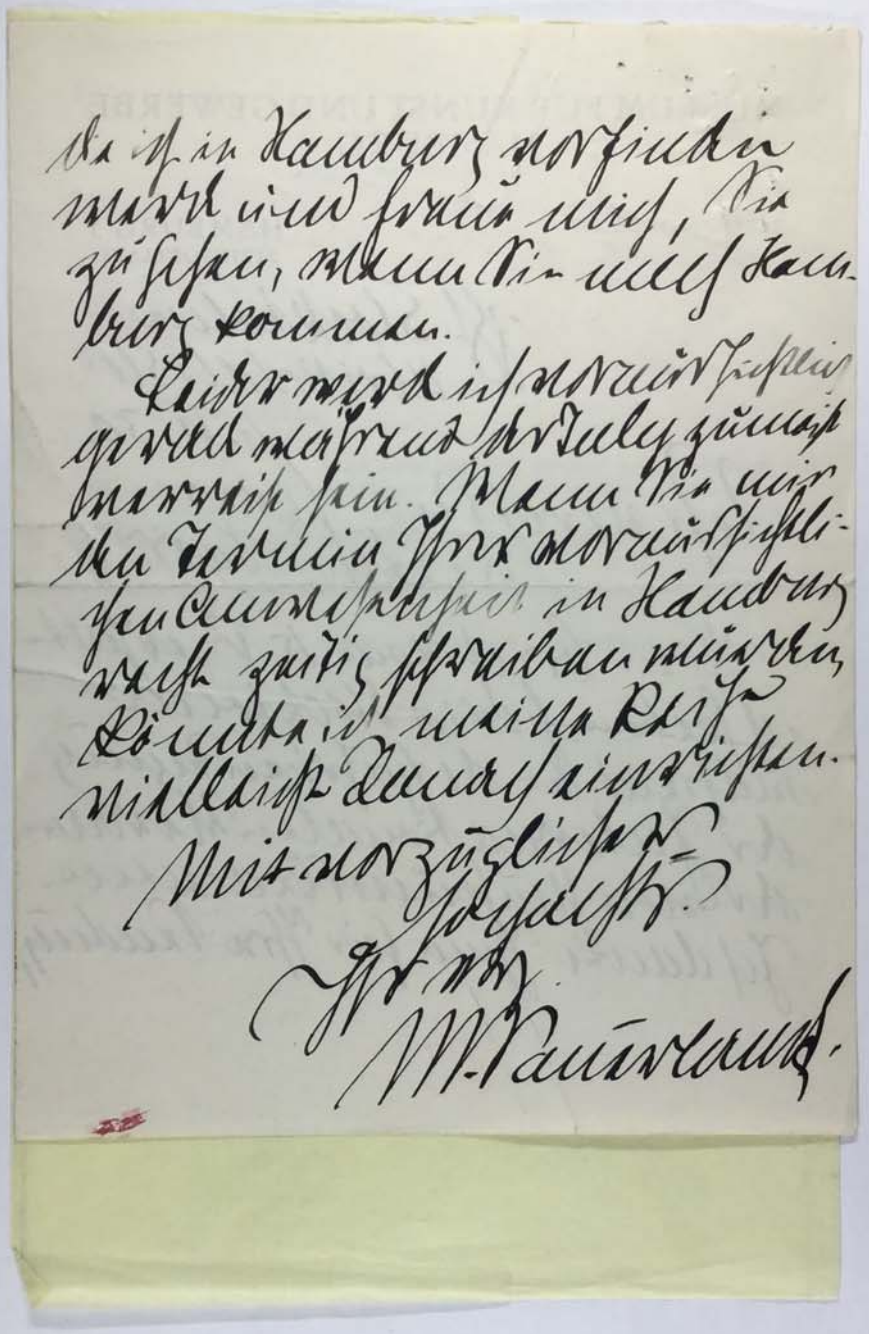

Da ich in Hamburg vorfinden
werde und fragen muß, wie
zu fassen, wenn Sie nach Ham-
burg kommen.

Leider wird es vorläufig
noch mehrere Wochen dauern
bevor ich Ihnen zurück
antworten kann. Wenn Sie mir
den Termin Ihres voraussichtli-
chen Aufenthalts in Hamburg
recht genau schreiben würden,
könnte ich meine Reise
vielleicht danach einrichten.

Mit vorzüglicher
Hochachtung
Ihr sehr
W. Kandinsky.

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Hamburg

April 16,1931

Dr. Gustav Pauli,
Kunsthalle,
Hamburg,
Germany.

Dear Doktor Pauli,

I am sending you to-day a collection 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

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Et XI

Hamburg

Hamburg

#11

April 16, 1931.

Dear Dr. Pauli:

As you know, our present Exhibition of German Painting and Sculpture closes on April 26th. The Marc, Mandrill which you 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 forward your picture to you.

I am enclosing a receipt with the request that you sign and return it to us as soon as the picture has reached you safely.

Yours sincerely,

AHB

Dr. Gustav Pauli,
The Kunsthalle,
Hamburg, Germany.

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Hamburg

XI

January 6, 1931

Dear Doctor Pauli:

We are instructing Knauer to have his agents call for the "Mandrill" about February 1st. He will give you more exact information.

I have been much pleased to see a new and very fine work on Meister Francke which was dedicated to you and Frau Pauli.

With all good wishes, I am

Very sincerely yours,

AHB

Director Doctor Gustav Pauli
Hamburg Museum
Hamburg, Germany

Hamburg

December 11, 1930

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Director Dr. Gustav Pauli
Hamburg Museum
Hamburg, Germany

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Hamburg Hamburg

XI

XI

February 10, 1931

December 11, 1930

Dear Doctor Pauli:

I am happy to receive your letter of January 30th. We will forward the 100 R.M. to Frau Marc and the 160 R.M. to you. I note that you are insuring the Mandrill.

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With best wishes, I am

Very sincerely yours,

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we can af-
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Director Dr. Gustav Pauli
The Kunsthalle
Hamburg, Germany

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Director Dr. Gustav Pauli
Hamburg Museum
Hamburg, Germany

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Hamburg

XI

December 11, 1930

Dear Doctor Pauli:

We will be glad to pay one-half the expense of reprinting a small colored plate of the Marc "Mandrill." As I understand it we are to have 2,000 (two thousand) prints and are to pay in addition a small royalty to Marc's widow. We must have the prints by February first which I trust will be not difficult.

I do not think that we can afford to pay for the prints unless you will share the expense. Please let me know as soon as possible what your decision is.

Our exhibition opens on March 11th so that the "Mandrill" need not leave Hamburg until about February 1st. We are all looking forward with the keenest expectation to the German exhibition.

Very sincerely,

Director Dr. Gustav Pauli
Hamburg Museum
Hamburg, Germany

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Hamburg Mus.

DER DIREKTOR DER KUNSTHALLE Hamburg.

August 8, 1930.

The Director of the Museum of Modern Art

730 Fifth Ave.

New York City.

September 20, 1930

Dear Mr. Barr,

The government has consented to lend you the painting : Marc, Mandrill for the Exhibition of our office. by Franz Marc. about November fore in Stock

Dear Doctor Pauli:

I regret that I must inform you of our change in plans. The German exhibition will have to be postponed opening February 20th and running until March 30th. I hope very much that this will not interfere with our borrowing the "Mandrill" by Franz Marc. It would have to leave Hamburg about January 25th.

I recall when in Hamburg being very much impressed by the small pamphlets devoted to Meister, Francke, Kaspar David Friedrich, and Franz Marc, if I remember correctly.

There was in the Marc pamphlet an excellent small colored reproduction of the "Mandrill". Do you think it would be possible for us to secure about two thousand of these colored prints for use in our catalogue of the German exhibition? It would be the only colored reproduction but since Marc is dead I think none of the other artists would be offended. It would, of course, be excellent propaganda for the Hamburg Kunsthalle as well as for German art in general for the Mandrill will, I think, be one of the most admired paintings in the exhibition.

Could I trouble you to send me an estimate for two thousand prints to be delivered to us about January 15th? If the cost is not too great we will, of course, be only too delighted to have them.

Yours very sincerely,

Yours very truly

G. Pauli

Doctor Gustav Pauli, Director
The Hamburg Museum
Hamburg, Germany

Alfred H. Barr jr. Director,
Chez Morgan, 14 Place Vendôme, Paris.

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: ~(German Show) Hamburg

DER DIREKTOR DER KUNSTHALLE Hamburg,

August 5, 1930.

The Director of the Museum of Modern Art
730 Fifth Ave.
New York City.

Dear Mr. B a r r ,

The government has consented to lend you the painting : M a r c, Mandrill for the Exhibition of Modern Paintings. 3 photographs of the picture are enclosed with bill of our office. J also enclose the label for your catalogue. The painting can be sent only about November 12 since it must be exhibited before in Stockholm.

J am sincerely yours

Paul

HAMBURG

930.

r of July 14 yester-
The Monk playing
r. George Behrens
nnstrasse 31, Ham-
As to the Mandrill
ment to lend it to
prescriptions we
he bill for it. Please
sentment. Some time
y of an Exhibition
nth has a fine collec-
usband. We consider
f the impressionist
uld be appreciated
t it.

Yours very truly

G. Paul

After having signed this letter I discovered on my table among other printed matters your splendid catalogues. Many thanks for them. Write please, whether you have the catalogues

Alfred H. B a r r jr. Director, of the Kunsthalle.
chez Morgan, 14 Place Vendôme, P a r i s .

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Direktor Prof.Dr.G.Pauli. KUNSTHALLE HAMBURG

July 23rd 1930.

Dear Mr. B a r r ,

J received your letter of July 14 yesterday when J returned from my vacation.- The Monk playing Cello by C o r o t was a loan gift of Mr. George Behrens (a banker) , L. Behrens & Söhne, Hermannstrasse 31, Hamburg 1.- Will you please apply to him.- As to the Mandrill by Franz M a r c J shall ask our government to lend it to you. When do you want it? Following our prescriptions we will insure the painting and send you the bill for it. Please send me immediately a note with your assentment. Some time ago J wrote to you about the possibility of an Exhibition of Louis Corinth in New York. Mrs. Corinth has a fine collection of the paintings of her deceased husband. We consider him to be the greatest german painter of the impressionist period, but J do not know whether he would be appreciated in America. Please write me a line about it.

J am

Yours very truly

G. Pauli

After having signed this letter I discovered on my table among other printed matters your splendid catalogues. Many thanks for them! Write please, whether you have the catalogues

Alfred H. B a r r jr. Director, of the Kunsthalle.
chez Morgan, 14 Place Vendôme, P a r i s .

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Hamburg
Pauli

chez Morgan
14 Place Vendôme
P a r i s .

Berlin, July 14th 1930

Herrn Director Dr. Gustav Pauli,
Kunsthalle
H a m b u r g .

Dear Dr. Pauli,

I was most sorry not to see you in Hamburg, but was quite unable to wait untill July 22nd.

I again enjoyed very much seeing your wonderful museum, especially the German paintings of 1830 and the contemporary German art. You have most marvellous Caspar David Fridrichs.

I had hoped to talk with you about two very important exhibitions which we are planing during our next season. One of Corot and Daumier, to which the Louvre and many other museums and collectors are lending; the second of modern German painting which as you know is very little known in America. I hope very much that the Kunsthalle will be able to send us the very fine Corot "Monk playing cello". The Essen Museum is to lend us its famous Daumier "Ecce Homo" and we hope also to borrow from other German Museums.

For the modern German exhibition I wish extremely to borrow the "Mandrille" by Franz Marc, which is I think one of his finest paintings. We are borrowing Mares from Berhard Koehler, as well as the famous "Red Horses" from the Essen Museum.

I feel sure that you would wish the Kunsthalle to be well represented at both these exhibitions. Will you not let me know as soon as possible whether we may have these paintings as a generous gesture from Hamburg to New York?

With all good wishes, I am

yours respectfully,

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German Show.

DER DIREKTOR DER KUNSTHALLE Hamburg,

Hamburg.

June 3, 1930.

Dear Mr. B a r r ,

J received your letter of May 15, but not yet the catalogues of your exhibitions (they did) — which apparently took another steamer. J need not assure you that J am very anxious to learn what you have been doing and that J shall be very glad to see you again - but please do not come to Hamburg before July 22, because J shall be absent till then.- Your success seems to be marvellous.

Our vacations are beginning next week.

J am

yours sincerely

Gustav Pauli

P. S. Lately I saw Frau Corinth, the widow of Louis Corinth, who was one of our greatest painters. She thought of an Exhibition of Corinths paintings in New York. Do you believe, that there would be an opportunity for it?

Mr. Alfred H.B a r r ,
The Museum of Modern Art,
730 Fifth Avenue , New York City.

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April 15, 1931.

Clara Gebhardt, Esq.,
Elberfeld, Germany.

My dear Mr. Gebhardt:

As you doubtless know, our present Exhibition of German Painting and Sculpture closes on April 26th. The Beckmann "Balloon Acrobats" which you so kindly lent to us will be returned to Germany on the S.S. Europa, sailing from New York on May the 2nd. We have instructed our Berlin agent, Gustav Kramer, to forward this picture to the Neumann, Krancke gallery in Munich. I trust this arrangement is satisfactory to you.

Yours sincerely,

Please remember me to Mrs. Grosz, and accept my best wishes.

Yours very sincerely,

P.S. The Exhibition is now definitely set for Dec. 2nd to Jan. 3rd.

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German show Grosz

23rd July 1930.

Mr. George Grosz,
Trautenaustr. 12,
Berlin.

Dear Mr. Grosz:

It was a great pleasure to have tea with you and your charming wife and to see your studio so full of interesting things. I am delighted with the two books of drawings which you have sent me and feel very much honored that you should have inscribed them for me.

I hope that you have written Director Hartlaub about the portrait of Neise for I am afraid we will have some difficulty in borrowing paintings from Mannheim. Please do not delay in writing as I am very eager to have this particular picture which I consider your masterpiece so far as painting is concerned.

Please remember me to Mrs.Grosz, and accept my best wishes.

Yours very sincerely,

P.S. The Exhibition is now definitely set for Dec. 2nd to Jan. 3rd.

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Oct. 29, 1931

Kestner Gesellschaft,
Hannover, Koenigstrasse, 8,
Germany.

Gentlemen:

We wish to thank you very much for the most interesting catalogs of Gropius, Klee, Beckmann, and so forth which reached us to-day.

We appreciate your suggestion that we become a member of the Kestner Gesellschaft, and shall hope some day to join.

In the meantime we take pleasure in forwarding to you the announcement of our plans for the current season, and regret that the form has not the distinction of your catalogs.

With best wishes, sincerely yours,

C. R.

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KESTNER-GESELLSCHAFT E.V.

Hannover #11

KÜNSTLERISCHER LEITER:
DR. JUSTUS BIER

HANNOVER · KÖNIGSTRASSE 8
16.X.1931. FERNRUF 36371

Museum of modern Art

N e w Y o r k

z. Hd. Mr. Alfred H.Barr jr.

Sehr geehrter Herr Direktor!

Wir senden Ihnen mit gleicher Post eine Anzahl Kataloge der Kestner - Gesellschaft aus dem vergangenen Ge - schäftsjahr: Kinderzeichnungen / Gabo / Reine Form im Hausgerät / Beckmann / Masereel / Klee / Gropius. Der Katalog unserer Ausstellung „Von Jngres bis Picasso", den ich Jhnen auch gern mitsenden würde, ist leider vergriffen. Wir fügen weiter den Prospekt der Zille - Aus - stellung des neuen Geschäftsjahres bei.

Zugleich erlauben wir uns die Bitte auszusprechen, das Museum of modern Art möge dem Fördererkreis oder doch dem Mitgliederkreis der Kestner - Gesellschaft beitreten, die seit 15 Jahren sich für die Sache der Jungen Kunst einsetzt, der ja auch Ihrem Museum dient. Sie erhalten als Förderer bezw. Mitglied unserer Gesellschaft ausser unseren sonstigen Druckschriften eine Jahresgabe, die sicher Ihr Interesse erwecken wird. In diesem Jahr kommt eine Lithographie von Barlach oder wahlweise eine frühere Jahresgabe der Kestner-Gesellschaft ein handsigniertes lithographiertes Selbstbildnis von Lovis Corinth zur Verteilung. Wir nehmen an, sehr verehrter Herr Direktor, dass Sie über die frühere Arbeit der Kestner-Gesellschaft

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KESTNER-GESELLSCHAFT E.V.

BLATT 2 AN Museum of modern Art
New York

VOM 16.X.1931.

unterrichtet sind, werden Ihnen aber gern, falls Sie es wünschen, weiteres Material zukommen lassen.

