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September 9, 1938

Mr. Oskar Kokoschka
Prague

Dear Mr. Kokoschka:

Certainly you will not remember me, although we met each other in Paris several years ago for a very pleasant evening.

Since I am going to arrange a small show of some of your pictures and about twenty drawings, I should like your Masaryk portrait, which is in the Philadelphia Museum at the present time.

My friend, Mr. E. M. Benson, who was in charge of the portrait exhibition in the above-mentioned museum last year, suggested it, and I should really be very glad to have your picture. Mr. Benson will arrange the shipment to New York.

I hope you will agree to our plan. Please let me know the price of the picture as soon as possible.

With kind personal regards,

CV:JG

Curt Valentin

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September 13, 1938

Mr. Oskar Kokoschka
Prague, Czechoslovakia

Dear Mr. Kokoschka:

I forgot to ask you in my last letter the price of the Masaryk portrait which I am having in my exhibition.

Please let me know as soon as possible what price you are asking for this picture.

Sincerely yours,

CV:JG

Curt Valentin

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October 26, 1938

Mr. Oskar Kokoschka
c./o. Professor Elise Gornor
Cumberland Hotel
London, England

Lieber Herr Kokoschka:

vielen Dank fuer Ihren Brief vom 14. Oktober. Ich notierte, dass das "Portrait of Masaryk" \$6000.00 netto fuer Sie kostet. Die Ausstellung, die ja in der Hauptsache aus Zeichnungen, bestand, war ein sehr freundlicher moralischer Erfolg.

Wenn Sie wirklich die Absicht haben, nach New York zu kommen, sollten Sie es mir rechtzeitig mitteilen. Wenn ich auch fuer diesen Winter viele Ausstellungen vorhabe, so koennte man dann vielleicht eine Ausstellung neuer Arbeiten, die Sie mitbringen koennten, machen, d. h. natuerlich wenn Sie Lust dazu haben. Man kann eine Kiste mit Bildern gut als Passagiergepaeck mitnehmen, was so gut, wie nichts kostet, waehrend ja sonst Ozeanfracht Unsummen verschlingt. Nur sollte der Spediteur, der Ihnen die Kiste packt, eine Faktur am amerikanischen Konsulat dort beglaubigen lassen, so dass hier fuer die Einfuhr dann keine Schwierigkeiten entstehen.

Jedenfalls interessiert man sich hier fuer Ihre Arbeit sehr, was Sie wohl ohnedies wissen werden. Die Arbeit ist indessen schwer hier, aber sie macht Freude, und ich glaube, Amerika ist ein schoenes Land, New York eine schoene Stadt.

Hoffentlich hoere ich wieder von Ihnen oder sehe Sie hier bald:

Mit herzlichen Gruessen

Ihr

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Spring Time on a Sussex Farm

I hope that is your lot?

↳ Where earth is quiet and her face unchanged save by the simplest toil of human hands or Season's difference.

Worldworth

*With Sincere Greetings
and Every Good Wish
for Christmas and the
Coming Year*

Yours

Miss Brewster



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Polperro (Lore) (Cornwall) Cliff End Cottage 26th May

Dear Dr. Valentin

This is to ask you to act as my agent to file
my claim against the S. Francisco Golden Gate
Exhibition where I got as you know a award which never
was paid out. I hope something will come out of it to

enable you to buy me a ticket to God's own country
if (after the current war is over and a new one not yet in
view) my body is in such condition as to make the expenses

for transport pay. Please oblige me too to try to sell my
big picture: The fountain: to a museum. It is still with

my friend St. James from the Carnegie Foundation. I was very

pleased to hear that the New York modern museum made the
acquisition of Dr. Tidre family picture which I painted 30 years before

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They can now live in quietness for a time in your country as
my signature has never been dishonoured unlike all those of
finance-ministers of all governments under which I was suffering
this last 30 years. I think Dr. Tietze paid me at that time 100 Gulden
and hope he got a thousand times more value out of my work than
from any bonds, shares, loans he ever possessed. Why do not, as
well, richer people encourage modern art (I mean my art of course!)
instead of first allowing the painter to die before they usually ^{start to}
speculate with his work? ^{Tandor Publications N.Y.} Get you a copy of Shelton Cheney's
"Primer in Modern Art" (it is wholly written on the purpose (it
seems) to put me in the centre of his valuations. I was
very much pleased to learn about my reputation in your country
and wonder he come to his fine judgments without ever having
seen my pictures in an American show which usually might be filled
to the top with Dadaists, Futurists, Cubists, Phenomenalists, Vorticists,
Abstracts, Primitivists, Eclecticists ... I wonder whether I missed one of the leading
schools to be purchased by an average snob and ^{some} ^{government} ^{healthy} profiteers in arma-
ments? Good luck to you and all good wishes that your ^{soon} may become aware
that it is no good to shake hands with Hitler's ^{own} ^{utterly} ^{deplorable}

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June 8, 1940

Mr. Oskar Kokoschka
Cliff End Cottage
Polperro/Love
Cornwall, England

Dear Mr. Kokoschka:

Thank you very much for your letter of May 26th. As Fraulein Dr. Weidler has written, I made all possible efforts to get the money from the Golden Gate Exposition in San Francisco and finally succeeded. Since I didn't want to keep the money and furthermore, didn't know how and if to send it, the money is now in trust of Mr. Daniel Catton Rich, Director of the Art Institute of Chicago, Chicago, Illinois, and of course can have the money any time you want it. As you know, the amount is \$300. I would like to give the lawyer who helped me to see this difficult matter through a drawing of yours as I promised to give him one of Max Beckmann's. I think he deserves it and if you can send something I would appreciate it very much.

As for your large painting "The Fountain", I will try my best to do something, but it will be difficult under the present circumstances and especially since the season is over and won't be active again before September. Anyway, please tell me your lowest price for this painting. I hope you don't mind if I tell you that the prices you quote are almost prohibitive. Of course, you are well known in this country and there are many people and Museum directors who like your work very much, but there are few paintings here and people don't understand at all why the prices are so high.

The Museum of Modern Art bought a second picture - your self portrait which formerly was in the Museum in Halle, Germany. I think it is a wonderful painting and I am glad that this institute which is so important in the field of modern art now has two very important paintings by you.

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Please excuse me for not writing more today. I would like to get this letter on the next clipper and I still have som many letter to write, especially to all my friends over there who certainly need encouragement in these awful days.

Sincerely,

Curt Valentin

CV:DG

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June 26, 1940

Mr. Oskar Kokoschka
Cliff End Cottage
Polperro/Loe
Cornwall, England

Dear Mr. Kokoschka:

Thank you very much for your letter. I am preparing an exhibition of your work to be held at the Arts Club of Chicago next January, and I would like to exhibit your painting "Fountain" on this occasion. Since, as you know, this picture is now at the Carnegie Institute, it is necessary for you to give me special permission, and I would like to ask you to please sign the enclosed letter and mail it to Mr. St. Gaudens of the Carnegie Institute.

With best wishes,

Sincerely yours,

Curt Valentin

CV:DG
Enclosure

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Mr. Homer St. Gaudens, Director
Department of Fine Arts
Carnegie Institute
Pittsburgh, Pennsylvania

Dear Mr. St. Gaudens:

Would you please deliver my painting, "The Fountain"
to Mr. Curt Valentin of the Buchholz Gallery, 32 East
57th Street, New York, New York, in case he asks for
it.

Very sincerely yours,

Oskar Kokoschka

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2^d December

17 Bonbury Rd, St. John's Wood, London

Dear Mr. Valentin

It is ages that I haven't heard of you any more. I hope you are well and things over there not too bad. If only the rich people who are frightened by the war wouldn't be so silly to speculate in diamonds instead in art-things! (specially in my paintings!) I think you have not answered my question about the "Masaryk" portrait.² In case my letter didn't come into your hands, I repeat its contents. I decided to let have my painting "The fountain" to Miss With Sachse in case she ever comes to America and wish to know about the chances and possibilities of an auction of (it is understood to be a sale with the broadest publicity!) ^{the} "Masaryk" picture for the whole benefit of London's bombed victims, heroic fire-brigades, air-wardens, spotters and debris-workers. The margin at the lowest should be 5000 Dollars (five thousand) paid out to the hands of the American Ambassy's ^{Relief} Fund at London. I wrote in this matter already to Josef. von Sternberg (Holly wood) who owns the "Therese" and other important pictures of mine, I asked him to tell the matter to Chaplin in order that he should

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support making the thing publicly known. Further I wrote to Mr. Shick
 Sanders, Director of the Carnegie Foundation, ^{Pittsburgh} who communicated
 my project to Dr. Rich, Director of the Chicago Museum and
 Dr. Barn, Director of the New York Art Museum both connoisseurs
 and collectors of my paintings. Please do tell me immediately
 how my idea could be realized. What about your planned
 exhibitions of my works in January? Would it be too late to send
 some important things from here to complete your show? If not so
 would you kindly make the necessary application to the Bank of
 England? As I am not allowed to send my own work out of the
 country although I have to live on it. Your show will stir up the
 interest for my art in your country therefore I think it would be
 useful to have a monography published as soon as possible. May be
 you kindly would ask the ~~some~~ Tudor Company or some similar
 publishers if they would be interested in a manuscript of a young
 art-historian who has just finished my biography, very interesting
 from a broader approach even than the mere individual case. Tudor
 Company published Sheldon Cheney "Primer on Modern Art" which is almost
 wholly around my art, therefore I think they might like a special book?
 I am poor like a church-mouse, you see: inter arma silent ~~omnes~~
 I cannot send my pictures and can't sell them here. Even I am not allowed to
 paint out-doors at all. But certainly I will not speculate in diamonds!
 Happy New Year (a year is like a month now unfortunately!) always
 yours Oskar Wozniak

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January 13, 1941

Via Airmail
Oskar Kokoschka, Esq.
17 Boundary Road
St. John's Wood
London, England

Dear Mr. Kokoschka:

Thank you very much for your letter. I am sorry that I did not write to you for such a long time, but it is so difficult these days, to find the right words and as far as the so-called business connection with you is concerned, they seem to be so difficult too, that one almost is tempted to give up entirely.

But it was a great pleasure to hear from you again and to find that you are well inspite of all the tremendous difficulties. I spoke to Dr. Feigl the other day and showed him your letter, he also will write to you soon. We both are of the opinion that your idea to sell the Masaryk portrait for beneficial purposes, to be an extremely difficult task. I tried my best to find the right way, also in connection with the Carnegie Institute.

Just now I arranged a small exhibition of your work at the Arts Club of Chicago, of which I have sent you a catalogue. I had to ask Dr. Ballir for some of the paintings he owns, although I find it not easy to deal with him. He told me that he bought 10 pictures by you through a mutual friend of yours. But as far as I can see, by the price he paid for them, they seem to be watercolors.

It is too bad that none of the exhibitions which were held in this country since I am here, have not been more successful. I think the reason is that not one of them has been prepared very carefully and the selection of the paintings were more accidental. The small exhibition which I arranged

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Oskar Kokoschka, Esq.