Wir verfolgen mit grossem Interesse die Veranstaltungen Ihres Museums und sind Ihnen für alle Zusendungen, die uns über Ihre Arbeiten unterrichten, dankbar.

Mit ausgezeichneter Hochachtung

Kestner - Gesellschaft E.V.

Hmr

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Ex-Lt
Dealer

Kestner Gesellschaft
Heckel

April 16, 1931. 16. 1931.

Kestner Gesellschaft,
Hanover, Germany.

Dear Sirs:

In accordance with instructions from Mr. Neumann we are returning to him at the close of our present Exhibition the Beckmann "Family Picture", which you so kindly lent us.

I trust this arrangement is quite satisfactory to you.

Yours sincerely,

Erich Heckel, Esq.,
Emserstrasse 31,
Berlin W.15, Germany.

möchte ich fragen, ob es möglich wäre
dieses Bild nach Schluss der Ausstellung
Ewerth. 21

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April 16, 1931.

Dear Mr. Heckel:

As you know, our present Exhibition of German Painting and Sculpture closes on April 26th. Your painting "Circus" will be returned to Germany on the S.S.Europa, sailing from New York on May 2nd. We have instructed our agent, Gustav Knauer, to deliver the picture to you.

I am enclosing a receipt on which I have noted that your "Harbor Scene" hatlbe forwarded to Pittsburgh for next year's exhibition. Will you kindly sign this receipt and return it to us as soon as your picture has reached you safely.

Yours sincerely,

Erich Heckel, Esq.,
Emserstrasse 21,
Berlin W.15, Germany.

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Heckel

II

April 15, 1931

My dear Mr. Heckel:

Mr. Barr has handed me your letter of March 26th.

We will be very glad to send your painting "Harbor Scene" to the Carnegie Institute after the exhibition here at our galleries is closed on the 26th.

I would suggest that you write them also directly regarding the matter. We will instruct them to hold the painting for the exhibition next year.

Yours very truly,

JA

Erich Heckel, Esq.
Emserstrasse 21
Berlin W 15, Germany

möchte ich fragen, ob es möglich wäre
dieses Bild nach Schluss der Ausstellung

Emserstr. 21

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Ex II

Heckel

26. März 31.
Berlin W15. Emserstr
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

Emserstr. 21

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nicht nach Deutschland zurück zu schicken,
sondern es bis Mai aufzuheben, um
es dann nach Pittburg zu senden.
Der Zerkus 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 Erich Heckel.

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Heckel

Heckel

Form 1250

WESTERN UNION

CABLEGRAM

NO.	CASH OR CHG.
CHECK	
TIME FILED	

March 18, 1931

January 23, 1931

Dear Mr. Heckel:

It is a pleasure to forward to you a copy of our catalogue and to thank you on behalf of our Trustees for your generous loans to the German exhibition.

With best wishes to you and Frau Heckel, I am

Very sincerely yours,

Erich Heckel, Esq.
Emserstrasse 21
Berlin W 15, Germany

...leihen wür...
...twort, dass Herr
...nöffer sehr gern
das Bild in seiner Galerie jetzt zeigen
möchte, nachdem er es vor 3/4 Jahr kauf...

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II

Heckel

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 cablegram 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

Erich Heckel, Emserstrasse 21, Berlin, Germany

BITTE SCHICKEN ZIRKUSBILD UND HAFENEINFAHRT

Barr, Modernart, Newyork

Emserstrasse 21
Berlin W 15, Germany

gewünscht hatten, ausleihen wür
erhalte ich heute die Antwort, dass Herr
Generaldirektor Börnhöffer sehr gern
das Bild in seiner Galerie jetzt zeigen
möchte, nachdem er es vor 3/4 Jahr kaufe

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① ERICH HECKEL SAYS:
General Direktor Munich Pinakothek wants
to keep the "Pyrenäenlandschaft" be-
cause it has been loaned to Sweden
+ has only just been installed in Munich

② As substitute would you take
③ Zirkus bild
still another ④ Mittelmeerlandschaft
⑤ Hafeneinfahrt - what you selected first

WOULD LIKE
TO
KNOW
BECAUSE
OF AN
IN
HAMBURG

January 23, 1931

Dear Mr. Heckel:

Today I cabled you as follows: "BITTE SCHICKEN ZIRKUSBILD UND HAFENEINFAHRT. Signed, Barr, Lederman, Newyork."

I have received a cable from the Munich Museum. Since they do not wish to send the picture we will be glad to have the two above mentioned.

With best wishes to youandd
Frau Heckel, I am
Very sincerely yours,

Erich Heckel, Esq.
Emserstrasse 21
Berlin W 15, Germany

Berlin W15
Emserstr 21.
11. Januar 1931.

Lieber Herr Barr.

Ihre wiederholte Anfrage in
München ob die Pinakothek das in
ihrem Besitze befindliche Bild: Pyrenäen
Landschaft, das Sie für die Deutsche Aus-
stellung gewünscht hatten, ausleihen wür-
de, erhalte ich heute die Antwort, dass Herr
Generaldirektor Hörnhöffer sehr gern
das Bild in seiner Galerie jetzt zeigen
möchte, nachdem er es vor 3/4 Jahr kaufe

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① ERICH HECKEL SAYS :
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
② Zirkus bild
still another ① Mittelmeerlandschaft
③ Hafeneinfahrt - which you selected first

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

Berlin W15
Cuxhavenerstr 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

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und es jetzt erst aus Schweden zurück-
erhielt. Ich möchte deshalb vorschlagen,
ausser dem Zirkusbild, das ich zu diesem
Zweck im Atelier behalten habe, geht
noch eine Mittelmeer Landschaft oder die
von Ihnen zuerst vorgesehene: Hafeneinfahrt
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.

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Heckel

XI

January 6, 1931

December 11, 1930

Dear Mr. Heckel:

We are instructing Knauer to call for your two paintings about February 1st. These are (1) "Circus", 1921, and (2) "Hafeneinfahrt."

With best wishes to you and Frau Heckel, I am

Very sincerely yours,

A H B

P.S. We must have insurance valuations otherwise it will be impossible to insure the pictures against each and every risk. Please forward this information as soon as possible.

Erich Heckel, Esq.
Emserstrasse 21
Berlin W 15, Germany

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Heckel

XI

Berlin W15
Emserstr. 21

September 25, 1930.

December 11, 1930

Erich Heckel, Esq.
Emserstrasse 21,
Berlin W. 15, Germany.

Dear Mr. Heckel:

Thank you for your letter of September 25th together with the photographs of your paintings.

I note that the "Pyrenaenlandschaft" is now in the possession of the Staedtische Galerie. I wonder if we could not still borrow it instead of the "Gebirgslandschaft" since it is, I feel, a better picture.

Dear Mr. Heckel: It will not be necessary for your paintings to leave Berlin before February first. I will write again fital arrangements.

With best wishes to you and Frau Heckel, I am

Very sincerely yours,

Erich Heckel, Esq.
Emserstr. 21
Berlin W 15, Germany

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Heckel

5. Sept. 30.

Berlin W15
Emserstr 21

September 25, 1930.

Lehr[illegible] Herr Barr.

Für Ihr Schreiben vom 11. August danke ich Ihnen bestens. Das Bild: Pyrenäen Landschaft ist jetzt in der Staatsgalerie München

Erich Heckel, Esq.,
Emserstrasse 21,
Berlin W. 15, Germany.

Dear Mr. Heckel:

Thank you for your letter of September 5th together with the photographs of your paintings.

I note that the "Pyrenaenlandschaft" is now ~~in the possession of the Munich Stadtn Galerie.~~ I wonder if we could not still borrow it instead of the "Hafeneinfahrt" since it is, I feel, a better picture.

I make this new request because our Exhibition is now postponed from December to spring and will open February 20th and run to March 30th. I shall write Dornhoffer about borrowing it and would thank you if you mild also write him. By February of course the Swedish Exhibition would be over.

Please be careful to note the change in date of our Exhibition and notify the Ferdinand Moeller Gallery. The paintings will now have to leave Berlin about January 15th.

Remember me most cordially to Frau Heckel. With best wishes, I am

Sincerely yours,

senden, da [illegible] Schweden [illegible] Knauer [illegible] und die Hafeneinfahrt [illegible] 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.

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Hecksel

5. September 30.

Berlin W15
Emserstr 21.

Sehr 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 „Tiertod" 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.

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German Show

Heckel

August 11, 1930.

Erich Heckel, Esq.,
Emserstrasser 21, Berlin, Germany.

Dear Mr. Heckel:

We have finally drawn up our list of paintings for our Germany exhibition and should like very much to exhibit two of your oils in addition to the watercolors which J. B. Neumann is bringing to this country.

I was delighted with the group of Heckels at Stuttgart and hope that we may have for our exhibition No. 120, Pyrenäenlandschaft, in addition to the Circus which I saw at Ferdinand Möller. In case we are unable to borrow either of these pictures, we should like to have Stuttgart No. 118, Hafeneinfahrt. We are borrowing also the fine portrait in Dr. Valentiner's collection.

I am enclosing three forms which I must trouble you to fill out and return to us. Knauer will call for the pictures about October 15th and they will be returned to you as soon as possible after the exhibition closes, January 3rd.

Please remember me to Frau Heckel.

Very sincerely yours,

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F. H. HIRSCHLAND
130 BROADWAY
NEW YORK

Gen. - Hirschland and

May 1, 1931.

May 4, 1931.

My dear Dr. Hirschland:

I have your note of May 1st and have instructed our agent, Budworth & Son, to return your loans to the home of Mr. Julius Oppenheimer, 155 Riverside Drive.

I am notifying Mr. Oppenheimer that they will be delivered to him within the next two or three days.

Yours sincerely,

Dr. F. H. Hirschland,
130 Broadway,
New York City.

Yours very truly,

F. H. Hirschland

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Hirschland

F. H. HIRSCHLAND
120 BROADWAY
NEW YORK

May 1, 1931.

Miss Mary Sands, Secretary,
Museum of Modern Art,
730 Fifth Avenue,
New York City.

My dear Miss Sands:-

In reply to your letter of Apl. 16th will you kindly have the three loans -

Beckmann, Self Portrait with a Cigar
Nolde, Sunflowers and Roses
Kolbe, Sea Nymph

delivered to - Mr. Julius Oppenheimer
155 Riverside Drive,
New York City

Your attention to this will be much appreciated by,

Yours very truly,

F. H. Hirschland

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Ex II

F. H. Hirschland
120 Broadway
New York

Hirschland

April 15, 1931.

April 16, 1931.

Dr. F. H. Hirschland,
120 Broadway, New York City.

My dear Dr. Hirschland:

Mr. Barr has handed to me your letter of April 15th regarding the return of your three loans to our present Exhibition of German Painting and Sculpture.

The Exhibition closes on April 26th. Your pictures will be ready to be called for any time after noon of April the 27th. We will hold them until it is convenient for you to call.

Will you be good enough to sign the enclosed receipt and return it to us as soon as they are again safely in your possession.

Yours sincerely,

H=ES

F. H. Hirschland

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Ex VI

Hirschland

F. H. HIRSCHLAND
120 BROADWAY
NEW YORK

April 15, 1931.

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

Dear Mr. Barr:-

As we are moving to the country now, please do not send my three pieces, that are in the exhibition, to me now but when you let me know that they are ready, I will call for them whenever the car is in the city.

Yours very truly,

F. H. Hirschland

H=ES

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XI

F. Hirschland

F. H. HIRSCHLAND
120 BROADWAY
NEW YORK

March 2, 1931.

Museum of Modern Art,
730 Fifth Avenue,
New York City.

Gentlemen:-

It will be entirely satisfactory for your agent to call for the Beckmann on March 4th.

The Nolde is at present at J. B. Neumann's who will here deliver it to you.

The Beckmann should be insured for $1500.00 and the Nolde for $600.00.

Yours very truly,

F. H. Hirschland

H=ES

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

XI

XI

February 26, 1931.

February 18, 1931

Dear Dr. Hirshcland:

Our agent, Budworth & Son, will call on Wednesday, March 4th, for the Beckmann, "Self Portrait with a Cigar" and the Nolde, "Sunflowers and Roses", which you have consented to lend for our next Exhibition.

I trust this date will be convenient for you.

Yours sincerely,

Dr. F. H. Hirschland,
155 Riverside Drive,
New York City.

Doctor F. H. Hirschland
120 Broadway
New York City

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	11.3

Hirschland

XI

February 18, 1931

Dear Doctor Hirschland:

Mr. Neumann has shown me the photograph of your excellent Beckmann "Self Portrait" and tells me that you have also two fine Nolde watercolors.

I wonder if I could come to see them Saturday morning, February 21st. I feel sure that we will wish to borrow the Beckmann if you feel free to lend it but I should like to see the Noldes before asking for them so that I may make certain that they are not too much like those that we have already borrowed.

Trusting that I may come to see your things the morning of the 21st, I am

Very cordially yours,

AB

Doctor F. M. Hirschland
120 Broadway
New York City

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	II.3

Hirschland

XI

February 10, 1931

Dear Doctor Hirschland:

Although I have received a letter from Doctor Heuser advising me that his application to the North German Lloyd for a free passage for Doctor Cosebruch was refused I now feel that the matter is not entirely closed since it appears that Doctor Schwarz also at the Consulate told Mrs. Neumann on Saturday after the receipt of the letter from Doctor Heuser that there was still considerable likelihood of obtaining such a passage. It appears that my letter has not yet been given consideration by the North German Lloyd and that also there is some possibility (though I think very little) of interesting the Hamburg American.

I most sincerely hope that these efforts will not be in vain for even though Doctor Cosebruch does not speak German I feel such a personal friendliness for him that I should very much like to have him come.

I wonder if I could ask a favor of you. As you know I am very anxious to make this German exhibition as useful as possible in furthering friendship and understanding between Germany and the United States. I feel that cultural relations are increasingly important in international affairs. I think that one way of achieving concrete results is to ask the prominent Germans and German Americans in New York to come to the private opening of the exhibition on March 12th. I have already written an invitation to Ambassador von Prittwitz and have asked Acting Consul General Doctor Heuser to give me the names of the more important members of his staff as well as any other Germans in New York who he might think would be interested in the exhibition. Do you think that you could give the matter some consideration and send me a list of names of people who might be interested in coming to the opening either from a national or an artistic point of view?

With best wishes, I am

Very sincerely yours,

Dr. F. H. Hirschland
120 Broadway, New York City

DB

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Ex XI

E. Klein

April 16, 1931.

Dr. and Mrs. Eugene Klein,
1192 Park Avenue,
New York City.

My dear Dr. and Mrs. Klein:

As you doubtless know, our present Exhibition of German Painting and Sculpture closes on April 26th. Our agent, Budworth & Son, will return your Kleinschmidt "Head of Russian Girl" on Tuesday, the 28th, if that date is convenient for you. I recall that we collected this painting at the home of Mr. Cohn and wonder whether you wish us to return it to that address.

I am enclosing a receipt with the request that you sign and return it to us as soon as the picture reaches you safely.

Yours sincerely,

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	MoMA Exhs.	11.3

March 18, 1931

Dear Doctor Klein:

It is a pleasure to send you a copy of the catalogue of our exhibition and to thank you and Mrs. Klein on behalf of our Trustees for your generous loan of the Klein-schmidt watercolor. I hope that you are pleased with the exhibition.

With best wishes, I am

Very sincerely yours,

Doctor Eugene Klein
1192 Park Avenue
New York City

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XI

Klein

February 26, 1931.

Museum of Modern Art

New York City.

Dear Dr. Klein:

I am writing to inform you that on March 4th we are sending for the Kleinschmidt, "Head of Russian Woman", which you have kindly consented to lend for our next Exhibition. I understand that it is at the home of Mr. Erich Cohn, and that we are to call for it there.

Yours sincerely,

Dr. Eugene Klein,
1192 Park Avenue,
New York City.

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Ger. Koehler

BERNHARD KOEHLER
BERLIN S.
BRANDENBURGSTRASSE 34

April 24, 1931.

Museum of Modern Art,
New York.

Dear Mr. Barr,

Thanks very much for sending me the catalogue of the German exhibition. It must be a very interesting exhibition and I regret only not to be in New York to see it. — The catalogue and the illustrations are very good. My compliments!

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The only painter, which I miss in this exhibition, is „August Macke" as he is very important. –

Very sincerely yours

Lyonel Feininger

Lyonel Feininger, Mdg.
14 Mandelstrasse
Berlin, Germany

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E + XI

Koehler

April 16, 1931.

Bernard Koehler, Esq.,
34 Brandenburgstrasse,
Berlin, Germany.

My dear Mr. Koehler:

As you doubtless know, our present Exhibition of German Painting and Sculpture closes on April 26th. The paintings which you 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 agent, Gustav Knauer, to deliver your pictures to you.

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

Yours sincerely,

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	MoMA Exhs.	II.3

Koehler

XI

March 18, 1931

Dear Mr. Koehler:

I forward to you herewith a catalogue of our German exhibition. May I thank you on behalf of our Trustees for your very great generosity in lending us so many master works.

The Marcs, the Klee, and the Kokoschka are among the most admired works in the exhibition which has gone far, I believe, to establish the importance of modern German painting in America.

With best wishes and again with many thanks, I am

Very sincerely yours,

Bernard Koehler, Esq.
34 Brandenburgstrasse
Berlin, Germany

...rearrangement of the block. ...hope as well as a payment ...for mem has reached me. ...Kindest regard. I am ...very sincerely ...Jeanne Reynal

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Koehler

December 24, 1930.

XI

Museum of Modern Art.

January 6, 1931

Dear Mr. Barr

Dear Mr. Koehler:

Believe me, we shall be very happy to send you a catalogue of the exhibition to which you have contributed so generously. I will also be glad to send you some of our newspaper clippings.

With best wishes, I am

Very sincerely yours,

AHB

Yours very sincerely

Bernard Koehler, Esq.
Brandenburgstrasse 34
Berlin S., Germany

acknowledgement of the photo. perhaps as well as a payment for which has reached me. With kindest regard, I am very sincerely

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	MoMA Exhs.	II.3

BERNHARD KOEHLER
BERLIN S.
BRANDENBURGSTRASSE 34

December 24, 1930.

Museum of Modern Art:
New York

Dear Mr. Barr,

The photographer has now got payments for the photographs.- I noticed that the pictures can leave Berlin now later.- Have you got a lot of pictures for this exhibition? I should be very pleased to hear at time and would be thankfull to get a catalog of this exhibition.

Yours very sincerely

Bernhard Koehler

34 Brandenburgstrasse
Berlin, Germany

Dear Sir, [illegible] acknowledgement of the photographs as well as a payment for them has reached me. Awaiting regard, I am very sincerely
Bernhard Koehler

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Koehler

XI

December 11, 1930

Bernhard Koehler
Berlin S.
Brandenburgstrasse 34

Dear Mr. Koehler:

I hope by now you or your photographer have received payment for your photographs.

The exhibition will now open early in March so that it will not be necessary for your pictures to leave Berlin before February 1st. Knauer will notify you more exactly.

Yours very sincerely,

Bernard Koehler, Esq.
34 Brandenburgstrasse
Berlin, Germany

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	MoMA Exhs.	11.3

Bill in name of Adolf Pridde - Oct. 8 - Bankers Trust Co.
-R.M. 86/ $20.72

BERNHARD KOEHLER
BERLIN S.
BRANDENBURGSTRASSE 34

October 23. 1930.

Dear Mr. Barr:

I got your letter of the 14th inst. which told me that the exhibition will now run from February 23rd to March 29th. I hope that this exhibition will give a good idea of German Art. —
Please notice, that no acknowledgement of the photographs as well as a payment for them has reached me.
With kind regard, I am
very sincerely
Bernard Koehler

Bernard Koehler, Esq.
Brandenburgstrasse 34
Berlin S., Germany

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	MoMA Exhs.	II.3

Koehler

Ger
Ger

October 14, 1930

German Show Koehler

BERNHARD KOEHLER
BERLIN S.
BRANDENBURGSTRASSE 34

Dear Mr. Koehler:

30. Sept. 1930.

I hope that by this time you have received an acknowledgement of the photographs which you had sent to us, as well as payment for them. If no payment has reached you, you must let me know immediately.

Museum

Before your paintings are called for in January by Knauer you will receive a statement that we have placed insurance against each and every risk at the valuations which you suggest.

Dear

The exhibition will now run from February 23rd to March 29th, so that the pictures should leave Berlin shortly after January 15th. Knauer will, of course, give you an exact notification.

I got your request my exhibition ... will keep the ... you asked for ready for Knauer before January 15. ... Jan. ... I hope will have ... of the ... August and the photographs ... me if ...

With cordial good wishes, I am

Very sincerely,

Bernard Koehler, Esq.
Brandenburgstrasse 34
Berlin S., Germany

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German Show

Koehler

BERNHARD KOEHLER
BERLIN S.
BRANDENBURGSTRASSE 34

30. Sept. 1930.

Museum of Modern Art,
New York

Dear Mr. Barr,

I got your telegram and regret myself that the German exhibition is postponed to February. But I will keep the five paintings you asked for ready for Kramer before January fifteenth. - I hope you will have received my letter of the 30. August and the fotographs. Please write me, if the ex.

Bernard Koehler, Esq.
Brandenburgstrasse 34
Berlin, Germany

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	11.3

hibition will now take
place at that time and
also give me a statement,
that pictures will be
insured for all risks.

With my best compli-
ments

very sincerely yours

Bernard Koehler

Bernard Koehler, Esq.
Brandenburgstrasse 34
Berlin, Germany

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Koehler

Gw

September 20, 1930

Dear Doctor Koehler:

We 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 will not interfere with the generous loans that you have promised for our exhibition.

The photographs of your paintings have arrived and I have requested our treasurer to pay the expense involved.

With many thanks for your prompt co-operation, I am

Yours very sincerely,

Bernard Koehler, Esq.
Brandenburgstrasse 34
Berlin, Germany

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	MoMA Exhs.	11.3

Koehler

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	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 19, 1930.

Bernard Koehler
BRANDENBURGSTRASSE 34, Berlin

REGRET EXCEEDINGLY GERMAN EXHIBITION POSTPONED FEBRUARY TWENTY

MARCH THIRTY PICTURES SHOULD LEAVE GERMANY BEFORE JANUARY FIFTEEN

IF UNSATISFACTORY PLEASE WRITE IMMEDIATELY

Barr Modernart

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

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German Show Koehler

BERNHARD KOEHLER
BERLIN S.
BRANDENBURGSTRASSE 34

September 7. 1930.

Museum of Modern Art
730 Fifth Avenue
New York. City

Your letter of the 11 th of August to hand. I will borrow you for your German exhibition the five paintings you asked for, if you will pay all expenses of insurance and entallage. The insurance must be given for the full value from nail to nail! I shall keep the pictures ready for Knauer, to whom you will give every informations,

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	MoMA Exhs.	11.3

The forms with all details you find enclosed also the photographs you wanted.

Of three of the paintings the photograph had to make first plates (negatives) as I did not had them.

My expenses for the photographs are $6,- R.M., the copy of the bill you find enclosed.

Please give all attentions to the paintings, as you know you choosed some of my favorites and send me a stat
the painti
red for all
following wa
Marc: appro
" Ruhema
" Wasser
Kokoschka: Frau mit
Klee: Ma

I thank you
the catalogs,
interesting a
done!

With best re
Mr. Barr

very sin

Fernand

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	11.3

all details
see also
you wanted.
e paintings
had to make
gatines) as
them.
in the photo.
R.M., the
e you find

attentions
go, as you
osed some
es and send

me a statement, that the paintings are insured for all risks to the following values:

Marc:	Affenpries	20.000,-R.M.
"	Rehenae Tiere	18.000,- " "
"	Wasserfall	18.000,- " "
Kokoschka:	Frau mit Papagei	20.000,- " "
Klee:	Ma	4500,- " "

I thank you for sending me the catalogs. They are very interesting and very well done!

With best compliments to Mr. Barr

very sincerely yours

Gerhard Kreiser

pc. k. o.

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Enclosures: 5 forms
1 bill (copy)
4 × 5 = 20 photographs

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German Show. Koehler.

August 11, 193[illegible]

Bernard Koehler, Esq.,
Brandenburgstrasse 34,
Berlin, Germany.

Dear Mr. Koehler:

We have at last made out our list of paintings for our German exhibition. We should like very much to borrow from you five paintings:-

Klee Ma
Kokoschka Woman with Parrot
Marc Ruhende Tier
" Affen
" Wasserfall

I would not ask you for so many unless I felt that each one of these pictures was really essential to our exhibition. As I told you, we are borrowing many German paintings from museums including very important works from the Kronprinzen Palais, Folkwang Museum (including Marc's Red Horses), Hamburg Kunsthalle (including Marc's Mandrill), and other paintings from Mannheim, Halle, and so forth.

Knauer would call for the paintings about October 15th. They will be returned to you as soon as possible after the close of the exhibition on January 2nd. We would of course pay all expenses of insurance and emballage.

I am enclosing forms which I will ask you to return to us at your earliest convenience. We should appreciate your sending us at our expense photographs of these paintings for the Catalog and for publicity (reklame).

Very sincerely yours,

P.S. I take pleasure in sending you three Catalogs of our exhibitions during the past season. I feel sure they will interest you.

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Gen. Kunstverein Hamburg

Charge to the account of _____ $ _____

1228 A

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

CHECK

ACCT'G INFMN.

TIME FILED

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

May 4, 1931.

Kunstverein,
Hamburg, Germany. (attn Dir Ctr)

REGRET ALL PICTURES RETURNED GERMAN LOANS VIA EUROPA LEAVING NEW YORK MAY SECOND CONSIGNED TO KUNSTLER BERLIN

Barr Modernart

WESTERN UNION GIFT ORDERS SOLVE THE PERPLEXING QUESTION OF WHAT TO GIVE.

hochachtungsvoll

A. Schmidbruck

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"CABLES TO ALL THE WORLD"

FORM CCC 8

DIRECT CABLE FROM GERMANY

DD MAY 4 1931

DC90E HAMBURG 32 2

WLT MUSEUM OF MODERN ART NEWYORK,

WIR SIND AUF ANFRAGE NIERENDORF BERLIN GERN BEREIT MODERNE DEUTSCHE AUSSTELLUNG VON HAMBURG AUS GEGEN ERSTATTUNG DER KOSTEN AUFZULOESEN DRAHTET UMFANG UND ANKUNFTSTERMIN.

KUNSTVEREIN IN HAMBURG.

hochachtungsvoll

A. Lehmbruck

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Ex XI

Lehmbruck

München, den 14.2.31.
Leopoldstr. 31.

Sehr geehrter Herr Direktor !

Ich schrieb Ihnen am 22. Januar ds. Jhrs (eingeschrieben).

Ich erhalte von der Nationalgalerie eine Abschrift Ihres letzten Briefes nach Berlin.

Ich bin nach wie vor bereit, die "Kniende" in Bronze anfertigen zu lassen und nach Amerika zu schicken, wenn die in meinem Brief vom 22. Januar gestellten Bedingungen bezw. Entschädigung restlos erfüllt werden.

Ich erbitte also eine genaue Beantwortung meines Briefes.

hochachtungsvoll

W. Lehmbruck

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XI

Lehmbruck

München, den 22.I.31.
Leopoldstr.31.

Sehr geehrter Herr Direktor !

Sie baten die Nationalgalerie Berlin die Plastik "Kniende" von meinem Mann für eine Ausstellung in New-York zu besorgen. Ich kann die "Kniende" nur dort ausstellen, wenn Sie mir alle Garantie für den Urheberrechtschutz, wie in Deutschland, beschaffen (auf Ihre Kosten). Sie wollen, wenn das Ihnen möglich ist, mir in deutscher Sprache die erforderlichen Unterlagen schicken. Ich lasse sie dann durch meinen Anwalt prüfen.

Die Erfahrungen, die ich bisher in Amerika hatte, sind nicht dazu angetan, Vertrauen zu haben. Wie Ihnen bekannt, wurde die lebensgrosse stehende weibliche Figur, die jetzt in Ihrem Museum steht, unrechtmässig in Bronze gegossen. Wie das Gesetz mich dort schützt, weiss ich noch nicht. Auf jeden Fall müssten Sie wie Mr. Clark die Überzeugung haben, dass hier ein Unrecht am geistigen Eigentum vorliegt. Wie ~~Ihnen~~ ich bereits Herrn Neumann dort mitteilte, beanspruche ich eine Entschädigung von RM. 20 000.-. Wollen Sie bzw. Mr. Clark sich in dieser Angelegenheit mit mir auf gütlichem Wege verstehen, so würde ich das gewiss begrüssen. Andernfalls sähe ich mich gezwungen, die Sache dort einem Anwalt zu übergeben.

Sodann kommt mir ein Katalog in Händen.

Museum of Modern Art
Wilhelm Lehmbruck
Aristide Maillol
Exhibition of Sculpture
730 Fifth Avenue. New York
13. March - 1930 - April 2.

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NO

In diesem Katalog ist auch diese grosse, stehende, weibliche Figur abgebildet. Darunter lese ich "lent through the courtesy of the Brooklyn Museum". Handelt es sich hier um ein zweites Exemplar dieser Figur in Bronze oder ist das Brooklyn Museum und das Museum of Modern Art identisch? Selbstverständlich misste ich die widerrechtliche Anfertigung eines zweiten Gusses auch verfolgen. Ehe ich die "Kniende" nach New York schicke, misste ich die in diesem Katalog abgebildeten Kunstwerke auch geschützt wissen. Sie wollen sich auch hierüber äussern.

Sollte es je zur Versendung der Bronze "Knienden" nach New York kommen, nachdem ich also in allen vorliegenden Punkten sichergestellt bin, so muss die Versicherung ab Giesserei Berlin und zurück erfolgen.

Ich bitte Sie also in recht klarer Form in deutscher Sprache zu antworten.

hochachtungsvoll
Frau Prof. Anita Lehmbruck

A. Lehmbruck

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Lichnowsky

XI

March 18, 1931

My dear Princess Lichnowsky:

It is a pleasure to forward to you a catalogue of our German exhibition and to thank you on behalf of our Trustees for your generosity in lending us the fine painting by Marc.

Respectfully yours,

Princess Mechtilde Lichnowsky
c/o Flechtheim Gallery
Lützowufer 13
Berlin W 10, Germany

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	MoMA Exhs.	11.3

Mannheim

April 16, 1931 16, 1931.

Dr. Gustav Hartlaub,
Kunsthalle,
Mannheim,
Germany.

Dear Doktor Hartlaub,

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,

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E + FI

Mannheim (Hartlaub)

April 16, 1931.

XI

Dr. Gustav F. Hartlaub,
The Kunsthalle,
Mannheim, Germany.

My dear Dr. Hartlaub:

As you know, our present Exhibition of German Painting and Sculpture closes on April 26th. The Dix "The Widow", which you 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 forward thispicture to you.

I am enclosing a receipt with the request that you sign and return it to us as soon as the painting has reached you safely.

Yours sincerely,

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 11.3

Mannheim

XI

March 18, 1931

Dear Doctor Hartlaub:

It is a pleasure to forward to you a catalogue of our exhibition in the introduction of which as you will notice I have again taken the liberty of quoting from your interesting letter.

The Dix Widow has caused quite a sensation. It is certainly a master work.

On behalf of our Trustees I wish to thank your Mannheim Kunsthalle for its generosity in lending us this important picture.

With best wishes, I am

Very sincerely yours,

Director Dr. Gustav F. Hartlaub
The Kunsthalle
Mannheim, Germany

Form 1250

CLASS OF SERVICE DESIRED
FULL-RATE
HALF-RATE DEFERRED
CABLE LETTER
WEEK-END LETTER
Patrons should check class of service desired; otherwise the cablegram will be transmitted at full rates.

CASH OR CHG.
CHECK
TIME FILED

Send the following message

Hartlaub, Kun

KNAUER COLLEC

Mannheim, Germany

Die Witwe eine ent-

und ge-

handel,

etwa von Nierendorf in Berlin zu beziehen.

Mit dem Ausdruck meiner ausgezeichneten Hochachtung bin ich

Ihr ergebener

Hartlaub

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	II.3

Mannheim

Feb. 13,1931

Kunsthalle,
Mannheim,
Germany.

Gentlemen:

We should like very much to have four prints of the photograph of "Die Witwe" by Otto Dix, which is in your museum. As you know, Dr. Hartlaub is very kindly lending us this picture for our German exhibition opening March 13th, and we shall probably have many calls from the press for photographs.

We shall naturally expect to pay for the photographs.

Thanking you very much, sincerely yours,

C.R.

Publicity Secretary.

Mannheim, Germany

etwa von Nierendorf in Berlin zu beziehen.

Mit dem Ausdruck meiner ausgezeichneten Hochachtung bin ich

Ihr ergebener

Hartlaub

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

Form 1250

CLASS OF SERVICE DESIRED	
FULL-RATE	
HALF-RATE DEFERRED	
CABLE LETTER	
WEEK-END LETTER	

Patrons should check class of service desired; otherwise the cablegram will be transmitted at full rates.

NO.	CASH OR CHG.
CHECK	
TIME FILED	

WESTERN UNION CABLEGRAM

Send the following message

Hartlaub, Kun

KNAUER COLLEC

January 17, 1931

Dear Doctor Hartlaub:

I am delighted to know that we are able to borrow Dix's, "Die Wittwe" and regret that we cannot have the Kokoschka or the Gross.