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in my gallery about three years ago, was no exception as well as Dr. Kallir's exhibition who showed more important paintings but did not prepare it very well either. I did my best to make the exhibition in Chicago as good as possible, with loans from private collections and museums, but still, it is not the right exhibition either.

I am all prepared to make a very impressive show of your work in my gallery, at the end of this season or either at the beginning of the next. I wonder whether it possible for you to send me some of your new paintings, drawings and watercolors, for this purpose. I am going to get in touch with the Bank of England as you told me to do. Unfortunately my funds are not very big and I do not see how I can buy anything right now. I just bought two of your paintings which are very much admired, from a German refugee. One is called Courmayeur, and the other Harbour of Marseille. You will find the painting Courmayeur mentioned in the catalogue of the Arts Club of Chicago, but I kept it here at the last moment as I could not part with it.

I would like to have a bibliography of your work published, but books on art sell very badly in this country and I am very doubtful whether I will succeed. I would find it advisable to ask your young friend who wrote about it, to send me a copy of his writing.

I hope to hear from you soon again. Dr. Feigl and Dr. Weidler send you their kindest regards,

Very sincerely yours,

Curt Valentin

CV:JS

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LEBENSGESCHICHTE

Es ist meine Absicht, hier statt meiner Lebensgeschichte eine beliebige Geschichte aus meinem Leben, wie sie mir einfallt, zu erzahlen.

Wachrend die akademische Geschichtsdarstellung von Zeitgeschmack, Zeitmoral und Zeitphilosophie ausgehend nach einer objectiven Wahrheit strebt, had die vom Erlebnis ausgehende Anschauung die innere Glaubwuerdigkeit fuer sich.

Dogmatik, Bannfluch ex cathedra, Scheiterhaufen beleuchten pittoresk den ~~Weg~~ Weg, den jene theoretische Wahrheit weist, welcher der geschichtsbildende Geist nicht der Mensch, sondern ein koerperloses Schemen bedeutet.

Im Erlebnis, das das Menschliche von der vergaenglichen, geschichtslosen Existenz loest, bricht die persoendlich gewonnene Wahrheit durch. Hier spricht das nackte Ich aus, was geschehen ist und als Geschehendes auf dem Wege ist; die unbewusste oder unterdrueckte Kreatur hier, die stumme Maske dort, der Haufen, dem das Sprechen fremd ist oder fremd wurde, wird Mensch!

Die "hoehere" Wahrheit kann die Erkenntnis, was das menschliche Leben ist, verwirren, manchmal offen im Gegensatz zu diesem stehen; die persoentlicheWahrheit, die wir Erlebnis nennen, ist ein Act des Bebaerens. Das Bekenntnis dieser inneren Erfahrung ist eine soziale Funktion.

Das Erlebnis ist der Geburtsakt der Vernunft. Der Mensch erloest sich in diesem Akt, ohne welchen die Welt ein Chaos bliebe, er ueberwindet sein Fremdsein, die trennende Untiefe von seinem Ich zum Naechsten, Unbelebtes wird Belebtes, die Sache wird zur Ursache. Die Muttersprache, die den Namen aller Dinge haucht und mit welcher die Geschichte jedes Menschen in Wahrheit immer wieder beginnt, ist die Vernunft.

"Der grosze Haufen rennt dem Henker nach": eine Geschichtsauffassung, die daran ein Interesse hat, begreundet darauf ihre Rechtfertigung. Im Walten eines angenommenen "hoeheren" Schicksals erkennt sich eine bessere als die erlebte Wahrheit.

Die "hoehere" Wahrheit, die sich vom alten Demiurgos ableitet, stellt als Abstrakte dem Irdischen feindlich gegenueber, aber unsere Vernunft vermag das menschliche Gesichtsfeld nicht dauernd preiszugeben, denn das Vielwissen um die goettlichen Dinge verdraengt das Gestaltkoennen im Menschlichen.

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In der roemischen Sprache hiesz das Landvolk, das sich nicht so schnell wie die Staedter zum neuen Gotte bekehrte, bis ins Mittelalter allgemein Heiden, Pagani; man benannt heute noch nach den vergessenen heidnischen Wesen, die Acker, Flur und Huegel, Wald und Stein einst belebt hatten, jene ununterbrochene Reihe von Menschen, denen sich dank einer besonderen Heiligkeit ihrer Sinne die Natur als Erlebnis offenbart, Genien.

Das Genie bekennt sich dazu, Lehrer einer unsterblichen Kunst zu sein, die dem Irdischen jenes Masz an Vernunft erhalten will, ohne welche die Menschheit keine Geschichte haette.

Jede Krise, die die Menschheit in Katastrophen stuerzt, hat einen Aberglauben zur Ursache, weil der ungebildete Haufen die Leidenschaft zur schoepferischen Vernunft nicht vergibt, die er nicht teilt.

Der Zauber der Kunst ist der Einzige, der nicht auf einem Aberglauben Beruht. Haelt die heutige Gesellschaft ihr Gesicht von der lebenden Kunst abgewendet, weil sie nicht ertraegt, die Gahrheit zu schauen? Heute gibt es die hoehere Wahrheit, die ein Lippenbekenntnis ist, und eine tiefere, nach der niemand zu leben wagt. Die Flut der Kunstbuecher hat eine Legende ergeben, nach welcher das Genie im elfenbeinernen Turme haust, in der Mansardenkammer und dort mit dem unbekannten Gotte ringt. Akademische Geschichtsauffassung nimmt ein psychologisches Interesse an dem Kuenstler, dessen Mitteilungsdrang der Gelehrte einem Erloeserwahn gleichstellt, und Kunstgeschichte beginnt gar mit dem Dogma: der Kuenstler musz erst tot sein; das nennt die akademische Geschichtsdarstellung die historische Distanz gewinnen.

Heutiger Handel und Wandel, Zeitgeschmack, Zeitmoral und Zeitphilosophie entsprechen nicht einem von der Vernunft geleiteten menschlichen Sein; deshalb musz der Kuenstler die unsoziale hoehere Wahrheit, die ein Zusammenspiel des Realen und der Gesinnung nur auf Kosten der Vernunft erlaubt, ablehnen und um so aufrichtiger sich einer tieferen Wahrheit erinnern. -

Es war vor 25 Jahren im Fruehjahr in Wien, als ich mit meinem Freunde heimging. Ich hatte an diesem Abend mein erstes Schauspiel, "Moerder, Hoffnung der Frauen", im Freilichttheater der "Kunstschan" aufgefuehrt.

Warum damals gerade die Gebildeten mit geschlossenen Augen an der Wahrheit vorbeikommen wollten, ist mir heute kein Raetsel mehr, nachdem ich reif geworden bin und sehe, dass dies eben deren "hoeheres" Schicksal ausmacht. Aber dazwischen die Bilder, die ich von jenen Zeitgenossen malte, ebenso wie mein Schauspiel gehaessige und tobende Opposition hervorriefen, hatte damals eine andere Bedeutung fuer mich; war ich ja noch fremd in der Welt der Erwachsene, denen das geschichtliche Urteil ueber die Menschen zustand. Im Weltkrieg hat man nachher gesehen, wie wenig Geschichten man mit Menschenleben machte.

In meinem ersten Schauspiel hatte ich mich gegen die Gedankenlosigkeit unserer maennlichen Zivilisation mit meinem Grundgedanken vergangen, dass der Mann

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sterblich und die Frau unsterblich sei und dasz nur der Moerder diese Grundtatsache in der modernen Welt umkehren will. Deshalb war ich zum "Buergerschreck" geworden und tieferregt besprach ich mit dem Freunde, der die maennliche Hauptrolle gespielt hat e, auf dem Stephansplatz die Forkommisse des Abends. Wie in die Rauferei der zahlenden Gaeste auch die Zaungaeste, Soldaten aus der gegenueberliegenden Bosniakenkaserne, eingegriffen hatten und der Literaturstreit bald in einen blutigen Krieg ausgeartet waere, wenn nicht Adolf Loos mit einem Haeuflein seiner Getreuen mich vor dem Erschlagenwerden grettet haette.

Es war Mitternacht. Von Kindheit an hat der Vollmond meine Nerven irritiert, so daxe man zu Hause Vorkehrungen traf, damit ich im Schlafe nicht zum Fenster hinaussteigen konnte.

Ein Bild, das ich von meinem Freund gemalt habe, haegt heute im Museum in Breslau. Ich nannte es "Bildnis des Trancespielers" und wer auf die blauen Augen des Dargestellten blickt, die weit geoeffnet sind, wird vielleicht verstehen, was ich nicht mit Worten schildern kann, was aber meinem Erlebnis zu Grunde liegt. Ich sehe diese Augen sich weit oeffnen und stutzig ueber des Anderen lautloses Erschrecken schaue ich mich um. Soweit der Platz dalag, faszten Schatten die Hoecker des Strassenpflasters ein, die das Mondlicht reflektierten, wie Maschen eines Fischnetzes die glitzernden Schuppen, nur mein eigener Doerperschatten hatte sich von meinen Beinein abgeloeest, als ob der Boden unter mir mitsamt dem Schatten ins Rollen gekommen waere.

Ein Augenblick des Aussetzens des bewusstseins, wofuer ich nur die geschilderte Aufregung als Drklaerung habe, das erste ploetzliche Hinausgezerrtsein eines jungen Menschen in den Wirbel einer schreienden, tobenden Oeffentlichkeit. Das ganze mag Bruchteile einer Sekunde gedauert haben, dasz ich gleichsam in die Hoehe fahre, mit meinen Beinen vergeblich niederstrebe und eine Bewegung mit dem ganzen Koerper auszufuehren gezwungen bin, bis ich mich in einer wagerechten und auf meiner linken Koerperseite etwas zum Boden haengenden Lage befinde. Das waere im Wasser oden in einem Medium schwerer als Luft nichts Widersinniges gewesen.

Ich habe allerdings viele Jahre spaeter, im Weltkrieg, lange Zeit an einer aehnlichen Sinnestauschung gelitten, als infolge eines Kopfschusses mein Gleichgewichtssinn gestoert wark, weil das Organ dieses Sinnes, das Labyrinth im linken Ohrang, zerstoert wurde. Aber bis zu diesen, auf natuerliche Weise erklarte, im uebrigen durch die Erfahrung mit der Zeit korrigierten, abnormalen Reflexen hatte es noch gute Weile, 15 Jahre lagen dazwischen.

Was bedeutet es denn im Grunde, dasz die Wirkung im geschilderten Falle auftrat, bevor die Ursache gegeben war, dasz ein allgemein gueltiges Denkgesetz angezweifelt wird? Ist es nicht vielen im Leben begegnet, dasz sie beim Kreuzen einer Strasse oder Umdieckebiegen ploetzlich eine peinliche Wahrnehmung machten, als ob sie Traeume am hellen Tage haetten und sich in eine wohlbekannte Situation begaeben und dann automatisch handeln, obwohl wie vielleicht in dieser Gegend noch nie befunden haben.