Knauer's agent will arrange to call for the picture about February first and will notify you.

I have forwarded to you a copy of my article on Otto Dix which recently appeared in the "Arts." May I thank you again for your assistance in preparing this article.

With best wishes, I am

Very sincerely yours,

AB

P.S. May I remind you how important it is for us to have six photographs of "Die Wittwe" for which, of course, we will pay.

Director Doctor Gustav F. Hartlaub
The Kunsthalle
Mannheim, Germany

Mannheim, Germany

Die Witwe

eine ent-

und ge-

etwa von Nierendorf in Berlin zu beziehen.

Mit dem Ausdruck meiner ausgezeichneten Hochachtung bin ich

Ihr ergebener

Hartlaub

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XI

Mannheim

Form 1250

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HALF-RATE DEFERRED	X
CABLE LETTER	
WEEK-END LETTER	

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

January 13, 1931

Hartlaub, Kunsthalle, Mannheim, Germany

KNAUER COLLECTING DIX WITTWE ABOUT FEBRUARY FIRST LETTER FOLLOWS THANK YOU

Barr, Modernart, Newyork

lichen Falle und gerade ein Gemälde wie das von Dix, Die Witwe ist uns unentbehrlich, denn es gibt unserer Sammlung eine entscheidende Note.

Ohne jede Frage können Sie gleichwertige und genau so ch[illegible]he Werke von Dix aus dem Kunsthandel, etwa von Nierendorf in Berlin [illegible] beziehen.

Mit dem Ausdruck meiner ausgezeichneten Hochachtung bin ich

Ihr ergebener

Director Dr. Gustav F. Hartlaub
Die Kunsthalle
Mannheim, Germany

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Mannheim

STÄDTISCHE KUNSTHALLE MANNHEIM

Städtische Zuschriften sind unpersönlich
an die Dienststelle zu richten

Telephon Sammel-Nr. 25151
Klinik 154

XI

Ihre Nachricht vom

Tag

December 11,1930

Betrifft:

Herrn

Dear Director Hartlaub: H. B a r r

I still hope that N e w Y o r k .
we may borrow the three paintings which
we have so often requested. J. B. Neumann
gives me fresh hope.

Hochgeehrter Herr Direktor Cologne and Breslau
have been added to our list of museum lend-
ers and show that Mannheim should be also
included.

für Ihre Neue Galerie Ausstellung nichts versprechen konnte.
My article on Dix
Aber is shortly to be published. It includes
a quotation from a letter which you wrote
me concerning the "Neue Sachlichkeit."
deren Lage viel viel gröss-
ser sind und wo es möglich ist, With best wishes, I da
durch gleich-
wertige zu ersetzen. Very sincerely, nicht in diesem glück-
lichen Falle und gerade ein Gemälde wie das von Dix, Die Witwe
ist uns unentbehrlich, denn es gibt unserer Sammlung eine ent-
scheidende Note.

Director Dr. Gustav F. Hartlaub
Die Kunsthalle
Mannheim, Germany

Ohne jede Frage können Sie gleichwertige und ge-
nau so charakteristische Werke von Dix aus dem Kunsthandel,
etwa von Nierendorf in Berlin, beziehen.

Mit dem Ausdruck meiner ausgezeichneten Hochach-
tung bin ich

Ihr ergebener

Hartlaub

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German Show

Mannheim

STÄDTISCHE KUNSTHALLE MANNHEIM

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Telephon Rathaus 35051
Klinke 154

Ihre Nachricht vom

Tag
28. 8.30

Betrifft:

Herrn

Direktor Alfred H. B a r r

N e w Y o r k .

Hochgeehrter Herr Direktor !

Es ist auch für mich sehr peinlich. dass ich Jhnen für Jhre New Yorker Ausstellung nichts versprechen konnte. Aber Berlin, Halle, Hamburg und Essen sind in einer ganz anderen Lage als wir, da alle diese Sammlungen viel viel grösser sind und man fähig ist, ausgeliehene Bilder durch gleichwertige zu ersetzen. Wir sind leider nicht in diesem glücklichen Falle und gerade ein Gemälde wie das von Dix„ Die Witwe" ist uns unentbehrlich, denn es gibt unserer Sammlung eine entscheidende Note.

Ohne jede Frage können Sie gleichwertige und genau so charakteristische Werke von Dix aus dem Kunsthandel, etwa von Nierendorf in Berlin ~~Alfa~~ beziehen.

Mit dem Ausdruck meiner ausgezeichneten Hochachtung bin ich

Jhr ergebener

Hartlaub

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German Show

Mannheim

STÄDTISCHE KUNSTHALLE MANNHEIM

XI

#11

Betrifft:

January 13, 1931

Dear Director Hartlaub:

We are delighted to learn through Mr. J. B. Neumann that you are at last willing to lend us "Die Wittwe" by Otto Dix. I am especially pleased to have the Mannheim Museum represented together with the six or seven other German museums in this great exhibition of modern German art.

Knauer is acting as our agent. He will arrange to call for the painting about February 1st and will notify you as to the exact time.

May I ask you to forward immediately the exact insurance valuation of "Die Wittwe" together with six photographs at our expense. These photographs are to be used for publication in American and European art periodicals. We will, of course, insure the picture at your valuation against each and every risk from wall to wall.

I am sure that Otto Dix will be delighted when he learns that Mannheim is lending us this painting.

With very best wishes, I am

Very sincerely yours,

P.S. The following cable was sent to you on January 13th:
"KNAUER COLLECTING DIX WITTWE ABOUT FEBRUARY FIRST LETTER FOLLOWS THANK YOU. Signed, Barr, Modernart, NewYork."

Director Doctor Gustav F. Hartlaub
The Kunsthalle, Mannheim, Germany

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German Show

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Telephon Rathaus 35051
Klinke 154

Ihre Nachricht vom

Tag

31.7.30

Betrifft: Film German exhibitions

Herrn

Direktor Alfred H. B a r r

N e w Y o r k .

Hochgeehrter Herr Direktor Barr !

Von der Reise zurück finde ich Jhr freundliches Schreiben vom 23. Juli vor, in welchem Sie sich auf eine Korrespondenz mit Herrn Dr. Strübing beziehen, auch ein Brief von Georg Grosz setzt sich für Herleihung eines Bildes für Jhre Ausstellung ein.

Zu meinem grossen Bedauern bin ich aber trotz der Freundlichkeit Jhres Schreibens und der ausführlichen Begründung, mit der Sie Jhren Wunsch begleiten, nicht in der Lage,eine zustimmende Stellung einzunehmen. Unser Museum ist viel viel kleiner als die Sammlungen von Hamburg, Berlin, München. Es bedeutet geradezu eine Verstümmelung unseres Besitzes,wenn wir auf längere Zeit wichtige Bilder herleihen, denn wir sind nicht in der Lage, die ausgeliehenen Werke durch einigermassen gleichwertige zu ersetzen. Die Bilder von Kokoschka, Grosz und Dix gehören zu unserm wichtigsten Bestand. Das Publikum und die auswärtigen Besucher wollen diese Kunstwerke bei uns sehen. Jch muss dieses Recht der Öffentlichkeit

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anerkennen und bitte Sie, diese Pflicht einigermassen zu verstehen.

~~Ihr anzuerkennen.~~

Mit dem Ausdruck des Bedauerns, zu diesen ablehnenden Zeilen gezwungen zu sein, bin ich Jhr in ausgezeichneter Hochachtung

ergebener

J. Hartlaub

Direktor der Kunsthalle.

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XI für Gem. Mannheim

STÄDTISCHE KUNSTHALLE MANNHEIM

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Telephon Rathaus 35051 Klinke 154

Ihre Nachricht vom 14.7.30

Tag 17.7.30

Betrifft: Leihgaben.

Herrn

Direktor Alfred A. B a r r

P a r i s .

Sehr geehrter Herr Direktor !

Herr Direktor Hartlaub ist augenblicklich auf Urlaub. Wir werden ihm Jhren Brief wegen der Herleihung der Bilder von George Grosz, Otto Dix, Oskar Kokoschka sofort nach seiner Rückkehr im August vorlegen. Schon jetzt aber müssen wir Sie darauf vorbereiten, dass unsere Stadtverwaltung keinesfalls mit einer derartig umfangreichen Leihgabe, die für unsere kleine Sammlung eine zu starke Minderung bedeuten würde, einverstanden sein wird.

Mit vorzüglicher Hochachtung

Direktion:

J.V.

Dr. Fründ.

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German Show
Ex. 18

Mannheim
Mannheim

chez Morgan,
14 Place Vendôme
Paris.

Berlin, July 14th 1930.

Herrn Director Dr. Gustav Hartlaub,
Kunsthalle,
M a n h e i m.

Dear Dr. Hartlaub,

You have received, I believe, several of our catalogues and know something about the work of our new Museum of modern art in New York. During the winter, probably in February, we are planing a very important exhibition of modern German painting Minister Severs and the directors Justy, Pauli, Cosebruch and others, as well as collectors and dealers are cooperating towards making this exhibition representative of the best in German art.

Among the artists we include are members of "Die Brücke" "Der blaue Reiter", as well as younger men such as Georg Gross and Otto Dix. I hope very much that the Manheim Kunsthalle will be able to lend us several important works for this exhibition. I am especially eager to have the portrait of Neise by Gross and "Die Wittwe" by Dix. We may also ask for other paintings but I wish at present to reservge these two master works which I feel sure will make a deep impression upon the New York public.

I hope very much to come to Manheim to see you, but as my time in Europe is very short it may be that will be unable to visit Manheim.

I trust however that we may have your cooperation in this difficult matter.

Yours very sincerely,

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Mannheim

August 15, 1930.

April 30, 1931.

Herrn. Director Dr. Gustav Hartlaub,
Kunsthalle, Mannheim, Germany.

Dear Director Hartlaub:

I am really much distressed that Mannheim is unwilling to lend New York the three paintings for our German Exhibition.

As I wrote before, Berlin, Halle, Hamburg and Essen will be represented - the last by nine paintings. I have spoken to many important amateurs in New York, including my trustees, of the importance of your museum. It would indeed be a shame to have Mannheim entirely unrepresented.

While it is true that many people will be disappointed in finding a famous picture missing from your walls I must point out that forty or fifty thousand New Yorkers would see these same pictures in our exhibition and would be reminded of the existence of Mannheim as an art-city as well as an industrial center.

Since you are so reluctant may I not change my request and ask for only one painting, Die Wittwe by Dix, a work unique in his oeuvre and one which would be most conspicuously representative both of the painter and of the Mannheim Kunstalle.

I beg you to reconsider your refusal.

Yours most cordially,

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April 28, 1931.

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

Dear Professor Marcks:

In accordance with instructions received this morning we are sending to Mr. J. B. Neumann, 9 East 57th Street, the small sculpture "The Runners". I trust this arrangement is quite satisfactory to you.

Yours sincerely,

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Ex II

Marcks.

April 16, 1931

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

Dear Professor Marcks:

As you know, our present Exhibition of German Painting and Sculpture closes on April 26th. The sculpture 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 forward your sculpture to you.

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

I believe Mr. Barr has explained to you that he is having the Prophet packed and returned to you in exactly the condition it arrived in this country.

Yours sincerely,

1.9

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NLT	Cable Letter
WLT	Week-End Letter

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1931 MAR 15 PM 12 02

Received at ARCADE, HECKSHER BLDG., N. Y.

NBG16 CABLE=HALLESAALE 9 5 1654

LCO BARR MUSEUM MODERNART=
:NEWYORK (730 FIFTH AVE):

=BITTE WIEDER HERSTELLEN=
:MARCKS.

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

Soeben Eingegangen Kontr.

Halle a/S 2.III.31

Rückfrage: Halle a/S Bauz Gärtnerstein

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Marcks.

Sehr geehrter Herr Barr!

Nachstehend Ihr Telegramm-Schlüssel in Ihrem also:

1. Adam Holz 1924-25
2. Prophet Stück 1929
3. Crodel Portrait 1927 Bronze
4. Maria Maske 1927 "
5. Europa Steinguss 1927 "
6. Läufer " 1924 "

Ich hoffe daß alles gut ankommt. Anzeigen Sie bitte die nachfolgende Umänderung! Sonst bin ich mir klar, daß es sich um Arbeiten, die mir nicht entsprechend von Ausstellungen hier bekommen könnte.

Ihr ergebener

Halle a/S 2.II.31 G. Marcks.

Rücksendung: Halle a/S Burg Giebichenstein

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XI

Marcks

Form 1250

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FULL-RATE	
HALF-RATE DEFERRED	X
CABLE LETTER	
WEEK-END LETTER	

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TIME FILED	

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

January 31, 1931

Marcks, Werkstätten der Stadt, Halle, Germany

BITTE SCHICKEN SIEBEN STUCK AUCH WANN GEMACHT FUR KATALOG

BARR MODERNART NEW YORK

31. 1. 31

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XI

Marches.

Sehr geehrter Herr Barr!

Da unser Expeditionsschiff endgültig Anfang März fährt, so schicke ich noch einmal, welche Arbeiten ich Ihnen sende:

1 Adam Zolo
2 Prophet Bunko
3 Madka Maria Lourdes
4 Kopf Gödel Lourdes

Der Kopf Doris K. ist Ihr leider noch nicht von der Ausstellung, die angeblich wieder zurück.
Ich bitte Sie also, mit diesen 4 Arbeiten fürlieb zu nehmen.

Ihr ergebener
J. Matthes

Halle Giebichenstein
31. 1. 31

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Marcks

XI

Sehr geehrter Herr Dr.:

January 7, 1931

Ich danke Ihnen sehr für die ehrenvolle Einladung zur „German exhibition", die mir d. Stadt übermittelt.

Sehr gern würde ich Ihnen meine 3 Arbeiten: „Adam", Holz 1925 [illegible] 30 und „Christus": „Do[illegible] für eine andere Ausstellung [illegible] Darf ich Sie bitten mir mitzuteilen, wann wir Ihnen gefälligst, und in welchem Falle, da mir Versicherungswert angibt, und zu welchem Termin.

Dear Professor Marcks:

I hope that you have made progress in choosing your sculptures for our exhibition since they must leave Halle before February first and we must have the valuations for insurance by letter or by cable well before that date.

With best wishes, I am

Very sincerely.

A H B

and to what title

Halle a/S. Ihr ergebener
6. I. 1931 Gerhard Marcks.

Professor Gerhardt Marcks
Werkstätten Der Stadt Halle
Burggiebichenstein
Halle, Germany

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Sehr geehrter Herr Barr!

honorable

Ich danke Ihnen sehr für die ehrenvolle Einladung zur „German exhibition", die mir Dr. Osthaus übermittelte.

desired

Sehr gern schicke ich Ihnen die gewünschten 3 Arbeiten: „Adam", Holz 1925, „Träumender" Stein 1930 und Lithrib: „Doris K." 1930 („Herbst" ist leider für nun andere Ausstellung ergeben. promised for my other exhib

Darf ich Sie bitten mir mitzuteilen, wie ich die Sachen schicken soll, da mir Zollamtsverkehr droht, und zu welchem Termin.

and to what time

Ihr ergebener
Gerhard Marcks.

Halle a/S Giebichenstein
6. I. 1931

collective package

Halle a/S. Giebichenstein
better the other address.

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Marcks

XI

December 31, 1930

Dear Professor Marcks:

Director Doctor Schardt has given me your address and suggested that I write you directly concerning the lending of several of your sculptures for a very important exhibition of modern German art which is to be held in our Museum from March tenth to April twentieth.

Last summer while in Germany I was very much impressed by your sculpture with which I was not previously acquainted except in illustration. I liked especially, (1) "Adam" (wood) in the Munich Glace Palace; (2) "Herbert, Bildnis" (bronze), Stuttgart # 199; and (3) "Standing Figure", Stuttgart.

Director Schardt has written that you have just completed two heads of great interest, one of Luther and one of Melanethon.

We would like to have two or three heads and perhaps two or three figures by you in our exhibition preferably one large figure and two smaller. Naturally it is easier for us as well as less expensive if the figures are in wood or in bronze, for stone is extremely heavy. However, if you are not able to send the "Adam" I hope we may have the "Der Kauernder", Stuttgart # 198.

As I do not know your work well it might be better for you to pick out the things which you wish to send us. I am sure that Doctor Schardt would assist you in this task.

We must have the sculpture in New York by February 25th so that we are instructing our agent, Knauer of Berlin, to collect works for us about February 5th. They will communicate directly with you but I must ask you to reply immediately which works you wish to send us. We will pay all expenses of transportation and insurance against each and ever risk from the time the works leave Halle until they are returned.

Please do not fail to write immediately.

With best wishes, I am

Very sincerely yours,

(Soby)

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P.S. Please do not fail in your letter to state insurance valuations on each work and to forward to us three photographs of each work. We will pay for the photographs.

A II B

Professor Gerhardt Marcks
Werkstätten Der Stadt Halle
(Burgkibichenstein
Halle, Germany

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XI

January 31, 1931

Dear Doctor Dörnhoffer:

I had especially admired the Heckel landscape but we are able to borrow other paintings from him which will be good substitutes.

With many thanks for your kind letter and good wishes, I am

Very sincerely yours,

AB

General Director Dörnhoffer
Alte Pinakothek
Barer-Strasse 27
München 2, N W, Germany

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DIREKTION DER BAYER. STAATSGEMÄLDESAMMLUNGEN

MÜNCHEN 2, NW.

April 16, 1931.

Professor Johannes Molzahn,
Care of Schlesische Museum der bildenden Künste,
Breslau, Germany.

Dear Professor Molzahn:

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 to forward these pictures to the Schlesische Museum in Breslau. I trust this arrangement is satisfactory to you.

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

Yours sincerely,

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DIRE[illegible]KTION DER BAYER[illegible]STAATSGEMÄLDESAMM[illegible]LUNGEN

Staat Galerie

[illegible]r 193[illegible]

#11

March 18, 1930

Herrn

Prof. Johannes Molzahn
Museum der Bildenden Künste
Breslau, Germany

Dear Professor Molzahn:

It is a pleasure to send you a copy of our catalogue and to thank you on behalf of our Trustees for your generosity in lending to us through Doctor [illegible]iese two of your paintings.

With best wishes,

I am

Very sincerely yours,

Direktor des Museums of [illegible] Avenue
[illegible]r k City

Für die Deutsche Ausstellung, die Sie am 20. Februar eröffnen wollen, wünschten Sie aus dem Besitze unserer Gemäldesammlungen das Gemälde "[illegible] von Erich H e c k e l . Dieses von uns vor ungefähr einem Jahr erworbene Bild befand sich seitdem fast ununterbrochen auf Ausstellungen, sodass ich noch nicht Gelegenheit hatte, es in unserer eigenen Sammlung zu zeigen. Sie werden begreifen, dass ich aus diesem Grunde einige Bedenken gegen weitere Verleihung des Bildes hege. Ich habe mich mit Herrn Heckel in Beziehung gesetzt und von ihm die Erklärung erhalten, dass er bereit sei, ein anderes, nach seiner Ansicht gleichwertiges Bild für Jhre Ausstellung darzuleihen.–Sollten Sie aber besonderen Wert gerade auf unser Bild verlegen, so bin ich bereit, meine Bedenken zurückzustellen und Jhnen das Bild auf eine telegraphische Mitteilung hin sogleich zuzusenden. Denn grundsätzlich würde es mich sehr freuen, Jhnen bei Jhrem so

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Munich

DIREKTION DER BAYER. STAATSGEMÄLDESAMMLUNGEN

Nº 179.

Staat Galerie

MÜNCHEN 2, NW, 21. Januar 1931

Alte Pinakothek, Barer-Straße 27
Fernruf 30963 u. 55407
Postscheckkonto München 659

#11

Herrn

Alfred H. B a r r ,
Direktor des Museums of Modern Art,
730 Fifth Avenue
N e w Y o r k City

Hochgeehrter Herr !

Für die Deutsche Ausstelung, die Sie am 20. Februar eröffnen wollen, wünschten Sie aus dem Besitze unserer Gemäldesammlungen das Gemälde "Pyrenäen-Landschaft" von Erich H e c k e l . Dieses von uns vor ungefähr einem Jahr erworbene Bild befand sich seitdem fast ununterbrochen auf Ausstellungen, sodass ich noch nicht Gelegenheit hatte, es in unserer eigenen Sammlung zu zeigen. Sie werden begreifen, dass ich aus diesem Grunde einige Bedenken gegen weitere Verleihung des Bildes hege. Jch habe mich mit Herrn Heckel in Beziehung gesetzt und von ihm die Erklärung erhalten, dass er bereit sei,ein anderes, nach seiner Ansicht gleichwertiges Bild für Jhre Ausstellung darzuleihen.-Sollten Sie aber besonderen Wert gerade auf unser Bild verlegen, so bin ich bereit, meine Bedenken zurückzustellen und Jhnen das Bild auf eine telegraphische Mitteilung hin sogleich zuzusenden. Denn grundsätzlich würde es mich sehr freuen, Jhnen bei Jhrem so

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ausserordentlich begrüssenswerten Ausstellungsplane eine Mithilfe gewähren zu können.

Mit dem Ausdruck vorzüglicher Hochachtung

Dörnhöffer

Generaldirektor

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XI Munich

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NLT BARR MUSEUM MODERN ART 730 FIFTH AVE NEWYORK
JF HECKEL PICTURE PINACOTHEK IS NOT SPECIALLY WANTED
ARTIST DISPOSED TO SEND ANOTHER OF SAME IMPORTANCE
PINACOTHEK

Telephone: HAnover 2-1811 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.

FORM NO. 112

liegen, so hoffe ich, dass dieser negative Bescheid keinen Eindruck auf die von [illegible] wird. Wenn das Proj[illegible] angenommen hat, so wäre [illegible] Danke verpflichtet.

You realize of course the importance to us of having as many German Museums as possible represented among our lenders. Not only is this excellent proof of the vitality of German Museums but it is also most valuable propaganda for our own institution. Were it not for this, I would be satisfied with some other painting of Mr. Heckel's

Will you not let us know as soon as possible whether we may have the "Pyrenaenlandschaft". It would have to leave Munich about January 15th.

With most cordial good wishes, I am

Very sincerely yours,

Dr. Hartlaub

Generaldirector.

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285 Madison

Cal 2642

Garfield and Seligson

Graham Lawyer

MAYFLOWER RCA COMMUNICATIONS, INC. WESTERN UNION

state whether we may have the "Pyrenaenlandschaft". It would have to leave Munich about January 15th.

With most cordial good wishes, I am

Very sincerely yours,

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N° 2109. (German Stamp) Munich. Munich

Staats Galerie

DIREKTION DER BAYER. STAATSGEMÄLDESAMMLUNGEN

MÜNCHEN, 22. August 1930.

September 25, 1930.

Herrn

Dr. Dörnhöffer, Director
Der Bayer Staatsgemäldesammlungen,
Munich, Germany.

Dear Dr. Dörnhöffer:

As you remember, we are to hold a very important German Exhibition of over one hundred works of painting and sculpture. Already the Kronprinzen Palais has consented to lend us seven paintings; The Folkwang Museum, ten paintings; the Hamburg Kunsthalle and the Halle Museum will also lend; and Director Haenfstaengl will attempt to borrow for us the fine picture by Georg Schrimpf in the Städtische Galerie.

In Stuttgart I saw one of the finest paintings by Erich Heckel, the "Pyrenäenlandschaft". I wrote Mr. Heckel asking if we might borrow this painting for our exhibition and he replied that the painting had been purchased by the Staatsgalerie, which is, I believe, under your direction. Mr. Heckel also informed me that the painting was to be on exhibition in Sweden in December so that we could not borrow it at that time. Our exhibition is now definitely scheduled to open February 20th and run until March 30th so that I hope very much that the Staats Galerie will be able to lend it to us.

You realize of course the importance to us of having as many German Museums as possible represented among our lenders. Not only is this excellent proof of the vitality of German Museums but it is also most valuable propaganda for our own institution. Were it not for this, I would be satisfied with some other painting of Mr. Heckel's

Will you not let us know as soon as possible whether we may have the "Pyrenaenlandschaft". It would have to leave Munich about January 15th.

With most cordial good wishes, I am

Very sincerely yours,

Dörnhöffer

Generaldirektor.

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No 2104 (German Show) Munich

DIREKTION DER BAYER. STAATSGEMÄLDESAMMLUNGEN

MÜNCHEN, 22. August 1930.
Alte Pinakothek Barer Straße 27
Fernruf 50963 u. 55407
Postscheckkonto München 659

Herrn

Alfred, H. B a r r , jr.
Director Museum of Modern Art
730 Fifth Avenue
N e w Y o r k .

Hochgeehrter Herr!

Zu meinem grossen Bedauern musste ich Ihnen auf Ihre letzte telegraphische Anfrage bezüglich der Darleihung des Gemäldes von DAUMIER eine abschlägige Antwort senden.

Ihre Anfrage bildete den Gegenstand verschiedener Besprechungen im Ministerium, deren Resultat leider ein für Ihre Wünsche negatives war.

Da die Gründe der Ablehnung rein auf bürokratischem Gebiete liegen, so hoffe ich, dass dieser negative Bescheid keinen Einfluss auf die von Ihnen ins Auge gefasste Deutsche Ausstellung haben wird. Wenn das Projekt Ihrer deutschen Ausstellung greifbare Formen angenommen hat, so wäre ich Ihnen für eine Mitteilung darüber zu grossem Danke verpflichtet.

Mit dem Ausdrucke vorzüglicher Hochachtung bin ich

Ihr ergebener

Dr. Hoffmann

Generaldirektor.

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Ex XI

Munich

April 20, 1931.

Dr. Eberhard Hanfstaengl,
Städtische Galerie,
Munich, Germany.

Dear Dr. Hanfstaengl:

As you doubtless know, our present Exhibition of German Painting and Sculpture closes on Arpil 26th. The two paintings by Schrimpf, which you 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 forward the pictures to you.

I am enclosing a receipt with the request that you sign and return it to this Museum as soon as the pictures have reached you safely.

Yours sincerely,

P.S.

We have been requested to return "The Still Life with a Jug" to Mr. J.B.Neumann in New York, and unless we get different instructions we will not return this painting to Germany on May 2nd with the other shipment.

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Munich

XI

April 16,1931

Direktor Eberhard Hanfstaengel,
Staedtische Galerie,
Muenchen,
Germany.

Dear Direktor Hanfstaengel,

I am sending you to-day a collection 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 wide-spread interest the exhibition has aroused.

With best wishes, sincerely yours,

C R.

MUCH OBLIGED FOR INVITATION AND CATALOG

WITH THE EXPR
OF THE MOST
EMINENT RE

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Munich munich

XI

DER DIREKTOR DER STÄDTISCHEN KUNSTSAMMLUNGEN MÜNCHEN

LUISENSTRASSE 33-35 · FERNSPRECHER 51290

March 18, 1931

München, den 14. März 1931.

Dear Doctor Hanfstaengl:

It is a pleasure to forward to you a copy of our catalogue and to thank you on behalf of our Trustees for the loan of the Schrieffn of Modern Art, painting from the Stadtische Galerie. I hope that you will be pleased with the catalogue which gives some idea of the New York. range and importance of the exhibition.

With best wishes,

I am

Very sincerely yours,

Sehr geehrter Herr Präsident !

Verbindlichen Dank für die freundliche Einladung zur Eröffnung der Deutschen Ausstellung. Ich wäre für die Übersendung eines Kataloges ausserordentlich dankbar.

Director Dr. Eberhard Hanfstaengl
Städtische Galerie
Munich, Germany

Mit dem Ausdruck vorzüglichster Hochachtung !

MUCH OBLIGED FOR INVITATION AND CATALOG

WITH THE EXPR... OF THE MOST EMINENT RE...

Deckels

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Germany

München

9 + XI

DER DIREKTOR DER STÄDTISCHEN KUNSTSAMMLUNGEN MÜNCHEN
LUISENSTRASSE 33-35 • FERNSPRECHER 51590

München, den 14. M ä r z 1931.

An den

Herrn Präsidenten des Museum of Modern Art,

N e w Y o r k .

Sehr geehrter Herr Präsident !

Verbindlichen Dank für die freundliche Einladung zur Eröffnung der Deutschen Ausstellung. Ich wäre für die Übersendung eines Kataloges ausserordentlich dankbar.

MUCH OBLIGED FOR INVITATION AND CATALOG

Mit dem Ausdruck vorzüglichster Hochachtung !

WITH THE EXPRESSION OF THE MOST EMINENT RESPECT

Deukula

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Ex XI

DIREKTION DER STÄDTISCHEN KUNSTSAMMLUNGEN

MÜNCHEN, LUISENSTRASSE 33, TELEFON 51590

Munich

München, den 17. Januar 1931.

Städt Galerie

The Museum of Modern Art ,
730 Fifth Avenue
New York C.

Sehr geehrter Herr !

Anbei übersenden wir Ihnen die gewünschten Photos nach den Gemälden von Gg.Schrimpf und bitten, die etwas verspätete Zusendung entschuldigen zu wollen. Wir bitten uns gelegentlich je 1 RM pro Abzug zu übersenden.

Mit vorzüglicher Hochachtung !

Sent notation to Miss Kelly Jan. 30.

T.A.P. L. Mayr.

WE HAVE RECEIVED 12 PHOTOGRAPHS OF THE 2 SCHRIMPF pictures from Munich. THEY SEND NO BILL BUT SIMPLY ASK THAT WE SEND THEM 1 MARK EACH FOR THE PHOTOS. SHOULD I WRITE FOR BILL? C.R.

May I thank you for your willingness to be of assistance. I may add that Essen is lending ten paintings and the National Gallery seven, Hamburg and Hall still others.

Very sincerely yours,

Mit vorzüglicher Hochachtung!

Hanfstaengl

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Munich

DIREKTION DER STÄDTISCHEN KUNSTSAMMLUNGEN

MÜNCHEN, LUISENSTRASSE 33, TELEFON 51590

München, den 13. Oktober 1930.

Sehr geehrte Herren !

Herr Georg Schrimpf überlässt Ihnen gerne das Gemälde "Stilleben mit Krügen" für Ihre geplante deutsche Ausstellung. Wir gestatten uns, Ihnen beiliegend je 4 Photos der beiden Bilder "Die Schlafenden" und "Stilleben mit Krügen"*, sowie die beiden Anmeldeformulare zu übersenden und erwarten die Abholung durch die Firma Knauer um die Mitte des Monats Januar 1931.

Mit vorzüglichster Hochachtung !

I.V.

K. Thoma.

*Das Gemälde wird einstweilen bei uns verwahrt.

May I thank you for your willingness to be of assistance. I may add that Essen is lending ten paintings and the National Gallery seven, Hamburg and Hall still others.

Very sincerely yours,

Hanfstaengl.

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German Show

Munich
Städtische Gal.

September 20, 1930.

Director Dr. Eberhard Hanfstaengl.
Städtische Galerie, Munich, Germany.

Dear Dr. Hanfstaengl:

May I thank you for your letter of August 30th in which you consent to ask the Stadtrat for permission to lend the Schrimff Die Schlafende. Do I understand that you will take up the matter of borrowing the Stilleben mit Krügen from Professor Schrimff himself so that both pictures may be shipped together?

I enclose two forms which I must trouble you to fill out.

Our exhibition has been postponed and will now open on February 20th and run until March 30th. The paintings will, therefore, have to leave Munich about January 15th.

May I thank you for your willingness to be of assistance. I may add that Essen is lending ten paintings and the National Gallery seven, Hamburg and Hall still others.

Very sincerely yours,

E Hanfstaengl

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DIREKTION DER STÄDT. KUNSTSAMMLUNGEN
STÄDTISCHE GALERIE
LENBACH-GALERIE
MÜNCHEN · LUISENSTRASSE
NR. 33–35 · FERNSPRECHER 51590

Johnanshoro. Munich

München, den 30. August 1930.

An das

Museum of modern Art

730 Fifth Avenue

New York City.

Sehr geehrter Herr Direktor!

Ihr Ersuchen vom 11. August 1930 um leihweise Überlassung des Bildes von Schrimpf "Die Schlafenden" habe ich an den Stadtrat zur Genehmigung weitergeleitet. Sofort nach Bewilligung der Abgabe lasse ich Ihnen 4 Photos nach dem Bilde zugehen. Betr. des Bildes "Stilleben mit Krügen" wird mit Professor Schrimpf unmittelbar verhandelt.

Mit vorzüglicher Hochachtung!

Hanfstaengl.

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DIREKTION DER STÄDT. KUNSTSAMMLUNGEN
STÄDTISCHE GALERIE
LENBACH-GALERIE
MÜNCHEN · LUISENSTRASSE
NR. 33–35 · FERNSPRECHER 51590

(German Show) Munich

München, den 18. August 1930.

A n

the Museum of Modern Art

730 Fifth Avenue

New York City.

Sehr geehrte Herren!

Nachdem es uns nicht möglich war, Ihrem Herrn Dr. Barr, der für Juli seinen Besuch der Städt. Galerie angekündigt hatte, persönlich für die freundliche Übersendung der interessanten Drucksachen über Ihr Museum zu danken, gestatten wir uns dies hiemit schriftlich nachzuholen.