Vorauswissen ist Instinkt gewordener Verstand, er rettet uns in Todesgefahr.

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Nur weil sich unser Leben zum groeszten Teil unbewusst abspielt, weil wir gedankenlos wie im Schlafe mit unserer akademischen "hoeheren" Wahrheit hindaemmern, musz die Wissenschaft im Notfall zu einem unbekannten Sinn greifen. Kein Koerper mehr wirft Schatten dem, der stirbt, kein Koerper mehr wirft Schatten dem, der das elektrische Licht abdreht: Ein solche Gleichung stellt unser beschraenkter Wirklichkeitssinn auf. Das Sich irren koennen is das einzige unumstoeszlich allgemeinguelte Denkgesetz. In dem Hinweis auf enen geheimnisvollen Sinn laeszt sich selbst die akademische Wissenschaft die Hintertuer offen und nimmt eine menschliche Pflergrenze an, die das Sich irren koennen als geistesgeschichtliche Entwicklung hinstellt.

Nun, mein Freund ist damals zornig weggelaufen. Ich trug ihm viele Jahre das Wort "Luegner" nach, das er mir zugeschrien hatte. Nur weil ich mich in einer unmoeglichen Lage befunden und die Aufforderung an ihn gerichtet hatte, meine Beine auf den Erdboden herunterzudreucken. Aber wer sollte mir sonst helfen und ich konnte doch nicht in aller Ewigkeit in der Luft schweben bleiben, eine logischerweise unmoegliche Lage!

Mein Freund war wohl der einzige Mensch, der allen Leuten auffiel, als wir einander lange nach dem Krieg in London, wo meine Geschichte spielt, die ich eigentlich von Anfang an erzaehlen will, wieder begegneten. Seine Art sich zu kleiden, sich zu benehmen, hat mich oft an die Erzaehlung von Wilhelm Hauff vom falschen Englaender erinnert, der eines Tages seinen ueberkorrekten Anzug abwarf und ein Ungeheuer aus dem Urwald war und mit dem Rasiermesser jemandem den Kopf abschnitt. So xchlimm war er ja gerade nicht. Also mit ihm, dessen rotes Haar indessen schon, als ich ihn wieder traf, weisz geworden war, - - er trug jetzt Whiskers wie ein alter englischer Schiffreedee, ging ich ein beruehmtes Gewaechshaus Londons anschauen, gennannt Royal Gardens. Es war Vormittag und das riesige Glashaus ganz menschenleer. Wir gingen in den Palmenalleen auf und ab, und es standen biele Staemme, die ein ausgewachsener Mann kaum umspannen kann, unter dem unendlichen Glasdach wie in einer Zauberschachtel, und ich wunderte mich noch, bekannt ist die Vorliebe der Englaender fur die Natur und ihr auszerordentliches Talent, Tiere, und Pflanzen zu hegen und zur Vollkommenheit zu zuechten, dasz diese beruehmte Pflanzenschau eher einen vernachlaessigten Eindruck machte, so dasz die Einsamkeit in der wir uns befanden, mir angesichts dieser lieblos ausgestellten Natur nur um so deutlicher zu Bewusstsein kam. Und so war ich erst belohnt und meine Neugierde hatte ienen Anziehungspunkt gefunden, als wir an einer Stelle auf einem vielleicht 3-4 Meter im Quadrat messenden Tisch eine chinesische Miniaturlandschaft ausgestellt sahen. Mit Wasser und Fischen im Vordergrund, Miniaturbruecken von einem mit uralten Nadelbaeumchen bestandenen Ufer zum gegenueberliegenden, ds auf eine bergige Anhoehe fuehrte. Und hinten noch weiter Felsen voll mit Pflanzen bestanden, durch welche Anlage die Kuenstliche Perspektive, Wege Ueberschneidungen, Hoehen und Tiefen zur vollkommenen Illusion wurde. Hier war die Unendlichkeit eingefangen, wenn man die gute Absicht mitbrachte, sich gern tauschen lassen zu wollen. Dem Europaeer liegt es im Gefuehl, besonders dem Englaender der heute noch nach seiner Schritllaenge und nach der Laenge seines Armes die ganze Welt, soweit er sie begreifen will, an der Proportion von seinem Ich zur Welt zu messen pfllegt; wie auf einer Strickleiter turnt man sich im Universum in die Hoehe, wie an dem Zopf des Freiherrn von

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Muenchhausen!" Deshalb wird mancher, dem diese von der Offenbarung gegebene Proportion genuegt, gerne vor solchen Kunstwerken stehen bleiben und wie ein Erwachsener dem Tun eines Kindes, in welchem er keinen praktischen Sinn findet, seiner restlichen Neugierde Spielraum lassen.

Es kam diesen Morgen kein weiterer Besucher. Mein ganzes Interesse aber war darauf gerichtet, in dem Tunnel, der den Miniaturberg durchbrach, noch Ferneres, mir Weitergeruecktes zu suchen, mich hinzugeben, mich willig an diese beabsichtigte geistreiche Tauschung zu verlieren. Wenn das Auge sich einmal an das Dunkel gewoehnt hatte, so konnte die Einbildung sich auf einer dahinterliegenden Landschaft weiden. Matten, die von einem geschickt irgendwo hineingelassenen Lichtstrahl erglaenzten, ein Wasserfall, der einigen Tropfen zutiefst im Tal zerstaebte, in einer Senkung, die feucht und moosig vielleicht in Wirklichkeit so grosz war wie eine Wassermulde, die auf den Friedhofssteinen, um die voegel der Luft zu traenken, ausgehoeht ist. Hier sammelte sich die ganze Frische und die ganze Feuchte und die ganze zaubervolle Natur, die ich neben den vernachlaessigten Pflanzungeheuern noch in dem koehniglichen Palmenhause gesucht hatte. Ich wollte meinen Freund rufen, um ihm meine Entdeckung zu zeigen, als ich ihn in einiger Entfernung von mir auf einer Bank sitzen sah, in eifriger, sogar scheinbar etwas leichtfertiger Unterhaltung begriffen mit einer englischen Gouvernante. Das kleine Maedchen, das sie zu betreuen hatte, stand vergessen und unbeschaeftigt dabei, wippte mit seinen schwarzen Lackschuhen den glatt gerechten, ockerfarbigen Gartensand, bald hop es die Aermchen und drehte sich wie ein Kreisel um die eigene Achse. Das Kind war gekleidet in ein mit von oben nach unten laufenden weissen und roten Streifen gemustertes Kleid, das wie ein Kelch von dem Koerperchen stand; wie der Kelch der Blume "Schoene der Nacht" genannt, die im Sommer eine Nacht lang auf unseren Gartenlauben sich oeffnet. Es sah mich mit seinen haselnuszbraunen, glaenzenden Augen an, naeherte sich mir vertraulich mit der Sicherheit, die englische Kinder haben, und fragte mich, was ich da so eifrig beobachte. Ich muszte das Maedchen ein wenig in die hoehe heben, damit es ueber den Tisch in den Tunnel hineinsehen konnte, und ich stellte mich dabei sehr vorsichtig an, denn ich fuehlte ganz deutlich das kleine Herz an die Rippen schlagen, wie ein Fischlein, das sich in einer Reuse gefangen hat. Ich habe einmal in meiner Jugend auf einer Theaterausstellung, ich weisz nicht mehr wo, eine Vorfuehrung gesehen, bei der Taenzerinnen auf einer verdunkelten Buehne mittels eines optischen Tricks dem Zuschauer so verkleinert gezeigt wurden, dass man glaubte, ein Ballett, von Daeumlingen getanzt, zu sehn. Wahrscheinlich musz dieser Eindruck, obwohl mir nicht bewusst, in der Minute, als ich die zarte Elfe in den Armen hielt, an der bunten Illusion mitgewirkt haben, an dem Gewebe von Traeumerei und Wirklichkeit, das da vor meinen Augen lag. In dem kleinen Tal, das mich in seiner Entlegenheit so bezaubert hatte, dass ich nun gar nicht erstaunt war, es sich beleben zu sehen, auf dieser kleinen Insel der Gluecklichen stand jetzt, nachdem mich der Blick des Kindes nun einmal ausgezeichnet hatte, leibhaftig meine kleine Elfe selber und erinnerte mich an den Tanz der Daeumlinge von dazumal.

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Und ich hatte gar nicht bemerkt, dass das Kind meinen Armen entschluepft war. Jetzt rief es mich mit seiner kalten, hellen Jungmaedchenstimme, wie es schien von der anderen Seite des Tisches her. Ich warf einen letzten Blick auf die zierliche Traumgestalt in dem weisz und rotgestreiften, zentimeterlange Glockenkleidchen und begann nach dem Original zu suchen, indem ich um den Tisch herum lief. Dor war das Maedchen nicht, ich blickte wieder durch den Tunnel, drinnen die Truggestalt war aber auch nicht mehr. Ein Versteckspiel, wie es Kinder lieben, aber ein Erwachsener nicht mehr begreift. Mein Freund war indessen, weil er mich so beschaeftigt sah und selber ans Fortgehen dachte, zu mir gekommen und hat mich wieder mit den zu hellen, blauen Augen angeschaut, wie vor vielen Jahren. Ich hoere diese Stimme und das Wort "Luegner", das er mir auf der Flucht damals in Wien zurueckgeschrien hatte. Deshalb, vorsichtig fragte ich ganz nebenbei: "Es scheint, dass indessen noch Besucher ins Palmen haus gekommen sind, waehrend ich die chinesche Landschaft betrachtet habe?" Er, wie vorausszusehen: "Ich habe keine lebende Seele gesehen." Ich dachte mir, dann kannst du auch die Gouvernante nicht gekueszt und kein Kind gesehen haben, und ich sagte: "Heute ist wieder einer dieser elektrischen Tage, London liegt ja nahe dem Meer. Ich meine es ist besser wir gehen jetzt."

Also das sollte eine neuerliche Luege sein, dass ich ein Kind mitten in dem Berg der Daeumlingslandschaft fuer mich allein tanzen gesehen, nachdem es sich der laestigen Aufsicht seiner Gouvernante, die mit einem Herrn geflirtet hat, entzogen hat! Gut.

"Gehen wir!" sagte ich noch einmal zornig. Denn was soll man mit einem Publikum anfangen, das weder Augen hat zu sehen, was sich an Wunderbarem um uns herum abspielt, noch Glauben genug, um dem Kuenster zu erlauben, wenn er unschuldig von diesen Wundern das Herz voll hat, davon zu erzahlen.

Von dem Schatz aber, der vor aller Augen offen daliegt, nach welchem Zeitgeschmack, Zeitphilosophie, Zeitmoral mit der Wuenschelrute suchen gehen, von dem hat der Kuenstler laengst & gewusst. Und er allein hat den Mut, vor Allen zu bekennen, irren ist menschlich. Es ist ein holder Wahn, dieser Kuenstlerwahn von der helleren Vernunft! Manche wurden dafuer auf dem Scheiterhaufen verbrannt, weil die offizielle, akademische Geschichtsauffassung sie als Luegner und Gottesleugner verfolgt. Es stehen heute zu wenige Menschen, die sich irren duerfen, zu vielen Irren gegenueber, die dieses holde Erlebnis aus dem menschlichen Gesistsfeld ausschlieszen und an Dogmen, die Vorurteile sind glauben.