Mit dem Ausdruck vorzüglichster Hochachtung!

Dr. Hartlaub

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German Show — Munich

August 11, 1930.

Director Dr. Eberhard Hanfstaengl,
Stadische Galerie,
Munich, Germany.

Dear Director Hanfstaengl;

You have perhaps heard that our Museum is planning an extremely important exhibition of Modern German Art to run from December 2nd to June 3rd.

We have already borrowed seven important paintings from the National Gallery, Berlin; eight important works from the Folkwang Museum, Essen; and other paintings from Hamburg, Halle, Mannheim, and so forth. We wish very much to include in our exhibition two paintings by Georg Schrimff. The Schlafende in your Museum seems to me a very excellent example by Schrimff. I trust that you will be able to lend it to us.

We wish also a Still Life by Schrimff, preferably the very fine Stilleben mit Krügen which is at present on exhibition at Stuttgart. Would it be possible to trouble you to make arrangements to borrow this painting from Schrimff? In case it is impossible for the Städtische Galerie to lend the Schlafende, we should like to have the excellent Schlafende in the Stuttgart Exhibition, No. 287.

I hope that we are not imposing upon your generosity in thus assisting us. I am enclosing forms which we should like to have returned to us at your earliest convenience, together with several photographs of Die Schlafende for our Catalog and for publicity (reklame). I need scarcely point out that the inclusion of your Museum among our lenders would go far in making it known to the American public interested in Modern Art.

The paintings are being assembled by Knauer in Berlin, who would make arrangements to collect them from you about October 15th. I trust that we may have your co-operation in this important international gesture, for, as you know, German painting is very little known in America.

Very sincerely yours,

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BULLETIN DE SOUSCRIPTION

à retourner aux Éditions des « Quatre Chemins », 18, rue Godot-de-Mauroy, Paris

---

Veuillez noter ma souscription à ___ exemplaire de SURVAGE *par Paul Fierens (Éditions des* Quatre Chemins*), au prix de ___ francs l'exemplaire.*

Ci-joint le montant de ma souscription.

Nom _____

Adresse _____

Date _____ SIGNATURE :

We have instructed our Berlin agent, Gustav Kramer, to forward this picture to Neumann & Francke in Munich, from whom we received it. I trust this arrangement is satisfactory to you.

Yours sincerely,

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(#5 Family picture Beckmann)
(#15 #17 Dix Dr Meyer Herman ✓ clad with doll ✓)
F #33 Goal with cat ✗ Hofer
F #34 Melon ✗ Hofer
F #46 The Swordsman ✗ Klee
F #80 three Women ✗ SCHLEMMER
F #81 Red figures ✗ SCHLEMMER
(#89 Still life with jug SCHRIMPF)
F #91 the Avengers ✗ BARLACH
F #92 THE RETURN ✗ BARLACH
F #99 Head ✗ BELLING

Return to
Neumann

Doctor Oppenheimer
c/o Bermann & Tronko
Ludwigstrasse 10
Munich, Germany

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KUNST UND KUENSTLER

PUBLISHED BY BRUNO CASSIRER

BERLIN, GERMANY

c/o HERMANN POST

61 HUDSON ST., YONKERS, N. Y.

April 17, 1931.

Dr. Oppenheim,
Care of Neumann & Francke,
Briennerstrasse 10, Munich, Germany.

Dear Dr. Oppenheim:

As you doubtless know, our present Exhibition of German Painting and Sculpture closes on April 26th . The Beckmann, "The Loge" which you 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 forward this picture to Neumann & Francke in Munich, from whom we received it. I trust this arrangement is satisfactory to you.

Yours sincerely,

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Oppenheim

March 18, 1931

My dear Doctor Oppenheim:

Although I have not had the pleasure of making your acquaintance I take the liberty of thanking you for your generosity in sending to America your painting The Love by Beckmann.

It is now the best known Beckmann in America, having twice been shown during the past three years. May I thank you on behalf of our Trustees.

Respectfully yours,

Doctor Oppenheim
c/o Neumann & Franke
Briennerstrasse 10
Munich, Germany

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August 24, 1931

Dr. Hermann Post,
63 Hudson St.,
Yonkers, New York.

Dear Doctor Post,

I sincerely regret that we are unable to locate the piece of frame which you think must have chipped off while your Campendonk was in our care. Those things seem to be inherent to the nature of exhibitions, and I am terribly sorry that we can't do anything about it, as I appreciate the importance of the original frame from the Blaue Reiter Exhibition, and realize that it can never be quite restored.

I certainly hope that something good will turn up at the Cooper Union, and am personally most unhappy that I can not help you in the matter.

Assuring you of my continued interest in your work,

Sincerely yours,

C. R.

C-R

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KUNST UND KUENSTLER

PUBLISHED BY BRUNO CASSIRER

BERLIN W., GERMANY

April 24, 1931

Dear Doctor Post,

Thank you very much for your invitation to the Exhibition of German Illustrated Books at the Groller Club. I shall certainly make a point of seeing it before it closes on May 30th.

Unfortunately our truck does not go off Manhattan Island, and will be unable to deliver your pictures to you in Yonkers as I promised.

I shall hold them here in my care until I see you at Mrs. Rockefeller's next Wednesday afternoon and we can discuss them there. I should be glad to bring them out to your place myself some day when I am free, because I promised that you should have them there.

I wish someone interested in the Museum could be persuaded to buy your Grosz, because it is undoubtedly the sort of thing we should have in our permanent collection. I shall certainly keep it in mind in case there is any possibility.

With best wishes, sincerely yours,

C-R

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KUNST UND KUENSTLER
PUBLISHER: BRUNO CASSIRER
BERLIN W., GERMANY

DR. HERMANN POST

63 HUDSON ST., YONKERS, N. Y.

April 20 1931

The Museum of Modern Art
Miss Mary Sands
730 Fifth Ave
N. Y. C.

Dear Miss Sands:

I would like to have my pictures sent to the above address (Yonkers). Besides the group there is a small Compendium, which might be in the office. Mr. Lacy Ross knows about it. Would you please send it together with the group.

Yours sincerely

Hermann Post

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April 18,1931

Dr. Hermann Post,
The Rand School,
7 East 15th Street,
New York City, New York.

Dear Dr. Post:

As you doubtless know, our present Exhibition of German Painting and Sculpture closes on April 26th. Our agent, Budworth & Son, will return the Grosz which you have so kindly lent to us. Will you let me know whether you wish to have your picture delivered to the Rand School or sent to your house in Yonkers.

I am enclosing a receipt with the request that you sign and return it to us as soon as the picture has reached you safely.

Yours sincerely,

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Post

Answer V

KUNST UND KUENSTLER

PUBLISHER: BRUNO CASSIRER

BERLIN W., GERMANY

Dr. HERMANN POST

63 HUDSON ST., YONKERS, N. Y.

April 2 , 1931

April 10, 1931

Mr. Alfred H. Barr jr. , Director,
Museum of Modern Art,
730 Fifth Ave. , New York

Dear Mr. Barr :

In reviewing the German Exhibition at the Museum of Modern Art the arteritics of the N. Y. TIMES (Edward Alden Jewell) and of the N. Y. AMERICAN (Malcolm Vaughan) de- plore the absense of painters from the older generation , meaning Max Liebermann , Max Slevogt and Lovis Corinth, and are suggesting a special exhibition of the three for the future.

Dear Doctor Post:

Thank you for your letter concerning the exhibition of Liebermann, Slevogt, and Corinth. I am thoroughly familiar with their work and gave careful consideration to their inclusion in the present exhibition. If we had had a larger museum I think I would have included their work though it is in spirit scarcely contemporary and in many ways especially in the case of Corinth would be less interesting, I feel, to the American public than are the works of their successors.

Perhaps in the future we may be able to hold such an exhibition. In any case I appreciate very much your interest in suggesting it.

Very sincerely yours,

AHB

on would for more th[illegible] turn out as a big success indeed[illegible] especially the waterco[illegible] masters. Es- of American Indians [illegible] the Stories Stories!) are marvelous [illegible] Montezuma big canvasses by Lobis Corinth are showing an unusual strong vitality and individuality. Besides that , Corinth constitutes a [illegible] movement in German Art. All thr[illegible] furthermore are easi[illegible] works the more sophistica[illegible] ter , than generation and will [illegible] the younger

Museum of Modern Art get Incline[illegible] Should the leaders of the above mentioned arte[illegible] m the German Art Magazine " KUNST [illegible] German three artists in ques[illegible] the duty , to call the attention on the Editor of this Magazine, Karl Scheffler, as the man , who in first [illegible] to give in- formations about the work of these artists, [illegible] being since long time acquainted with both Houses of Ca[illegible] the dealers of the three artists, he would be able also in the best possible way, to locate the works of importance and find out the best way to get t them.

Alongside with Julius Mayer- Graefe Karl Scheffler is the [illegible] most acknoledged arteritic in Germany and the author of many thoroughly written books about art (see the enclosed foldre)

There is no question, that the German Governement as well ash the German Steamshipcorporations will help in lowering the exp penses for transporta[illegible]

Doctor Hermann Post
63 Hudson Street
Yonkers, New York

[illegible]y yours

Hermann Post

Correspondent of " KUNST UND KUENSTLER"

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Answer V

KUNST UND KUENSTLER

PUBLISHER: BRUNO CASSIRER

BERLIN W., GERMANY

DR. HERMANN POST

63 HUDSON ST., YONKERS, N. Y.

April 2 , 1931

Mr. Alfred H. Barr jr. , Director,
Museum of Modern Art,
730 Fifth Ave. , New York

Dear Mr. Barr :

In reviewing the German Exhibition at the Museum of Modern Art the artcritics of the N. Y. TIMES (Edward Alden Jewell) and of the N. Y. AMERICAN (Malcolm Vaughan) - deplore the absense of painters from the older generation , meaning Max Liebermann , Max Slevogt and Lovis Corinth, and are suggesting a special exhibition of the three for the future.

Such an exhibition would for more than one reason - in my opinion - turn out as a big success indeed. First these men are very important masters. Especially the watercolors by Slevogt (Illustrations for the Stories of American Indians by James Fenimore Cooper and the Montezuma Stories!) are marvelous . The big canvasses by Lovis Corinth are showing an unusual strong vitality and individuality. Besides that , Corinth constitutes a link to the more recent movement in German Art. All three are allmost unknown in America . Their works furthermore are easier to understand to the average visitor , than the more sophisticated and more experimental work of the younger generation and will attract more visitors.

Should the leaders of the Museum of Modern Art get inclined to follow the advise from the above mentioned artcritics , as the correspondent of the German Art Magazine " KUNST UND KUENSTLER" , which is representing the three artists in question since about thirty years, I feel it my duty , to call the attention on the Editor of this Magazine, Karl Scheffler, as the man , who in first line would be able to give informations about the work of these artists. Having been since long time acquainted with both Houses of Cassirer , the dealers of the three artists, he would be able also in the best possible way, to locate the works of importance and find out the best way to get t them.

Alongside with Julius Mayer- Graefe Karl Scheffler is the most acknoledged artcritic in Germany and the author of many thoroughly written books about art (see the enclosed foldrer)

There is no question, that the German Gobernement as well ash the German SteamshipCorporations will help in lowering the exp penses for transportation.

Very truly yours

Hermann Post

Correspondent of " KUNST UND KUENSTLER"

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KUNST UND KUENSTLER
PUBLISHER: BRUNO CASSIRER
BERLIN W., GERMANY

DR. HERMANN POST

63 HUDSON ST., YONKERS, N. Y.

April 2 , 1931

Mr. Cary Ross,
Museum Of Modern Art
730 Fifth Ave
N. Y. C.

My dear Mr. Ross :

I am so sorry I was by some mistake not at the Rand School yesterday and missed your visite ! Thank you so much for bringing the book and the photograph ! I want to send one to K. u. K. and one to QUERSCHNITT.

I just had made up a ~~little~~ letter about the question of the said exhibition. , which I wanted to give you for Mr. Barr. Now, even if there is no much chance for such exhibition, I would like very much, if you would show it to Mr. Barr and put it in your files. It is because the thing is of great importance for German Art and because of my connection with the Magazine and the people around that group, that I would like to give to my step a more formal ~~form~~. expression.

I am so sorry that you have made the trip to Rand School for nothing.

Hoping to see you pretty soon , when I call at your exhibition I am

Very sincerly yours Hermann Post

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E+F

Rockefeller

April 20, 1931.

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

Dear Mrs. Rockefeller:

As you know, our present Exhibition of German Painting and Sculpture closes on April 26th. Our agent, Budworth & Son, will return your Beckmann "Old Actress" to you on April 28th if that arrangement is satisfactory to you.

I am nclosing a receipt with the request that you sign and return it to the Museum as soon as the picture has been safely returned to you.

Yours sincerely,

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Gen.

August 10, 1931

Professor Oskar Schlemmer,
Staatliche Akademie für Kunst und Kunstgewerbe,
Breslau,
Kaiserin-Augusta Platz 3,
Germany.

Dear Professor Schlemmer,

Please excuse me for answering your welcome letter of July 15th in English, but I can express myself much better in my own language and trust you will have no difficulty in translating it.

I am sorry I cannot give you exact information concerning the Schlemmer in the collection of Mrs. John D. Rockefeller, Jr. Mrs. Rockefeller's secretary supplied me with a list of German artists represented in the collection and I have not seen the pictures myself.

Your name was on the list, and I think I can say definitely that the work represented was listed under graphic art, because Mrs. Rockefeller's collection contains only a few oils and watercolors by German artists, and I remember specifically that it did not include an oil or watercolor by you.

I consulted Mr. J.B.Neumann, the well known art dealer of this city, whom you probably know, and he told me that he did not think he had sold Mrs. Rockefeller the examples of your work in her collection. He concluded that she had probably acquired them on a trip she made through Germany some years ago.

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Schlemmer

BRESLAU

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

Breslau, 15. Juli 1931

I regret very much that I cannot give you complete information, and will bear in mind your work if I should have the opportunity of seeing Mrs. Rockefeller's German collection at any time, so that I can write you exactly what she has.

With best wishes, sincerely yours.

Schlemmer

Sehr [illegible] GEGENWART"

Vortrag über "Deutsche Kunst in den Sammlungen, Heft 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. Es überraschte mich sehr, da mir nichts davon bekannt ist. Herr Dr. Heitzel in Berlin hatte die Güte, mir Ihre Adresse zu geben, da er selbst mir keine Auskunft geben konnte. Ich wäre Ihnen, sehr geehrter Herr Rose, zu grossem Dank verbunden, wenn Sie sich die Mühe nehmen wollten, festzustellen: welcher Art das gemalte 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 ausgezeichnetster Hochachtung

Ihr sehr ergebener

Schlemmer

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SCHLEMMER PROFESSOR AN DER STAATLICHEN AKADEMIE FÜR KUNST UND KUNSTGEWERBE BRESLAU
KAISERIN-AUGUSTA-PLATZ 3 TEL. 51905 (WOHNUNG STEINSTRASSE 94 TEL. 59640)

Schlemmer

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

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Schöttler

Exhibit #11

WALTER SCHÖTTLER
BAD SASSENDORF

bei Dortmund

March 27, 1931

Dear Mr. Schöttler:

I regret that by the time your letter reached us our German exhibition had already opened, though as it is devoted to painters of considerable reputation I am afraid that we could not have included your work.

I am enclosing a list of paintings and hope that it will interest you.

Very sincerely yours,

Walter Schöttler, Esq.
Bad Sassendorf
bei Dortmund
Germany

Dear Mr. [illegible] since I left a year ago. Nevertheless I am very [illegible] to go back to America as soon as possible. I probably will get a job as a teacher or an art critic over here. I just want to ask you about the German exhibition which you were planning to give in your gallery. I still have some pictures in America and if you would arrange the exhibition I only would be too glad to send you some or have them sent to you.

POSTSCHECKKONTO
DORTMUND 7880

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Schöttler
exhibit #11

WALTER SCHÖTTLER
BAD SASSENDORF

bei Dortmund

Dear Sir,
Here I am back in Germany and trying to get along.
But conditions here are worse since I left a year ago. Nevertheless I am working very hard and planning to go back to America as soon as possible. I probably will get a job as a teacher on an art school in your country.
I just wanted to ask you about the German exhibition which you were planning to give in your gallery. I still have some pictures in America and if you would arrange the exhibition I only would be too glad to send you some or have them sent to you.

POSTSCHECKKONTO
DORTMUND 7880

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Just before I left the States I send you a letter and I hope if ever you come to Germany you will look me up. With best wishes to you and your gallery I am very sincerely

Ulrich Rückriem

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Schöttler

August 18, 1930

W. Schöttler, Esq.,
P.O.Box 231 Cheshire,
Connecticut.

Dear Mr. Schöttler:

Your letter regarding your painting which we are holding at the Museum has come to this office. I have given orders for your picture to be returned to you at the above address, as you request.

I am sure Mr. Barr will be very much interested in the newspaper clippings which you enclosed. I will call them to his attention as soon as he returns to the Museum in late September.

With kind ~~wishes~~, I am

Yours sincerely

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Schöttler

W. Schöttler
P.O. Box 231
Cheshire,
Conn.

Dear Mr. Barr,
I left New York about 3 months ago, unfortunately just at the moment when you were delivering the pictures of the exhibition of 46 under 35. I asked your secretary to store my picture in your gallery so I might call for it on a return to New York. But so far I did not have this opportunity as I am busy working here in the country.
I am going to have an exhibition in Boston and am collecting my pictures for this purpose.

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If you please would give the order
and would be kind enough to
have my picture send to this
address I would be very much
obliged. I am sorry to cause you
this trouble and hope you will forgive
me.
I am enclosing some Newspaper
clippings which might be of interest
to you. I am returning to Germany
in November.
If ever you should come to Germany
I would be very glad to see you or
have you as my guest. I probably
would be a good guide as I know
all the privat collections and
the directors of the Museums.

With many thanks

Very truly yours

V. Vasarely

My German home address:
Bad SASSENDORF
IN WESTFALEN
that's all

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AY 17, 1930.

New Portrait of Helen Keller

HELEN KELLER, by WALTER SCHOTTLER

A portrait of Helen Keller, the first for which she has sat since her girlhood, is drawing many visitors to the rooms of the American Foundation for the Blind in the Grand Central Palace. The picture is the work of Walter Schottler, a young artist of Cologne, who was commissioned by the State Institution for the Blind and Deaf of Berlin to paint it.

Mr. Schottler arrived in this country last November and spent most of the winter in Forest Hills, Queens, where Miss Keller posed for him in her home.

A background darker than the dress gives the central figure in the picture a statuesque suggestion, while the closed eyes give to her face a more severe cast than is customary for Miss Keller.

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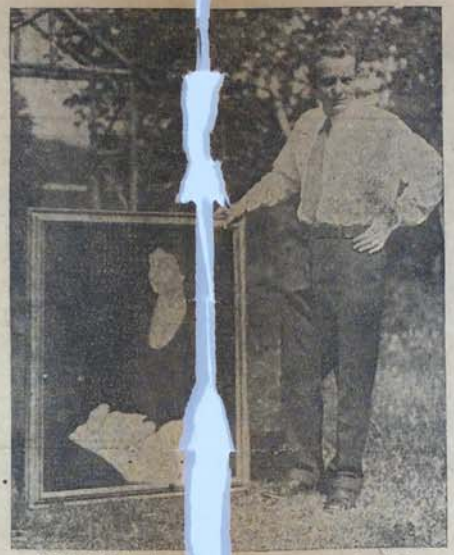
Author-Artist at 25, Walter Schlotter Heralded as Genius



Walter Schlotter, the e[minent] commissioned to cross the [Atlantic] famous blind woman, Abo[ut] Helen Keller; left, in the [Cheshire] log cabin in Cheshire; right, [a] ary young man, who at 25 was a portrait of the world's most Schlotter with his portrait of n which he has built about his y at work on a landscape.

Sent From Germany to Paint Helen Keller for Berlin Museum, He Lives in Cheshire Cabin

ALTHOUGH we are told impressively that art is long, and that genius is a matter of protracted and concentrated work, one is somtimes inclined to doubt it. One of the reasons for these misgivings is Walter Schottler, youthful German artist, who is spending the Summer at Cheshire. At the age of 20, this young man was holding successful one-man exhibits in Germany, and as an avocation was publishing novels; and now at the age of 25 he is a painter of acknowledged standing both in Europe and in America.

VERSATILE

His paintings, both portraits and landscapes, have been bought by many German museums, and by various private collectors in Europe. He was one of 46 artists under 35 years of age invited to exhibit in the international show of the Modern Art Gallery of New York, last Winter; and the portrait of Helen Keller which he executed several months ago has received wide attention.

Schottler is spending his first American Summer in a log house, set far back from the main Cheshire road, on the side of a hill. From the porch one looks out through clustered trees over gently rolling hills to the distant Sleeping Giant, lying to the South. It is country very different from his native Rhineland, but he has already become fond of it, he says.

He arrived in this country for the first time last Fall, with a commission from the Museum of the Berlin State Institute for the Blind, to do a portrait of Miss Keller which will one day hang in the institute. Miss Keller is probably the world's most celebrated example of difficulties overcome. Born blind, deaf and dumb, she has learned to talk and to read, fluently, and has devoted her entire life to aiding other people who are afflicted as she is.

It was no small task that Schottler was undertaking in painting this portrait. The usual portrait by the fashionable painter is little more than a colored photograph, discreetly touched up. The artist's principal duty is to see that madame's corrugated throat looks round and firm, that her extra chins disappear, and that the flush of youth is prominently displayed on her cheek. When these things are done there is a family conference in which it is duly decided that although the mouth doesn't look much like her, and the eyes aren't quite right, it is a very good portrait and will do nicely.

UNDER THE SURFACE

Mr. Schottler, on the other hand, was painting a woman not as she would have liked to look, nor even as she looked, but as she actually was. Miss Keller is by now a sort of symbol of the freedom of the blind, and it was his duty to study her and find out the things in her character which had made her what she was. He was as surely making a character study as ever Hardy, Dickens, and Thackeray had made in their novels.

In the elusive and subtle medium of paint he was to analyze the essential Miss Keller, behind the face and form, and present her to the public. In addition there was the primary duty of every reputable artist to make the picture a work of art. This was a commission to tax the abilities of the facile Sargent, with his glib technique; the sort of thing that is utterly beyond the capability of the suave brushwielders whose works currently adorn the drawing rooms of Park Avenue. It was a tremendous job for a youth of 25.

Although Mr. Schottler has always considered himself primarily a landscape painter, he was not in the least daunted by the magnitude of the task confronting him. He met Miss Keller, and was surprised to find her quite different from the photographs of her he had seen. Then the sittings began. Seated in front of her he drew sketch after sketch of her face and her singularly sensitive hands. During all the sittings they conversed as much as possible, and gradually the artist began to become familiar with his subject.

Not her appearance. Any competent artist, says Mr. Schottler, can draw a satisfactory likeness of a face, of a physical being. He was seeking far more than that—he was seeking the thing within this indomitable woman that had brought her from out of the depths of incapacity to a position [of] leader and a giver of light. The [long] hours of sketching and conversing [con]tinued, until at last the young [Ger]man felt prepared to set to work [on] the picture.

Because he was painting her soul what as a symbol of all blind peo[ple] who have ever escaped the limitati[ons] set upon them, he painted her [with] her eyes closed although this [was] characteristic of her. He could [not] to do this, because he was interes[ted] mental, not physical character.

ALLEGORICAL

For his background he selected a deep, bottomless black, and against was the figure of Miss Keller dr[essed] in a reddish brown. Her face, a[s] drew it, was the face of one who known a great struggle, and throu[gh] has come to a superb calm. The [in]sitiveness of the artist's limning [re]flects the sensitiveness of the face the remote detachment of the [soul] is admirably brought out in the [re]licence of the modelling.

But quite as striking as the face [are] the two living, expressive hands which the type of a book written in the Braille system for the blind. These as much as the eyes, the nose, the mouth, are a study of the sitter's character and an evocation of her spirit.

These are the two points of interest in a composition which is thoughtful and subtly worked out into a painting of great decorative value. Mr. Schottler has in this portrait proved himself a painter who can combine "significant form" and important subject matter to the satisfaction of even the cautious Clive Bell.

Since his arrival in this country, he has done five portraits, each of which shows the same singular ability at analysis of character, combined with a first rate decorative and artistic sense. It is difficult to think of a contemporary painter who combines these qualities so successfully.

Most of the moderns are so preoccupied with significant form that they disdain likenesses as concessions to the Philistine taste. Mr. Schottler has the good sense to realize that one may want a portrait to be a likeness, and still expect a workof of art.

In his landscape work, freed of any necessity of adhering to physical resemblance, his paintings are apt to be more nearly studies in pure design. He has the happy faculty of elimination, which is so large a part of the make-up of a first-rate painter, and in addition, paradovically enough he has the abundance, the buoyancy, which one does not find outside of genius.

To looking at his paintings one feels an inexhaustible flow of ideas, and a constantly fresh reaction.

NOT TOO EASY

Schottler's progress in the arts was not made along too easy a path. He was born in December, 1904, in Schwerte on Ruhr in Westphalia. His father was a prosperous engineer, and had fond parental visions of his son carrying on in the same profession. During his high school years, however, Walter acquired views of his own on that matter, and upon graduating he announced to his family that he was determined to be a painter.

There were violent objections from his father, but the boy clung to his ambition, until the father made the best of a bad situation by deciding that the career of a commercial artist would not be too far beyond the pale.

Walter then went to an art school in Dortmund, with a sheaf of his drawings, and was at once admitted to the advanced classes. At the desire of his family he lived at home, and was obliged to rise every morning at 5 o'clock in order to commute to Dortmund. He never arrived home before 10 at night, and spent his days in the most rigid anullcation to his work.

While at Dortmund he became interested in the work of the state theater there, and for a time considered switching to acting. Fortunately he gave this idea up. After his work at this school he studied painting independently. He had found that those in art schools were to preoccupied with the means: too little concerned with the end. He had found people who, after acquiring a neat facility for decoration, considered themselves fledgled artists. He knew that these things were no more than elemental steps toward a mastery of the art, and he meant to go on as far as possible.

During his private studies of painting he began taking a heightened interest in literature, and wrote several novels which were duly published. He laughs at these, now, and says that if he had known as much then, he would never have let them be published.

Novels He Published at 20 Make Him Laugh Now — Wants to Paint N. Y. Skyscrapers

CRITICAL OF NOVELS

In 1924 he held his first exhibition, when he was 19 years old. Some extracts from published criticisms of that year say, "Schottler's painting appear in harmonious maturity—he is more than just a talented artist, and will bear watching by all who are interested in art." "It is almost impossible to believe that these paintings were created by a young painter of only 19 —he certainly is a great hope." This critical praise for a boy who in America would just be graduating from high school!

In 1925 he held a larger exhibition, and in 1926 he went to paint in Italy, Sicily, and Africa. In 1927 he went to study in Paris, with three months at Cannes; and in 1928 he studied and painted in Cologne. It was in this year that some of his paintings were bought for the celebrated Osthaus Collection in Hagen, one of the great European private collections, a signal honor for so young a painter.

In the Fall of 1929 he came here to do Helen Keller's portrait, and he has stayed here ever since. He is now living with friends in Cheshire, where he finds relaxation and amusement in such light Summer diversions as building dams rock gardens, and Summer houses, with his own hands. Although he plans to return to Germany within a few months, he has every expectation of returning to America, soon. He finds it an interesting and stimulating country, and likes the American people.

ON AMERICA

He does feel that lack, felt by so many Europeans, of an established atmosphere. This is a dynamic country, given to constant flux and change, and there has been no time for it to acquire that feeling of a national unity built up from a million different personalities through many centuries which makes Europe so charming.

Again like most foreigners, he is fascinated by New York skyscrapers, and wants to paint a picture from the roofs of them. He loves the placid calm of the Connecticut landscape, with its uneventful sequence of hills and valleys, and is looking forward to motor trips through New England where he may find the atmosphere that he misses in the larger and more progressive communities.

On the subject of art schools he is emphatic. He finds that in America, instructors are too apt to turn out pupils who paint in exact reproductions of their own style. Any teacher of art who permits this of his pupils, Mr. Schottler thinks is a failure. Students should be encouraged in originality and in developing their own ways of painting, not in a sedulous aping of their masters. Of the schools he has so far seen in this country, he prefers the Art Students' League of New York.

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Schrimpf

Lochhausen bei München 10.4.31.

c/o Städtische Galerie München

Sehr geehrter Herr Barr!

Ich danke Ihnen bestens für Ihren Brief und für die Zusendung des Katalogs. Der Katalog hat mich sehr interessiert und es freut mich dass bei Ihnen eine so geschlossene gute Ausstellung von Deutschen gezeigt wird.
zu dem Text im Katalog möchte ich noch bemerken oder richtigstellen dass ich als Führer der Süddeutschen der „Neuen Sachlichkeit" bezeichnet wurde, die mehr klassizistisch, romantischer ist im Gegensatz zu der mehr aktivistisch, tendenziösen im Norden (Grosz, Dix u.a.m.)
Ausserdem noch, dass sich Bilder von mir in folgenden Museen befinden:
Berlin (National Galerie
München (Neue Staatsgalerie u. Städtisch. Mus.)
Hamburg (Kunsthalle)

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Köln (Walraf Richartz Museum)
Mannheim, Leipzig, Gelsenkirchen,
Düsseldorf, Erfurt, Pforzheim (Reuchlin Mus.)
Stockholm (National Galerie)

Ihre Mitteilung über den Interessenten für das Stilleben hat mich sehr gefreut und danke Ihnen sehr für Ihre Bemühungen. Es wird Sie vielleicht auch interessieren daß bereits 5 Bilder von mir sich in Amerika im Privatbesitz befinden und daß ich für die kommende Ausstellung des Carnegie-Instituts in Pittsburg eingeladen bin.

Mit den besten Grüssen verbleibe
ich Ihr
Georg Schrimpf

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Lochhausen bei München 14.9.31.

Sehr geehrter Herr Barr!

Die Neue Secession in München hat mir Ihren Brief übergeben worin Sie nähere Angaben über den verbrannten Katalog wünschten. Es ist der Katalog der Ausstellung der Deutschen Malerei in Ihren Museum, den Sie mir damals über die städtische Galerie zusandten. Der Katalog ist mir sehr wertvoll und ich wäre Ihnen sehr dankbar, wenn Sie so liebenswürdig wären und mir noch ein Exemplar übersenden möchten.

Sie schrieben mir seiner Zeit Sie würden mein Bild „Stilleben mit Krug" Herrn Neumann in New York übergeben. Ich habe von diesen noch kein Wort darüber gehört, und auch nach einer Anfrage bei ihm noch keine Antwort darüber erhalten.

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Ich möchte Sie um die Liebenswürdigkeit bitten mir mitzuteilen wo sich das Bild befindet.

In ausgezeichneter Hochachtung bin ich Ihr

Georg Schrimpf

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Schrimpf

Ger

May 4, 1931

Dear Herr Schrimpf:

Many thanks for your letter and for your valuable corrections to our catalogue. I only wish that we had had them before it was printed and that we had known of the presence in America of pictures by you in private collections.

With best wishes, I am

Very sincerely yours,

Herr Georg Schrimpf
c/o Städtische Galerie
Munich, Germany

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Schrimpf

A1

March 18, 1931.

Georg Schrimpf, Esq.,
Care of Städtische Galerie,

Dear Mr. Schrimpf:

It is a pleasure to send you a catalogue of our exhibition, and to thank you on behalf of our Trustees for your generosity in lending us the Still Life. I hope by the time this letter reaches you that we may have sold this painting, which is very much admired by an American collector.

May I explain to you that the Museum takes no profit from any sales made during exhibitions. We are only too glad to help German painters dispose of their works in America.

With best wishes, I am

Very sincerely yours,

Georg Schrimpf, Esq.
c/o Städtische Galerie
Munich, Germany

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Gen.
E F H
Schrimpf

April 20, 1931.

Georg Schrimpf, Esq.,
Care of St&itische Galerie,
Munich, Germany.

Dear Mr. Schrimpf:

As you know, our present Exhibition of German Painting and Sculpture closes on April 26th. I understand that Mr. J. B. Neumann is writing to you about holding your picture in his gallery after that date. Unless we hear from you to the contrary, we will deliver your "Still Life with a Jug" to him. I trust this arrangement is satisfactory to you.

Yours sincerely,

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Ex XI

Schrimpf

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WESTERN UNION

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

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

March 12, 1931.

Georg Schrimpf
Staedisches Museum, Munich, Germany

KINDLY CABLE LOWEST SELLING PRICE FOR STILL LIFE

Hahn, Modernart

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

Privy Councilor Prof. Dr. Johannes Sievers
74 Wilhelmstrasse
Berlin, Germany

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Sievers
exhibit # 11

March 18, 1931

Dear Doctor Sievers:

It is a pleasure to forward to you a copy of the catalogue of our German exhibition and to thank you on behalf of our Trustees for your generous effort which so greatly reduced our expenses in shipping the paintings to America by the North German Lloyd.

We feel that the exhibition has been a great success largely through the co-operation of German museums and collectors. I wish that some time we might have a similar exhibition of American art in Germany.