OSKAR KOKOSCHKA, PRAG, MAERZ 1935

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11. Nov. 46

My dear friend Valentin

I just returned from Prague where I had to bury my brother in law, a retired Austrian General and support morally my sister in a ghostly hostile atmosphere of chauvinism and communistic treachery. Every body denounces every body and after the German-speaking minority (3 1/2 million) of old, sick people or children and half-grown adolescents had been gloriously annihilated and looted (about 20,000 innocent children had to die last winter from lack of food and medical and moral care in a country overflowing from sausages, butter, cream and sugar!) The Czech people cut each other's throats now for a change, just as I had foreseen. The big chiefs are ruling in former Jewish villas, they dispose of the fortunes of the country and of the spoils among each other and the dwarf

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Sultan, double-tongued Mr. Benes applying to them the old practice of divide and imperare. Now even English (or American) is banned because the ~~Russian~~ policy of a satellite government is always more outspoken than the policy of the Pope himself who sits far away in the Kremlin. Greta Ring sends you about 30 copies of my poster which I give you free as I do not accept money for my political (rather humanist) efforts. But if you can spare the time to dispatch some parcels to my brother during this winter, I would indeed be very, very thankful. The ration in Vienna (one hour bus-journey from the Czechoslovakian frontier, from where nothing is allowed to be sent to Vienna because the Communist wish to starve Vienna) — is as follows:

- 6 potatoes a week per capita
- 2 deka meat a month
- 48 kilo coke or brown-coal for the winter. The local-trains, even the trawways in Vienna, and all lorry traffic have been stopped recently for lack of fuel although near Vienna there is a petrol-basin with an output nearly the same as the Rumanian oil wells. But Russian Policy!!

My brother's address is: Bohuslav Kokoschka, Wien XVI. LIEBHARTSTALSTRASSE 29

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The food-parcels should ~~be~~ contain concentrated food and vitamins
lemon, cane-sugar, meat, chocolate (dehydrated milk for the
baby?) and a lighter as there are no matches. Electric
current is allowed for two-three hours a day. I do hope that
after having got my English Naturalisation papers this
winter that I can help my brother more effectively next
spring. Only this winter in the ruins of Vienna is critical
for survival. Now you know what to do for me!
In Paris there will be the UNESCO exhibition where
I had been personally invited to exhibit 5 paintings as
no governments could for the moment to take the responsibility
for my thoughts or work. Among the paintings is the political
one: "What we are fighting for", which you have seen. I
offer it for 1000 pound English and want the sum to be
paid out (better baby-food and medicaments for babies bought for
the sum in the states) ~~sent~~ to Dr. Karl Renner, the Prime-
minister of "liberated" Austria in order that he can distribute it
among the Viennese children at Xmas. If you can help

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in interesting some rich man to invest his surplus money
in this painting (which unlike Picasso's news-paper collage
Guernica will make history) instead in shares which must
drop in the next two years because there will be no markets
for American production (except atomic-bombs) - so please,
- everything in your power to get the money. The exhibition
opens 1. Dec. in Paris.

3 other (minor) political paintings of mine are presently in the
Austrian Exhibition in Zürich, Kunsthallen.
In spring there will be my first retrospective show on the
continent since 8 years in Basel, Kunsthalle. I shall
go to Switzerland and open the show. There will be books, sketches
of chalk-drawings, water colours and stories, partly from life
partly imaginary events and happenings, all in Switzerland and
here. Please do write me how you are going on and whether
you come to see us soon. With kind regards and all best
wishes yours
Oskar Kokoschka

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January 17, 1947

Mrl Oscar Kokoschka
120 Eyre Court
London N. W. 8, England

Dear O. K.:

It was so good to see you again and I hope I will at greater length not too long from now. My last day in London I telephoned a friend of mine in Basle and asked him to get in touch with Lucas Lichtenhan immediately and get me a formal permission to collect some of your paintings for the exhibition. I hope to get this confirmation soon.

Duncan Phillips was in my gallery yesterday and was apparently rather surprised that you had not answered his last letter.

More soon.

Sincerely yours,

Curt Valentin

CV:mm

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January 22, 1947

21.1.47

120. EYRE Court, Fillingly Rd
N.U.8

My dear Curt Valentin

Thanks is very much for your nice letter and the promise to come soon again. It made me happy just as it makes me unhappy when kind people have to leave me. I hope too that you shall be successful in getting the formal permission for the American pictures which I badly need for the colour-reproductions intended by Switters. For instance and very important: Dr. Hans Lietzke! By the way would you ask him to write an article for "Dk", the splendid Swiss art magazine at the occasion of my exhibition as he had been recently in England and had seen my chalk-drawings, water-colours and recent paintings besides of knowing my earlier work thoroughly. He is a serious writer of weight and judgment.

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January 22, 1947

I wrote a letter to the very charming Mr. Phillips yesterday and do hope that he will not resent the delay of my answer. But I really was pleased like a child with his nice way of approaching me and forgot all about the passing time while playing with his letter. You must make it clear to him and he will understand. I am sure about it!

Now the list of my publications of drawings which I would need to have collected and reprinted:

- wichtig! 1. Die Träumenden Knaben (Orig. Gips in colour)
First edition 1909 Wiener Werkstätte (1914 Kurt Wolff?)
2. Zeichnungen, Köpfe, Visionen in der Berliner Hochschule
"Stimmen" 1909-12
3. Tübtsch Zeichnungen 1911 bei Janda und Siegl, Wien
4. "Doppelgänger", Illustrationen zu Viktor v. Dirsitzky's Buch
bei Kurt Wolff 1919?
5. "Der gefesselte Columbus" Erstausgabe bei Wolfgang Sutt
6. "Bach Kantate" " " " 1914
1916

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wichtig! 7. ~~Illustrationen~~ Illustrationen zu „Hiob“ zu O.K. Schanapfel
gedruckt bei Paul Cassirer 1919?

8. Variationen zu einem Thema bei Caniz / Wien
mit Vorrede von Prof. Doreak 1929

This is for the moment all I can remember but
the two graphs, the Sturm und Hiob-Caniz Ausgehen
muss ich in angedeigter Reputation als Dokumentation
noch einmal herausgeben damit die Pariser Bräuen nicht
bleib plündern sondern auf zum Bekanntheit gezwungen
werden die Quelle anzuerkennen von woher die An-
regungen kommen. Ich verlinke meine Herkunft auf
dem Blatt wie denn ich möchte gar nicht für einen
Visionär gehalten werden denn die Inspiration mit
dem großen Suppenkübel vom Weltgeist eingegeben würde
der Regierung in Paris vorgestellt werden müßte.

Yours ever and all friendly feelings
your grateful V

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January 22, 1947

Mr. Oskar Kokoschka
120 Eyre Court
London N. W. 8, England

Dear O.K.:

While in Europe I phoned Basel to find out about the pictures to be sent to you. We are sending six packages of food today to Bohoslav Kokoschka, Liebhartstalstrasse 29, Vienna. Will you please advise your brother that these parcels are partly from you. Your exhibition shipped from this country. I am very sorry and hope there will be pictures to make your show important. I am sure there will be.

Sincerely,

Thank you very much for your last letter. I have to go into the matter of your lithographs and drawings. Unfortunately I own practically none of your portfolios as I left them in Germany and they are probably lost now. Do you have a copy of each in London, or where can I find copies? I can probably locate some of them in this country.

I have just sold the "Portrait of Egon Wellesz" to a private collector in New York whose name is Joseph Hirschhorn.

Hoping to hear from you again and with my best regards,

CV:mn

Sincerely,

CV:mn

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January 31, 1947

Mr. Oskar Kokoschka
120 Eyre Court
London N. W. 8, England

Dear O. K.:

Before leaving Europe I phoned Basel to find out about the pictures to be shipped from America, since I could not go ahead without formal permission. Today I have received a letter from Lichtenhan and am sorry to say that the committee of the Kunsthalle will not give permission to have the paintings for your exhibition shipped from this country. I am very sorry and hope there will be enough pictures to make your show important. I am quite sure there will be.

Thank you very much for your last letter. I have to go into the matter of your lithographs and drawings. Unfortunately I own practically none of your portfolios as I left them in Germany and they are probably lost now. Do you have a copy of each in London, or where can I find copies? I can probably locate some of them in this country.

I have just sold the "Portrait of Egon Wellesz to a private collector in New York whose name is Joseph Hirshhorn.

Hoping to hear from you again and with my best regards.

Sincerely,

CV:mm

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February 24, 1947

Mr. Oskar Kokoschka
120 Eyre Court
London N. W. 8, England

Dear O. K.:

Hans Tietze is very willing to write an article for the magazine DU, Switzerland, but he would like to know how long it should be and how many illustrations are needed. The best thing would be for the magazine to write him directly requesting the article. His address is 440 East 78th Street, New York 21, N. Y.

Sincerely,

24.2.47

Lieber Valentin

Vielen Danke für die

Informationen über die in

dem neuen Jahrbuch

veröffentlichten

Artikel über mich

und die vielen

Vielen Dank auf dafür daß Sie

Vielles Bild an die Menschen verkauft

haben. Sie sind wirklich großartig

und es wird Zeit daß wir

einmal etwas zusammen machen

Winnig. Fr. die Phillips Memorial Aus-

stellung zusammen kommen und

hoffen eine wirklich imponierende

Ausstellung in New York

CV: mm

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28.11.47

Lieber Valentin
 Vielen Dank für die Pakete an
 meinen Bruder in Wien. Ich bin
 immer sehr dankbar wenn ich von
 irgendwem einen Bissen für ihn kriege,
 weil hier alles einfach unmöglich ist.
 Vielen Dank auch dafür daß Sie das
 Vollenz Bild an die Mädchen verkauft
 haben. Sie sind wirklich großartig
 und es wird Zeit daß wir auch
 einmal etwas zusammen machen.
 Wenn z.B. die Phillips Memorial Aus-
 stellung zusammen kommt und
Wann es eine wirklich imponierende
 Ausstellung in Modern Art Museum

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in New-York veranlaßt werden
 könnte dann möchte ich bei
 Ihnen alle meine Agnolle gleich-
 zeitig zeigen. Diese dann zu
 Höchstpreisen verkaufen damit ich
 meinen Bruder und in Wien und die
 Schwester in Prag ein für allemal
 aus dem Elend herauskäufen kann.
 Stimmen Sie doch die Sache sich
 müssen Sie und auf sie ein ge-
 schäftliches Interesse daran hätten?
 Ich will Ihnen nieß immer noch Mühe
 machen und ohne Gegenleistung bleiben.
 Ich habe in diesem Jahr vor, dem franzö-
 ischen Kunsthändler radet uns auszu-
 wischen und die Bewertung meiner
 Bilder zumindestens jener der Picasso-
 produktion anzugleichen. Ich habe lange

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Gering gearbeitet das man jetzt schon
 befehlen könnte wer von uns beiden,
 Piccolo oder ich, der Morde ist. Ich
 möchte gerne das man bei Ihnen in
 Amerika bald mit der Revision der
 Währung beginnt bevor der große crash
 auch dort kommt und nichts mehr gilt,
 gleich ob gut oder schlecht. So wie hier wo
 man bereits an Air verkauft geht! Ich
 erinnere mich an ähnliche Situationen in
 Deutschland und Österreich nach dem
 ersten Krieg, seit gestern habe ich einen
 Englischen Pass, gratis haben Sie mir
 dazu, obwohl ich bloß vom Regen in
 die Traufe gekommen bin, doch habe
 ich wenigstens diese Geheime Nazi-
 Billur nicht mehr mit zu verantworten.
 Moralisch ist dies ein Gewinn für mich!
 Ich bin kein "tschechischer" Morde mehr,
 Morde hatten die mich, ebenso wie die Nazi,

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in Brann getan. Zeit der Transportmöglichkeit,
sind mir nicht mehr offiziell ausgestellt
weil ich weiß die Herren meinen Großmutter
hatte die man besaß in diesen Herren voll
amüsiert. Die Nazis waren dort auf-
rührerisch und sagten es offen heraus das das
Grund meiner Ausschlachtung die gefährlichen
Gedanken waren.