With best wishes, I am

Very sincerely yours,

Privy Councilor Prof. Dr. Johannes Sievers
74 Wilhelmstrasse
Berlin, Germany

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Tyson

RECEIVED FROM THE
MUSEUM OF MODERN ART

1 PAINTING BY CAMPENDONK,
"GLASBILD

Hermann Post

AUGUST 13, 1931

, 1931

Color - 18 inches high &c.
1200 marks is a very big price for
merely a plaster cast! De Fiori asked
to be allowed (I should think) to ask it for
that. It is well as for, though it was
Terra Cotta -
I want it, however, as I like it
very much - I also like his "Flaying Woman" 4th/04.
Thank you very much for your letter -
I will forward the cast at the end of June
September Very sincerely yours
Carroll S. Tyson -

Carroll S. Tyson, Esq.
8811 Towanda Street
Chestnut Hill
Philadelphia, Pa.

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Tyson

CARROLL S. TYSON JR.
8811 TOWANDA STREET
CHESTNUT HILL, PHILADELPHIA

Dear Mr Barr

The illustrated catalogue that I purchased from you says about the bust by De Fiori -

"Marlene Dietrich (1931) Plaster with some color - 15 inches high &c.

1200 marks is a very big price for merely a plaster cast. De Fiori would be delighted, (I know this) to sell it for that. It as well as the other would be Terra Cotta -

I want it, however, as I like it very much - I also like his "Blazing Woman" 04.

Thank you very much for your letter - I will forward the cast at the end of June

Yours very truly,
Carroll S. Tyson

Carroll S. Tyson, Esq.
8811 Towanda Street
Chestnut Hill
Philadelphia, Pa.

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Tyson

Tyson

April 7, 1931

My dear Mr. Tyson:

I am afraid that I gave you a too hasty quotation on the terra cotta bust of Marlene Dietrich by Ernesto de Fiori in our present exhibition. The valuation of 1200 R M was set by the artist and is apparently for insurance purposes only.

We should be glad to cable asking the lowest selling price. If you wish to buy the head for a museum I could state that in the cablegram. I don't think that the lowest selling price would be much if any above the insurance valuation.

The Museum will add to the selling price a nominal sum of not more than fifteen dollars to cover the expenses of insurance and transportation (since in this case these expenses were paid for by the Museum rather than by a dealer).

Yours very sincerely,

AB

Carroll S. Tyson, Esq.
8811 Towanda Street
Chestnut Hill
Philadelphia, Pa.

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von Schnitzler

December 11, 1930

Dear Doctor and Mrs. von Schnitzler:

As I promised, I am sending you information as to what steps we have taken in attempting to secure the co-operation of the North German Lloyd in giving free transportation to the German exhibition.

On September 15th we wrote Mr. Schuengel of the North German Lloyd in New York. He replied on September 16th as follows to our Associate Director, Mr. Abbott:

"My dear Mr. Abbott:

I have your letter of the 15th inst. concerning the transportation of paintings from Bremen to New York.

To my regret I must say that shipments leaving Germany do not come under my jurisdiction and that therefore I cannot take action on your request. I note that Mr. Sievers has already communicated with Dr. Hochstetter of our Berlin office, who meanwhile will have taken up the matter with our Bremen Headquarters. I personally am greatly in favor of granting your enterprise, which has my sincerest sympathies, all possible assistance and have today written Bremen accordingly.

With best wishes, I am

Yours very truly,

(Signed) H. Schuengel. "

Mr. Abbott then wrote to the North German Lloyd in Bremen following the suggestion in the above letter of Mr. Schuengel. We have had no reply to this letter.

On November 7th Mr. Abbott wrote Doctor [illegible]. Becker, Commercial Attaché, German

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Consulate General in New York concerning free transportation of the German exhibition on the North German Lloyd. Doctor Becker replied November 10th as follows:

"My dear Mr. Abbott:

Many thanks for your letter of November 7th. I shall be glad to support your wishes with regard to facilitations for the transportation of the German pictures from the North German Lloyd and have communicated already in this matter with the General Manager of its New York office.

In addition I am informing today the Foreign Office, Berlin, of your request and trust that it too will warmly support your wishes at the main office of the North German Lloyd in Bremen.

Sincerely yours,

(Signed) W. Becker
(Dr. W. Becker)
Commercial Attaché."

As yet we have had no reply either from the German Foreign Office or from the North German Lloyd at Bremen. It would certainly be of greatest assistance if we could have this co-operation on the German side for as you know our Trustees are not particularly interested in the German exhibition and do not wish to pay more for it than is necessary. It seems to me that as this is a very important international gesture and equally important as propaganda for German culture that we are not asking too much of Germany to secure this small favor.

I think that Mr. Johnson will shortly have very interesting news to write you concerning Meis van der Rohe.

It was a very great privilege to meet you both and to talk at such length and so interestingly with Frau von Schnitzler.

With great hopes for our future co-operation and with best wishes for your happy return to Frankfurt, I am

Very sincerely yours,

Doctor and Frau George von Schnitzler
Westendstrasse 41
Frankfurt, Germany

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Gen. XI

von Schnitzler

RADIOGRAM

CLASS OF SERVICE DESIRED

FOREIGN		DOMESTIC
FULL RATE	X	FULL RATE
DEFERRED		DAY LETTER
RADIO-LETTER		NIGHT MESSAGE
WEEK-END RADIO-LETTER		NIGHT LETTER

Via RCA WORLD WIDE WIRELESS Via RCA

R.C.A. COMMUNICATIONS, INC.

No.	Cash or Chg.
Check	
Time Filed	

Send the following Radiogram "Via RCA" subject to terms on back hereof, which are hereby agreed to

December 11, 1930

Doctor and Frau von Schnitzler
S. S. Deutschland

BON VOYAGE AND AUFWIEDERSEHEN

Barr

FULL-RATE MESSAGE UNLESS MARKED OTHERWISE

Sender's Name and Address:
(Not to be transmitted)

Form 100-50

exhibition, but hope that you will come to see us if you come to our city.

With best wishes, sincerely yours,

C.R.

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April 20, 1931.

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

My dear Mr. von Sternberg:

As you doubtless know, our present Exhibition of German Painting and Sculpture closes on April 26th. Our agent, Budworth & Son, will call for your sculpture on April 28th and pack and ship it to you at the above address, if this arrangement is satifactory to you. Will you be good enough to wire me if you wish us to return your loans to a different address.

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

Yours sincerely,

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April 16, 1931

Mr. Josef Von Sternberg,
Paramount-Publix Corporation,
5451 Marathon Street,
Hollywood, California.

Dear Mr. Von Sternberg,

I have gotten together a collection of clippings from the various eastern newspapers on our German exhibition and am sending them on to you to-day. The full page from the New York Social Calendar on which your Belling portrait of Flechtheim is reproduced along with Hofer's painting of him, should be particularly amusing to Flechtheim I should think. I have, naturally, forwarding him a copy.

We are very unhappy that neither you nor Miss Dietrich, whose portrait by Ernest de Fiori has been so popular, have been in a position to pay us the honor of a visit during the course of the exhibition, but hope that you will come to see us if you come to our city.

With best wishes, sincerely yours,

C. R.

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

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von Sternberg Sternberg

March 18, 1931

1931

Dear Mr. von Sternberg:

It is a pleasure to send you a copy of the catalogue of our German exhibition and to thank you on behalf of our Trustees for your very generous loan of sculpture by Belling, all three of whose works lent by you have been especially admired by visitors to the galleries.

You will notice with interest that we have been able to include the head of Marlene Dietrich by Ernesto de Fiori.

May I congratulate you on the excellence of your last picture, "Dishonored."

With best wishes, I am

Very sincerely yours,

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

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

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von Sternberg

XI

February 9, 1931

Dear Mr. von Sternberg:

May I remind you that the sculptures by Belling which you are lending to our exhibition should reach us by March first. They should be addressed to the Museum of Modern Art, care of Budworth and Son, 424 West 52 Street, New York City.

Will you kindly let us know the insurance valuations so that we may place them with our agent? We, of course, will pay expenses of shipping and insurance.

I hope very much that you will be able to attend the exhibition which we are convinced will be of very great importance.

With best wishes, I am

Very sincerely yours,

RB

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

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von Sternberg

PARAMOUNT FAMOUS LASKY CORPORATION

Paramount Pictures

December 11, 1930

Dear Mr. von Sternberg:

May I inform you that our exhibition will not open until March 11th so that we will not need the Belling sculptures until March first.

May I congratulate you on the direction in "Morocco." It is too bad you had so poor a story.

With best wishes, I am

Very sincerely yours,

Josef von Sternberg, Esq.
Paramount Famous Lasky Corp.
5451 Marathon Street
Hollywood, California

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October 14, 1930

Dear Mr. vonSternberg:

Thank you for your letter of September 30th which reassures us that you have not sold the Portrait of Flechtheim to the Detroit Museum, as Flechtheim had said.

I am very happy to tell you what artists we are including in our German exhibition, and enclose a list. I would appreciate your sending us a catalogue or a list of works in your collection so that we may keep it on file and perhaps as you suggest borrow other works for our German exhibition.

Very sincerely yours,

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

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von Sternberg

PARAMOUNT FAMOUS LASKY CORPORATION

Paramount Pictures

WEST COAST STUDIOS — 5451 MARATHON STREET

HOLLYWOOD CALIFORNIA

List of German artists included in the German Exhibition:

Ernst Barlach
Willy Baumeister
Max Beckmann
Rudolf Belling
Campendonck
Ernesto deFiori
Otto Dix
George Grosz
Erich Heckel
Carl Hofer
Wassilij Kandinsky
Ernst Ludwig Kirchner
Paul Klee
Oskar Kokoschka
Berlin Kolbe
Wilhelm Lehmbruck
Franz Marc
Marcks
Moholy-Nagy
Paula Modersohn-Becker
Otto Müller
Emil Nolde
Max Pechstein
Christian Rohlfs
Oskar Schlemmer
Karl Schmidt-Rottluff
Georg Schrimpf

September 30, 1930

Modern Art
Avenue
City, New York
Jr., Director

...ceipt of your kind letter of ... will see to it that the ... sculptures are at your ... by the tenth of February.

...ons that Flechtheim ... that I have sold the ... sculpture' by Belling to ... have not sold any sculptures, ... intention of doing so.

...ge of the invitation ... know what German masters your exhibition will feature. Perhaps I can aid you with some ... loans for this exhibition.

A+B

Sincerely yours,

JvS:S

Josef von Sternberg

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von Sternberg

PARAMOUNT FAMOUS LASKY CORPORATION

Paramount Pictures

WEST COAST STUDIOS 5451 MARATHON STREET

HOLLYWOOD CALIFORNIA

September 30, 1930

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

Dear Mr. Barr:

I am in receipt of your kind letter of the 19th., and will see to it that the three Belling sculptures are at your museum by the tenth of February.

Your note also mentions that Flechtheim has written that I have sold the "Flechtheim sculpture" by Belling to Detroit. I have not sold any sculptures, and have no intention of doing so.

If you have the time or the inclination you can let me know what German masters your exhibition will feature. Perhaps I can aid you with some further loans for this exhibition.

Sincerely yours,

JvS:S

Josef von Sternberg

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von Sternberg

PARAMOUNT PUBLIX CORPORATION

September 19, 1930.

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

Dear Mr. von Sternberg:

I am delighted to know that you will lend us your three sculptures by Belling, especially as so few works will be lent to our German Exhibition by collectors in America.

The Exhibition will now definitely open February 23rd and will run until March 30th. We must have the figures by February 10th at the latest. We had hoped to have the Exhibition in December but it was necessary to postpone it.

Thanking you again on behalf of our Trustees, I am

Very sincerely yours,

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German Show

PARAMOUNT PUBLIX CORPORATION

WEST COAST STUDIOS

September 15, 1930.

Josef von Sternberg, Esq.,
Paramount Public Corporation,
5451 Marathon Street,
Hollywood, California.

My dear Mr. von Sternberg:

The eight photographs of the two Belling pieces: "Head in Mahogany" and "Portrait of Josef von Sternberg" have arrived. May I, in Mr. Barr's absence, thank you for your kindness in sending them to us. He will let you know whether it is necessary to have photographs of the "Portrait of Alfred Flechtheim".

Yours sincerely,

Get photo from Flechtheim

Secretary to Mr. von Sternberg

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von Sternberg

PARAMOUNT PUBLIX CORPORATION

Paramount Pictures | Publix Theatres

5451 MARATHON STREET HOLLYWOOD, CALIFORNIA

WEST COAST STUDIOS
HOLLYWOOD 2400 • CABLE ADDRESS "FAMFILM"

September 2, 1930

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

My dear Mr. Barr:

Mr. von Sternberg has asked me to send you the enclosed photographs of the two Belling pieces: "Head in Mahogany" and the "Portrait of Josef von Sternberg." There are no photographs of the "Portrait of Alfred Flechtheim." Should you find it very necessary to have them let me know and I shall arrange to have some made.

Sincerely yours,

Eleanor McGarry

Secretary to Mr. von Sternberg

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Josef Sternberg

PARAMOUNT FAMOUS LASKY CORPORATION

Paramount Pictures

August 28, 1930.

Josef von Sternberg, Esq.,
Paramount Famous Lasky Corporation,
5451 Marathon Street, Hollywood, Calif.

My dear Mr. vonSternberg:

Your letter of August 20th addressed to Mr. Barr has come to the Museum. Mr. Barr is now on his vacation. He will be delighted to learn of your willingness to lend the three examples of Belling's work for our German Exhibition.

Thank you for sending the information we requested.

Yours sincerely,

Josef von Sternberg

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

Dear Mr. Barr:

I shall be glad to lend you the three examples of the work of Rudolf Belling. Photographs of these originals will be sent to you. It is a great pleasure to be of assistance in any manner in furthering the great work you are doing.

Jvbiem

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Von Sternberg

PARAMOUNT FAMOUS LASKY CORPORATION

Paramount Pictures

WEST COAST STUDIOS 5451 MARATHON STREET

HOLLYWOOD CALIFORNIA

August 20, 1930

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

Dear Mr. Barr:

I shall be glad to lend you the three examples of the work of Rudolf Belling. Photographs of these originals will be sent to you. It is a great pleasure to be of assistance in any manner in furthering the great work you are doing.

Josef von Sternberg

JvS:em

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German Show

von Sternberg

August 11, 1930.

Josef von Sternberg, Esq.,
The Paramount Studios,
Hollywood, California.

Dear Mr. von Sternberg:

It is possible that Mr. Rudolf Belling has already written you that we are holding a very important exhibition of modern German painting and sculpture in our Museum between December 2nd and January 3rd. We have already borrowed three important works by Belling in Germany. A fourth, the Schmeling, is already in the possession of our Museum, and we hope to borrow three works from you.

Mr. Belling told me in Berlin that you were the foremost Belling collector in America and that he felts sure that you would lend us the three excellent works in your possession, namely, (1) Portrait of Josef von Sternberg, (2) Head in mahogany, and (3) Portrait of Alfred Flechtheim (brass).

We will of course pay all expenses of insurance and shipping. We would need the sculptures by November 15th so that they should leave Hollywood about November 1st by express. If you have photographs, we shall be most delighted to have them for reproduction in our Catalog and for publication in the press. If you do not, may we ask you to have photographs made at our expense, sending us four proofs of each.

It would be a great pleasure to us to include such distinguished works from such a distinguished collector.

Very sincerely yours,

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Warburg

March 18, 1931

Dear Eddie:

I am sending you a copy of our German catalogue and wish to thank you on behalf of our Trustees for the generous loan of your Barlach Head, and to thank you personally for securing such an extraordinarily moving and impressive work for America.

I wish that you could see the exhibition. It certainly seems to be making an impression upon the New York public.

If you should see Barlach tell him how exceedingly sorry I am that we have not been able to secure any large works by him. I am really very much annoyed with Flechtheim for not sending me the large bronze of the Beggar.

Write us some more of your highly amusing letters.

Sincerely,

E. M. M. Warburg, Esq.
c/o M. M. Warburg, Esq.
Hamburg, Germany

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Gen. Exh.

Warburg

April 21, 1931

Mrs. Felix M. Warburg,
1109 Fifth Avenue,
New York City.

My dear Mrs. Warburg:

At the close of our present Exhibition of German Painting and Sculpture, on April 26th, we will deliver to you the loan which your son Edward sent to us. If convenient for you, our agent, Budworth & Son, will deliver this lrge bronge Head on April the 28th.

I am enclosing a receipt. Will you kindly sign and return it to the Museum when this sculpture has reached you safely.

We have had a couple of very amusing letters from Eddie and are looking forward to his return.

With kind regards,

Yours sincerely,