Ich möchte zu mir's gerne alle meine
frühen Drücke und Lithographien in einer
guten Ausgabe gesammelt sehen, mit
Daten und Hinweisen für spätere Kommen-
de Studenten, die keine Gelegenheit mehr haben
dürften von diesen Drücken noch etwas zu
gerafft zu bekommen, andern in der Verwässer-
ung im französischen Kunstbetrieb. Ich
habe hier nichts finden können, außer der
Mappe mit den Variationen zu einem Thema,
mit der Vorrede von Dorschak. Meine
eigene Sammlung war in Wien geblieben,
und ging verloren.

Wegen Tische muß ich in der Schmitz selbst

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Bitte, sagen Sie von mir alles Gute
der Frau Annie Knize und Frederic.

Noch etwas Wichtiges!
Bitte interessieren Sie sich für den jungen
Hans PLATSCHKE, den Autor der
argentinischen Monographie über mich.
Er ist scheinbar ein materisches Talent,
(nicht nur dank der besten Studie über
mein Werk geschrieben hatte, ohne mich zu
kennen und trotzdem er seit 12 Jahren in
S. Amerika lebt!) Er ist vorgefellt in
der Atmosphäre dort, die ihm kulturelle
hilft bietet und möchte gerne bei Ihnen
ansetzen. Die paar Photos, die er mir
sandte, sind vielversprechend. Er ist ehrlich,
kreativ und voller Spannung.

Montevideo
Plaza LIBERTAD 1143
URUGUAY

Bitte schreiben Sie ihm einen ermutigenden
Brief. Er ist erst 26 Jahre alt und so gerne!

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mit der Relatation des „Du“ in Verbindung
treten. Ich gehe nach Basel am
20. III. Die Ausstellung wird am 22. III.
eröffnet. Es wäre schön Sie auf doch
zu treffen! Wenn Sie Herrn Phillips
sehen, (dem ich einen schönen Brief
geschrieben habe) bitte, bewegen Sie ihn
auf dazu sich die Ausstellung anzusehen.
Vielleicht ist es meine letzte Ausstellung
in Europa überhaupt, denn Paris wird
wieder kommen nicht mehr in Betracht.
Nochmals vielen Dank und herzliche
Grüße. Auf Wiedersehen in der
Schweiz Ihr Vll

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March 15, 1947

Mr. Oskar Kokoschka
120 Eyre Court
London N. W. 8, England

Dear O. K.:

Thank you very much for your letter. I dropped a note to the Knize's giving them your best regards, as I could not reach them by phone. I am also writing to Mr. Platschek.

It is too bad I cannot see your exhibition in Switzerland but I believe it will proceed to Amsterdam and perhaps I will have the opportunity to see it there. Of course I would be very much interested to show your watercolors whenever you have a large exhibition elsewhere.

If you have time when you are in Basel, please see my friend Christoph Bernoulli and his wife. They are very nice and I think you would enjoy meeting them. The address is: 69 Holbeinstrasse. Also, of course, give my very best to Lucas.

This seems to be all for today.

Sincerely,

CV:mm

17

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	Valentin	III . A . 84

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NIGHT LETTER (to Switzerland)

OSKAR KOKOSCHKA
CARE OF KUNSTHALLE
BASEL

"Via" RCA

SORRY NOT TO BE ABLE TO COME ALL THE BEST GOOD LUCK SUCCESS AND REGARDS

CURT VALENTIN

18

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BUCHHOLZ GALLERY, 32 E. 57th 3/22/47

Wollen, dem Herrschaften möchte gerne
wissen, welche von seinen Werken er noch in
Deutschland suchen müßte. Es ist ungefähr
ein Drittel seines Werkes verschollen, und
er ist sehr unglücklich deswegen.

18' Vielen Dank für Ihre Hilfe
Mit herzlichem Grüßen

Ihre Ode Kokoschka

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Valentin	III. A. 84

Hotel Chateau Bellevue
Sierre, Switzerland

17. Aug. 47

Sehr geehrter Herr Valentin,
es tut uns leid, dass wir Sie diesmal
nicht getroffen haben. Von Dr. Heilmannfeldt
wissen Sie ja von den geplanten Kokorokhe
Ausstellungen in U.S.A. Mir ist jetzt gelungen
eine provisorische Liste von Kokorokhe Bildern
in Amerika zusammenzustellen, und ich
bitte Sie sehr, diese für uns korrigieren zu
wollen, denn Kokorokhe möchte gerne
wissen, welche von seinen Werken er noch in
Deutschland suchen muss. Es ist ungefähr
ein Drittel seines Werkes verschollen, und
er ist sehr unglücklich deswegen.

18¹ Vielen Dank für Ihre Hilfe
Mit herzlichem Grüßen

Ihre Olga Kokorokhe

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Valentin	III. A. 84

Schick in der letzten Galerie
hinter, die was sehen können!

Lieber Valentin

Bitte nehmen Sie meinen intimen
Freund Sarah und langjährigen
Lieblingsmaler auf in Ihre Ausstellungs-
programm. Vielleicht eine Schau, das
von meinen Vorlesungszeichnungen,
Tische, Mischel, Zeichnungen, Skulpturen
die alle New Land sind für Jüng-
Amerikaner wichtig sind als solche Erziehungs-
mittel an, meiner Hand bisher.
Es wird Ihnen sehr helfen.

Alles Liebe, Kommen Sie nach
Amsterdam, November? Ihr Otho

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Kokoschka's Bilder in Amerika.

Bitte um Ergänzung und Korrektur!

- | | | |
|---------------------------------|----------------------|---|
| + 1. Frau Hirsch | 1907 | Wolff-Knize, New York |
| + 2. Ungarische Landschaft | 1908 | Buchholz Gallery, New York |
| + 3. Portret eines Knaben. | 1908 | St. Etienne Gallery, New York |
| + 4. Prof. u. Frau Tietze | 1909 | Museum of Modern Art, New York |
| + 5. Peter Altenberg. | 1909 | Wolff-Knize, New York |
| + 6. Frau Lotte Franzos | 1909 | Phillips Memorial gal. Washington |
| + 7. Kind mit Händen. | 1910 | Fr. Coll. Sta. Barbara, California |
| + 8. Ritter v. Janikowsky | 1910 | Wolff-Knize, New York. |
| + 9. Fürstin Rohan-Montesquieu, | 1910, | Paul E. Geier, Cincinnati, Ohio. |
| + 10. Frau Kann | 1910 | St. Etienne Gallery, New York. |
| 11. Frau Dr. K. | 1910 | Buchholz Gallery, New York. |
| 12. Egon Wellesz | 1911 | Buchholz Gallery, New York. |
| + 13. Paul Scherbart | 1911 | Wolff-Knize, New York |
| 14. Zwei Akte, Grüne V. | 1913 | St. Etienne Gallery, New York |
| 15. Sposalizio | 1913 | Mrs. Franzos, Washington |
| + 16. Selbstportret | 1913 | Museum of Modern Art, New York. |
| 17. F. Wolff-Knize | 1913 | Wolff-Knize, New York. |
| 18. Robert Freund | 1914 | Robert Freund, New York |
| 19. Frau mit Federhut. | 1914 | Buchholz Gallery, New York. |
| + 20. Der Irrende Ritter. | 1915 | St. Etienne Gallery, New York. |
| 21. Orpheus und Eurydice | 1915 | St. Etienne Gallery, New York. |
| + 22. Anton v. Webern | 1915 | Wolff-Knize, New York. |
| + 23. Dresden | 1920 | Art Institute, Detroit. |
| + 24. Dresden | 1920 | Art Institute, Chicago. |
| 25. Mädchen mit Puppe. | 1920 | Dr. Valentiner, New York. |
| 26. Mädchen mit Käfig. | 1920 | Mrs. Mack, San Francisco. |
| 27. Frau und Sklave. | 1920 | J. v. Sternberg, Hollywood. |
| + 28. Mutter und Kind. | 1920 | Mrs. Elkan, New York. |
| 29. Mutter und Kind. | 1923 | Dr. Valentiner, New York. |
| + 30. Pariser Oper. | 1924 | Buchholz Gallery, New York. <i>Tannhäuser</i> |
| + 31. Arnold Schönberg | 1924 | Wolff-Knize, New York. |
| 32. Aigues Mortes. | 1925 | Mrs. Mack, San Francisco. |
| 33. Akt in Landschaft | 1925 | Dr. Valentiner, New York. |
| + 34. Paris Louvre. | 1925 | Buchholz Gallery, New York. |
| + 35. Marseilles | 1925 | City Art Museum, St. Louis. |
| 36. Toledo | 1925 | Private Coll. New York / ? / |
| 37. Vernet-Les-Bains | 1925 | Elmer Rice, New York. |
| + 38. Tower Bridge | 1926 | J. v. Sternberg, KxxxKxxx Hollywood. |
| + 39. London Bridge | 1926 | Albright Art Gallery, Buffalo. |
| + 40. Persian Cat. | 1926 | Robert Tannahill, Detroit. |
| + 41. Courmayeur | 1927 | Phillips Memorial Gall. Washington. |
| + 42. Exodus, Col de Sfa | 1928 | Warburg, New York. |
| + 43. Lake Lucerne | 1928 | Mrs. Weinberg, Washington. <i>Phillips</i> |
| + 44. Jerusalem | 1928 | Art Institute, Detroit. |
| 45. Sta. Margherita | 1930 | St. Etienne Gallery, New York. |
| 46. Blumen | 1931 | Wolff-Knize, New York |
| 47. Nogent-Sur-Marne | 1931 | Buchholz Gallery, New York. |
| 48. Wien | 1931 | St. Etienne Gallery, New York. |
| 49. Blumenstilleben | 1933 | St. Etienne Gallery, New York. |
| + 50. T. G. Masaryk | 1936 | Private Coll. New York. |
| + 51. Prague. | 1936 | Phillips Memorial Gall. Washington. |
| + 52. Prague. | 1934 | Private Coll. New York. |
| + 53. Prague. | 1935 | Neumann, New York. |
| 54. Prague. | Kxxx Kxxx | Hugo Feigl, New York |
| 55. Prague. | | Hugo Feigl, New York |
| 56. Selbstportret mit Hut. | | Privat Coll. New York |
| + 57. Die Quelle. | | Buchholz Gallery, New York. |
| Selbstportrat (?) | | F. Wolff-Knize |

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OSKAR KOKOSCHKA:

- "Portrait of a Girl," red chalk. 1913. Art Institute of Chicago
 "Portrait of a Girl," red chalk. 1913. Portland Museum of Art, Portland.
 "Landscape, Elbe near Dresden," oil. 1920. Art Institute of Chicago
 "Girl with Bird Cage," around 1920, oil. Coll: Mrs. Adolph Mack, San Francisco
 "Blueboy," oil. Around 1908. Coll: Mrs. John W. Blodgett, Jr. Grand Rapids, Michigan
 "Self Portrait," oil. 1913. ~~City Art Museum, St. Louis~~ Mus. Modern Art, N. Y.
 "The Harbor of Marseilles," oil. 1925. City Art Museum, St. Louis.
 "Crouching Nude," watercolor. 1907. Williams College, Williamstown.
 "Mother and Child," oil. Around 1920. Coll: Ursula Elkan, N. Y.
 "Jardin des Tuileries," oil. Portland Art Museum
 "Sposalizio," oil. 1912. Collection Mrs. Franzos, Washington
 "Woman Bending," wash. Coll: Jos. Pulitzer, Jr., St. Louis
 "Opera in Paris," oil. Gallery Thannhauser, N. Y.
 "Lake Lucerne," oil. 1928. Coll: Mrs. Carlos Martins, N. Y.
 "Portrait of Egon Wellesz," oil. 1911. Coll: Joseph Hirshhorn, N. Y.
 "Portrait of Mrs. K," oil. oil. 1912. Buchholz Gallery
 "The Fountain," oil. 1936-38. Buchholz Gallery
 "Portrait of Swedish Girl," oil. 1930. Buchholz Gallery
 "Portrait of a Woman," charcoal drawing. 1916. Art Inst. Chicago

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Kokoschka's Bilder in Amerika.

Bitte um Ergänzung und Korrektur!

- | | | |
|-------------------------------|-----------------|--|
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| 10. Frau Kann | 1910 | St. Etienne Gallery, New York. |
| 11. Frau Dr. K. | 1910 | Buchholz Gallery, New York. |
| 12. Egon Wellesz | 1911 | Buchholz Gallery, New York. |
| 13. Paul Scherbart | 1911 | Wolff-Knize, New York |
| 14. Zwei Akte, Grüne V. | 1913 | St. Etienne Gallery, New York |
| 15. Sposalizio | 1913 | Mrs. Franzos, Washington |
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| 17. F. Wolff-Knize | 1913 | Wolff-Knize, New York. |
| 18. Robert Freund | 1914 | Robert Freund, New York |
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| 23. Dresden | 1920 | Art Institute, Detroit. |
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| 32. Aigues Mortes. | 1925 | Mrs. Mack, San Francisco. |
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| 34. Paris Louvre. | 1925 | Buchholz Gallery, New York. |
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| 38. Tower Bridge | 1926 | J. v. Sternberg, KxxxKark .Hollywood. |
| 39. London Bridge | 1926 | Albright Art Gallery, Buffalo. |
| 40. Persian Cat. | 1926 | Robert Tannahill, Detroit. |
| 41. Courmayeur | 1927 | Phillips Memorial Gall. Washington. |
| 42. Exodus, Col de Sfa | 1928 | Warburg, New York. |
| 43. Lake Lucerne | 1928 | Mrs. Weinberg, Washington. |
| 44. Jerusalem | 1928 | Art Institute, Detroit. |
| 45. Sta. Margherita | 1930 | St. Etienne Gallery, New York. |
| 46. Blumen | 1931 | Wolff-Knize, New York |
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| 48. Wien | 1931 | St. Etienne Gallery, New York. |
| 49. Blumenstilleben | 1933 | St. Etienne Gallery, New York. |
| 50. T. G. Masaryk | 1936 | Private Coll. New York. |
| 51. Prague. | 1936 | Phillips Memorial Gall. Washington. |
| 52. Prague. | 1934 | Private Coll. New York. |
| 53. Prague. | 1935 | Neumann, New York. |
| 54. Prague. | xxxx | xxxxx Hugo Feigl, New York |
| 55. Prague. | | Hugo Feigl, New York |
| 56. Selbstportret mit Hut. | | Privat Coll. New York |
| 57. Die Quelle. | | Buchholz Gallery, New York. |

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Works by Kokoschka from European Collectionsto be requested for American exhibition

(numbers following titles correspond with numbers of the catalogue of the exhibition at Basel, 1947)

1. Der Mandrill; #152 through Paul Cassirer
2. Die Rehe; #154 " " "
3. Dolce - Bridge; #155 " " "
4. Biarritz - Strand; #144 " " "
5. Lyon; #138 " " "
6. Die Schwedin " " "
7. Stokholmer Landschaft #122 J. Nimptsch, London
8. Bildnis Caro; #113 through Dr. Hans Eckert, Advokat, Rheinspring 1, Basel
9. Kuste bei Dover; #132 through Dr. Edgar Lichtenhan, Kunsthalle, Basel
10. Tourbillons de Sion; J. Angehrn, Alte Landstr. 139, Thalwil bei Zurich
11. Portrait Blumner; #110 Frau Nell Walden, through Dr. G. Schmidt, Museum Basel
12. Portrait Herwarth Walden; #114 " " " " " "
13. Mont Blanc, Chamonix; #135 Hermann Lutjens, Alte Landstr. 73 Zurich-Kuessnacht
14. Die Windsbraut; #127 Kunstmuseum Basel
15. Portrait Else Kupfer; #111 Kunsthau Zurich
16. Liebespaar mit Katze; #131 " "
17. Montana " "
18. Bildnis Dr. Szeps; #112 Oestreichische Gallerie, Wien
19. Verkundigung; #117 " " "
20. Stilleben mit Hammel; #120 " " "
21. Bildnis Carl Moll; #129 " " "
22. Prager Hafen; #157 " " "

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May 7, 1949

Mr. Oskar Kokoschka
120 Eyre Court
London N. W. 8, England

Dear Koko:

A few days ago I wrote to Grete and sent her an original letter from my friend Richard S. Davis about the portrait of the Cowles. Now I seem to remember that Grete might not be in London since I just received a post card from her written in Spain.

Although I don't know if you are in London, I am sending you a copy of the letter from Mr. Davis and hope to hear from you about it soon. You might answer Grete or me, whatever you prefer.

Sincerely yours,

CV:JW
Enclosure

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Kokoschka list

- 2 -

- | | |
|---|--|
| 23. Bildnis des Dichters Ehrenstein; #128 | Moderne Galerie, Prag |
| 24. Karlsbrücke in Prag; # 150 | " " " |
| 25. Die Riesenschildkroten; #153 | May 24, 1949
Dr. F. Rothmann, London
through Miss Grete Ring |
| 26. Self portrait, 1931 | Private collection, Epsom,
England |

Mr. Oskar Kokoschka
Albergo d'Inghilterra
Via Bocca Leone
Rome, Italy

Dear O.K.

Thank you very much for your letter. The
time element will give us some difficulties, but I
shall see what we can do about it.

I will let you know as soon as I hear from
Minneapolis again.

All my best,

CV:JW

The Museum of Modern Art Archives, NY	Collection: Valentin	Series.Folder: III. A. 84
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2. Juni 49

Albano D'Inghilterra,
Buenos Aires, Roma,

Ich erfahre von Dir, dass K.V. ueberrascht sei ueber den Preis von 7.000 dollar, er weiss doch darueber von Grete Ring, die die ganze Sache erfunden hat, als Cowles' s im Oktober 47 in London bei ihr zu Gast waren. Als ich nachher nach Amerika fuhr, meinte sie, ich sollte direkt mit Cowles in Verbindung treten und hat mir aber leider damals von Valentin nichts gesagt, dass er der Berater und Haendler fuer Cowles ist. Sonst haette ich Dich nicht mit der Korrespondenz mit Cowles bemueht. Selber kann ich mich natuerlich nicht entschliessen in Verbindung geschaeftlicher Natur mit Beuten zu treten die ich nicht kenne. Nach Ruecksprache mit Grete Ring in London erzaehte ich ihr, dass ich Dich mit der Korrespondenz be-
traut haette, dass Du aber keine Antwort bekommen haettest, Erst dann sagte sie, dass ja K.V. der Haendler der Cowles sei und ohne ihn die Sache nicht zustande kaeme. Ich war gerechterweise wuetend ueber die Missinformation, denn ich kann doch nicht von meiner Arbeit Kommission an drei Stellen auszahlen und zugleich die so kostspieligen Aufenthaltskosten bestreiten, ohne zu schmeitern. Ich habe jedoch den Ehrgeiz, ein solches Bild, falls der Auftrag zustande kommt und falls die Leute mir gefallen, die ich noch nicht gesehen habe, - so gruendlich zu machen dass es mir Ehre macht. Auf jeden Fall bestimmt ich in der Unterredung mit Grete Ring in London, dass ich fuer die Arbeit selber 5.000 dollar und dass sich in die 2.000 dollar Rest als Kommission diejenigen einigen sollen die das Geschaeft abgeschlossen haben, und zwar in gerechter Weise damit niemand verschnaepft wird. Ich schreibe Dir dies so genau damit auch in kuenftigen Faellen kein Missverstaendniss zwischen uns entsteht soweit es unsere geschaeftlichen Beziehungen betrifft. Es ist sowohl durch die Arbeitsweise, die ich gewohnt bin, als auch durch meine Beziehungen zu verschiedenen Kreisen bedingt, dass ich mir die groesste Handlungsfreiheit bewahren muss. Dies zum eigenen Vorteil und zum Vorteil meiner Geschaeftsfreunde. Dies habe ich Dir ja auch klargemacht als ich meine Unterschrift gab zu der Vollmacht fuer Dich. Du kannst folglich nicht automatisch Kommission von jeder Arbeit erwarten, die ich leiste, beziehungsweise muss ich mir vorbehalten den Anteil selber zu bestimmen, den ich fuer recht und billig finde. Im vorliegenden Fall war das Geschaeft vor meiner Reise nach Amerika, 11/2 Jahre vorher, eingeleitet. *Dein Anteil mit*

*von Dr. Grete Ring und K. Valentin bestimmt werden. Wer sollt du natuerlich nicht an-
gehen.*

- Nun erwarte ich von Dir bald Bescheid ueber Deinen Planter, damit ich die Dauer meines diesjaehrigen Aufenthalts in den Staaten bestimmen kann. Ein Punkt ist nicht zu uebersiehen, dass im Falle von Portraetauftraegen drei Bedingungen erfuellt sein muessen:
1. So viel Sitzungen, dass ich gute Arbeit nach bestem Wissen und Gewissen verbuergen kann.
 2. Dass die Modelle mir sympatisch sein muessen.
 3. Dass der Preis so gehalten sein muss, dass fuer mich ein Ueber-
schuss / nach Abzug der Existenzkosten / bleibt, der es mir
verlockend erscheinen laesst in den Staaten zu arbeiten.

Ich wuensche den lieben Feigls gute Gesundheit und wuensche mir selber bald aus dem hoellischen Laerm und der Hitze Rom' s herauszukommen. Doch bis ersten Juli bin ich festgesetzt mit Arbeit. Nochmals vom ganzen Herzen erwiedere ich Deine guten Wuensche

Dein

O. Kokoschka

25
Lieber Wink, anbei eine Kopie meiner Briefe an Hugo Feigl, in
die ich meine Adresse richtig eingetragene und guten Willen unter Freunden
zu erhalten. Ich bleibe bis Ende Juni auf obiger Adresse. Alles Liebe all

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June 6, 1949

June 9, 1949

Mr. Oskar Kokoschka
Albergo d'Inghilterra
Via Bocca Leone
Roma, Italy

Dear O.K.

Thank you very much for the copy of your letter to Dr. Feigl. Everything will be all right; don't worry.

Just this morning I received a letter from Richard S. Davis, and I am enclosing a copy of his letter and a copy of my answer. September if you are unable

Is there any chance of your coming earlier-- I mean in order to go to Minnesota before you start your job at Tanglewood? If not, we will have to try September first, as I suggested in my letter to Mr. Davis.

Sincerely yours,

CV:JW
Enclosures

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June 9, 1949

Mr. Oskar Kokoschka
Albergo d'Inghilterra
Via Bocca Leone
Roma, Italy

Dear O.K.

Here is another letter from Mr. Davis. I
talked to him over the telephone yesterday, and I hope
things can be arranged for September if you are unable
to come by the middle of July.

All my best,

CV:JW
Enclosure

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Karsten? In Wien hat man doch viel
genügsamer über die Aufnahme hier und
dort gefühlt, so wollen wir auch wissen,
was man in N.Y. sagt. So werden die
Tonaufnahmen hier auch in der
Zeitung lesen können, wie du bist.

Friedrich Wely, (Galerie Wely) Sigmund ^{Salzburg}
~~Hoffmeyer~~ 16. (Telefonat ~~Hoffmeyer~~)
ist jederzeit bereit zu übernehmen,
was du Valentin für mich übergeben
hast zu einem sehr guten Preis. Ich
fragte ihn schriftlich, ob er mit einer
Einzahlung in N.Y. in eine Bank ein-
verstanden ist, ich werde in den nächsten
Tagen seine Antwort haben. Selbstver-
ständlich soll kein Geld geschickt werden
da Verlust ist zu groß, für Wely bleibe
es doch liegen. Ich hoffe, dass du auch
Valentin unmittelbar durch die Bank
in diesem Falle direkt ich es zurück-
gehen, da ich hier dann weniger als
die Hälfte des Preises einbezahlt be-
kome! Mit Wely konnte ich in Tirol
sprechen, da er alles vom besten Op.
übernahm. Er ist froh, wenn es
bekommt, weil er es braucht und du brauchst
dass jemand um Gefälligkeiten bitten, wo es
dann erst mit Schwierigkeiten und Verlusten
verbunden ist.

28
Vn Miuna in Roman Kreuz. Dein De

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GALERIE WELZ SALZBURG
SIGMUND-HAPPNER-GASSE 16, TEL. 29252

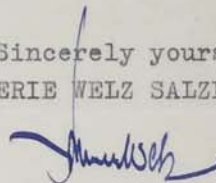
Salzburg, den 24.Oct.1949.
POSTFACH 1/56

Mr.Curt Valentin
Buchholz Gallery
32 East 57th Street
New York 22, N.Y.

Dear Mr.Valentin,

In reply to your letter of Oct.10th
I herewith inform you that Mr.Bohuslav Kokoschka,
the brother of Mr.Oskar Kokoschka, wants the money
transferred by the same way as he received it the
last time. Therefore I nullify your letter of credit
p/ \$ 300.-

Sincerely yours,
GALERIE WELZ SALZBURG



Boykam Hartpost 1935

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Wien, 15. Nov. 49

Mr. Curt Valentin, Buchholz Gallery
32 East 57th Street, New York.

Sehr geehrter Herr Valentin,
mein Bräuer verständigte mich
vor längerer Zeit von einer
zweiten Sendung an mich durch
Sie. Die erste Sendung bekam ich
am 17. Okt. 49. Wollen Sie, bitte,
die zweite Sendung ebenfalls
auf dem gleichen Wege an mich
gelangen lassen. Bitte also
nicht an Herrn Welz, welcher
bereits auch an Sie diesbezüglich
geschrieben hat.

Mit den herzlichsten Grüßen
an Sie und besten Dank

Eingebender
Bohuslav Kokorhka
Wien VII, Liebhartsplatz 29.

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November 22, 1949

Mr. Bohuslav Kokoschka
Galerie Welz Salzburg
Sigmund-Haffner-Gasse 16
Salzburg, Austria

Dear Mr. Kokoschka:

In reply to your letter of November fifteenth,
the second payment was ordered on November ninth and
should be paid to you within the next few days.

Sincerely yours,

Secretary to Mr. Valentin

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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12. 2. 50.

My dearest Kurt

Please, we send immediately the "What we are looking for" to Dr. W. Wartmann, the former director of the "Kunsthaus", Zürich. It will be sufficient to send it by boat and expenses shall be paid by Dr. Robert Freund, New York. Wartmann's address is:

WINKELWIESE 5
ZÜRICH, Switzerland

I do hope to get the "Duomo di Firenze" safely returned from Mr. Feigl and whatever you lent to him. Fleischer left is coming next month to N.Y. I shall be there about middle of April. Another thing I shall be happy you would do for me is to send Bohuslav (O.K. "brother you know!") five hundred which you shall demand from Robert Freund atm. (Rings him up, please, do it soonest, both matters are urgent. I hope you have a good time, that would mean sunshine and no rain if necessary some snow. Here it is the gloomiest and torrential deluge since a whole month. It will kill me at the end.

Love to you and Thousant Thanks. It was so nice to see you again and will be once more in N.Y. Yours Valentin

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	III . A . 84

26. III. 50

Liebes Carl

Bitte vergesse die Sendung an meinen Bruder
in Wien, der verzweifelte Hoffnungen hat.
Am 16. II. hat er mir mitgeteilt, daß ihm
500 an ihn gesandt hätten, was ich nicht
annehme. Falls Welo nicht kann, würde es mit
Opferung zurück. Ich werde wenigstens 500 an ihn
als von dir hören, daß es geschehen ist.
Meine Schwester in Prag würde von ganzem
Herzen seinen Monatsopferung entgegen sein.
Dank dir. Dr. W. Wartmann
Winkelwiese 5
Zurich, Switzerland

February 16, 1950

Dear Dr. Wartmann:

On the request of Mr. Oskar Kokoschka we are
sending you the painting "What we are Fighting for".

Sincerely yours,

Secretary to Mr. Valentin

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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26. III. 50

Lieber Curt

Bitte überreichte die Sendung an meinen Bruder
in Wien, der verzweifelte Hilferufe sendet.
Am 16. II. hast Du mir mitgeteilt, daß Du
500 an ihn geschickt hast. Er hat noch nichts
erhalten. Falls Wels nichts kann, versuche es mit
Opresch, Zürich. Ich würde weniger Sorgen haben bis
ich von Dir höre, daß es geschlichtet würde.
Meine Schwester in Prag würde zum zweitenmal
innerhalb eines Monats operiert, liegt im Spital.
Darf nicht ans Weite. Du siehst, daß man genug im
Kopf hat. Zur selben Zeit soll ich ein 16^x 4^{1/2} 16^x 4^{1/2} langer
Kreuzschiff hier malen, wovon ein Drittel fertig
ist. Jetzt geht es nicht weiter wegen der Angst um
meine Geschwister.

Ich komme erst im Herbst nach N.Y.
Sammle den "Dom" ein von der Carnegie Show.
Ich will ihn nicht verkaufen, falls nicht ein bewunderer
günstiges Gebot vorliegt, nicht unter 8000 wovon ein
drittel Commission für dich allein bleibe.
Feilgehen wird kommt dieser Tage. Er möge mich
dringen, daß der "View of Florence" nach Boston geht,
zu Händen von Constable (Director), dem ich es auf ein
Jahr leihe. Er soll es den Leihern empfehlen, wo es

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zwecklos herumliegend.
Bitte antworten gleich wegen meinem Bruder
alles Liebe und Dank sein Vll

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February 16, 1950

Mr. Oskar Kokoschka
120 Eyre Court
London N. W. 8, England

Dear Mr. Kokoschka:

At your request we are sending the painting
"What we are Fighting For" to Dr. W. Wartmann within the
next few days.

Also we are sending \$500 to Mr. Bohuslav Kokoschka
today.

Sincerely yours,

Secretary to Mr. Valentin

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March 29, 1950

Mr. Oskar Kokoschka
120 Eyre Court
London N. W. 8, England

Dear Koko:

I received your letter of March twenty-sixth today. Dr. Freund made the payment--not me. He insisted on doing it himself because he would get a better exchange rate, so I could not do anything about it. People just like to complicate things.

I telephoned him today, and he said payment was made to the Galerie Welz; I am quite sure B. has received everything in the meantime.

All my best,

Sincerely yours,

CV:JW

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May 20, 1950

Mr. Oskar Kokoschka
120 Eyre Court
London N. W. 8, England

Dear Koko:

Please tell me your plans for the season. A woman in Portland, Oregon, Mrs. John Blodgett, is interested in a painting of the landscape around Portland or even a portrait. As far as I know you plan to come in fall to Washington; will you have time after your stay in Washington?

Would you please let me know before I leave for Europe on June eighth. I just talked to the Director of the Portland Museum, Mr. Thomas C. Colt, who would like to know too.

Sincerely yours,

CV:JW

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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C O P Y

26.V.50

Dear Mabel

In answer to your question from 20.V. I tell you
 I would like to go to Portland.
 Because it is a trip around half of the globe it would only
 pay if a portrait and a landscape will be commissioned.
 Portrait price 5000 for me, commission for you in addition
 to this. Landscape 4000 for me and commission like above.
 As I have to take Olga with me this time, I would prefer
 to be guests invited by Mrs. J. Blodgett otherwise the whole
 money I earn is to be spent on bills. Please, arrange these
 matters in the usual efficient way.

I could come about October and intend to spend winter
 travelling in the States. Would Mrs. Blodgett and the director of
 the Portland Museum share in the expenses for my ticket
 for boat or plane? It is so far away from London or Switzerland
 where I probably shall spend this summer after having finished
 my 28 feet long ceiling for a museum here in London. It
 opens next year. You must come and have a look at it.
 Love yours VV

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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C O P Y

26-5-50

June 1, 1950

Dear Curt:

In answer to your question, I tell you I would like to go to Portland.

Because it is a trip around half of the globe it would only pay if a portrait and a landscape will be commissioned. Portrait price \$5000 for me, commission for you in addition to this. Landscape \$4000 for me and commission like above. As I have to take Alva with me this time, I would prefer to be guests invited by Mrs. J. Blodgett otherwise the whole money I earn is to be spent on bills. Please, arrange these matters in the usual efficient way.

I could come about October and intend to spend winter travelling in the States. Would Mrs. Blodgett and the Director of the Portland Museum share in the expenses for my ticket for boat or plane? It is so far away from London or Switzerland, where I probably shall spend this summer after having finished my 28 foot long ceiling for a museum here in London. It opens next year--you must come and have a look at it.

Love,

OK (Oskar Kokoschka)

CV:JN

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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PAUSINGER STR. 16
SALZBURG
100 Sept. 50

Dear Curt,

June 1, 1950

Sweet of you to send on
wire, the opening is over and we
hope the exhibition will be a success.

We had a few hectic days in
Mr. Oskar Kokoschka
120 Eyre Court
London N. W. 8, England

and Dick Davis
Dear Koko:

Thank you very much for your letter. I wrote
to Thomas Colt, Director of the Portland Museum, today.
See you soon and with best regards,

of the exhibition. By the way, Davis
has a buyer for the portrait of
Sincerely yours,

Kathleen Dreghda, OK thinks
it was left with you after the
closing of the New York show.
CV:JW
was it? Could you please let
us know whether you have got
it? There are plans afoot to

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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PAUSINGER STR. 16
 SALZBURG
 10th Sept. 50

Dear Curt,

Sweet of you to send OK a wire, the opening is over and we hope the exhibition will be a success. We had a few hectic days in Munich, saw a lot of Dick Davis and his wife, who came to Salzburg unexpectedly and went with us to Munich to the opening of the exhibition. By the way, Davis has a buyer for the portrait of Kathleen Droghda, OK thinks it was left with you after the closing of his New York show, so haste Dick or telephone by air. I would arrange to send it by air!!! Was it? Could you please let us know whether you have got it? There are plans afoot to

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Mrs.
Pausi
Salzi

Dear

tenth
much

must
Mrs.
open

CV:JW

get OK to the States this coming
winter and I should like to come
with him. Do drop us a line, whether
there are any chances of "business"
in the New Year. We shall remain here
till the end of September, after that
our plans are vague, depending on
the weather. He is working here now
on a landscape of Salzburg. We
met again Mrs. Leonard and
she and Howard Baer both come
to Munich for the day of OK's
Exhibition-vernissage. You shall hear
all about it from Davis who returns
to N.Y. on October 1st or so, we were
very pleased when they turned up
here, they are both very nice people
and I should like to meet them again
some time. Kindest regards to you
from us both Yours Ode Kokorsch
All the catagories had been set out already on the second day, then
give me the Sherman's but they want the exhibition everywhere, even in Paris.
I have been thinking all my life and I grant it with again and still
persuaded him 300 exhibition in the States. You must support it. Yes, dear lady, yes, the

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September 15, 1950

Mrs. Olda Kokoschka
Pausinger Strasse 16
Salzburg, Austria

Dear Olda:

Thank you very much for your letter of September tenth. The "Portrait of Katherine Drogheda" is here; how much do you want for it--be reasonable.

I heard about the exhibition in Munich, which must be wonderful. I am very curious to see the catalog. Mrs. Lenart wrote me about it; she went to Munich for the opening.

All my best to Olda and you.

Sincerely yours,
Sincerely yours,

CV:JW

CV:JW
Enclosure

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*Carl Valentin
Bruckling Gallery
New York
57 Street 32 East
N.Y.C.*

October 3, 1950

Mr. Oskar Kokoschka
120 Eyre Court
London N. W. 8, England

Dear Koko:

I seem to remember you said you never saw the catalog of an exhibition I made many years ago; here it is. How is everything going with you?

Dickie Davis came back yesterday, and I showed him the painting. Is it true you quoted him a price of \$2500?

All my best to Olda and you.

Sincerely yours,

CV:JW
Enclosure

Sincerely yours,

Secretary to Mr. Valentin

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	III . A .84

120 Eyre Court
London N. W. 8.



Carl Valentin
Bruchholz 3 Gülters

Buckhol's Gallery

New - growth

57 Street 32 East

M.S.A.



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for these to them for me, as I cannot do it now, and would you please give your consent for them to send me these photos. If you know of any

ру 23, 1951

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yours,
Lilienfeld

and sold by

ings "Portrait

Sincerely yours,

Secretary to Mr. Valentin

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120 Eyes Court
on N. 458.

ry 23, 1951

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Sincerely yours,

Secretary to Mr. Valentin

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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120 Eyre Court
London N. 678.

10. I. 51.

Dear Curt,

would you please do us
a favour when you return to
New York? I need badly some
photos of OK's pictures and
have written and ordered copies
of negatives which you and
other people have had made
at 2 places:

Adolf Stuehl, 40 East 49th St
and

En2-0475

John D. Schiff, 107 West 86th St.

Would you please pay the bills
for these to them for me, as I
cannot do it now, and would
you please give your consent
for them to send me these
photos. If you know of any

ry 23, 1951

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ags "Portrait

Sincerely yours,

Secretary to Mr. Valentin

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other people or places which would supply photos, please make them send me some, I have nothing and need them for the biography which is coming out in Germany. I am sure your secretary will deal with this easily. Also thank you very much for the Catalogue, I see that you exhibited several things which I do not know where they are. Please do not think at once, that I am trying to "get at" your clients, but I am trying to keep an up to date index and it is very confusing not to know the whereabouts of pictures. So please tell me where are the following:

Italian Landscape 1908 Sold by
(It is Hungarian in actual fact.)
Lillienfeld

23, 1951

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Lillienfeld

nd sold by

gs "Portrait

Sincerely yours,

Secretary to Mr. Valentin

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- 2) Child with Hands 1909-10 ret. Kallir
Sta Barbara, Calif?
- 3) Frau Dr. K. 1910
- 4) Portrait Brothers Schmidt (Sketch)
1911-1913
- 5) Frau mit Federhut 1914

January 23, 1951

January 31, 1951

It was nice to see you
at Xmas; we shall settle
our debt for the photos in
Switzerland if you like, or
shall I ask Dr. Freund to
do it? As you like.

Greetings from us both
Yours

Olga Kokorechka

Mr. Kallir.

"Frau Dr. K." is still here.

We have no record of the two paintings "Portrait
of Southern Schmidt" and "Frau mit Federhut".

enth to
rs today
send to

st of
ely years,
Lilienfeld

nd sold by

Sincerely yours,

Secretary to Mr. Valentin

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January 23, 1951

January 31, 1951

Mrs. Oskar Kokoschka
120 Eyre Court
London N. W. 8, England
London N. W. 8, England
Dear Mrs. Kokoschka:

Dear Oskar:
In reply to your letter of January tenth to Mr. Valentin, I am calling the two photographers today and arranging for payment for photographs they send to you. In which year you made them and how much they cost.

As for the information about your list of paintings:

"Italian Landscape" was sold by the Lilienfeld Galleries.

"Child with Hands" was returned to and sold by Mr. Kallir.

"Frau Dr. K." is still here.

We have no record of the two paintings "Portrait of Brothers Schmidt" and "Frau mit Federhut".

Sincerely yours,

Secretary to Mr. Valentin

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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January 31, 1951

Mr. Oskar Kokoschka
120 Eyre Court
London N. W. 8, England

Dear Koko:

Dr. Feigl gave me four watercolors. Please tell
me in which year you made them and how much they cost.

he has never heard from you. In the meantime the picture
was returned to me. Are you interested in the offer at
all?

Sincerely yours,

Sincerely yours,

CV:JW

CV:JW

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February 8, 1951

Mr. Oskar Kokoschka
120 Eyre Court
London N. W. 8, England

Dear Koko:

Dick Davis writes me that he made you an offer for the "Lady Drogheda" before Christmas for \$1500, but he has never heard from you. In the meantime the picture was returned to me. Are you interested in the offer at all?

Sincerely yours,

CV:JW

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Hamburg 13. VI. 51.

~~Gästehaus, Neue Rabenstr. 31.~~Pension PREM
a. J. Alster 9bis Ende des Monats, dann
London

Dear Curt,

just received your wire via London.
What does Mr. Rogers think of OK? He
keeps going down with his offer, from
2.500 last summer to 1.100 now? If there is
such a crisis in the U.S., we are very sorry,
but I do not think OK can agree. No, I cannot.
Nach belohnen ich einen Brief von Seymour Oppenheimer,
Chicago, der ich beilege. Er wird Sie aufsuchen
um Briefe von uns zu sehen.
Ich habe ihm zu offerieren "Lady Drogheda" für
5000 Dollar
und die zwei Briefe aus Florenz
"Cathedral of Florence"

(with Dick Davis in Minneapolis)

5000 Dollar

and the "view of Florence" — about 5000 Dollar

(As a loan with Boston Museum, through Constable, Director)

Sie können aber als mein Vertreter diese 3 Briefe anbieten

und eine Kommission von dem gesamten Preis abziehen.

Gestern machte ich die letzte Ausstellung in Linz, der Bürger-

meister von Pöchlarn (der ich das Bild der Welt erblickte) war bei der Er-

öffnung und brachte meine Erinnerung zum Ehrenbürger mit, an-
dem hat man einer der schönsten Strassen Pöchlarns (Rindiger vonPöchlarn, Ribbelungstett) meinen Namen gegeben. Ich möchte gerne
dass die amerikanische Öffentlichkeit davon etwas weiß wird.Für meine als dem Bürgermeister für das Museum der Direktor C. J. Kaiser
waren Ehrenbürger der Stadt. Sie wissen auch die Heuss, der Präsidenten fürdas kleine Museum in Dezember machte. Alle Bürgermeister wollen jetzt vereint
werden, doch giebt es uns noch Station. Wir haben einen Volkswagen vondem Kauf von D-Mark, die man hier einführen kann gekauft. Jedes Bild
brachte 20.000 D-Mark. In Antwerpen sind wir wieder von dortigen Bürger-meister eingeladen, werden wir uns dort aufhalten und zeigen wollen für eine Woche
nach Antwerpen neue Kleider mitzunehmen. Alles Liebe und herzlich erwartet Sie

Sie dürfen sich freuen der OK

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SAVOY HOTEL LONDON

TELEPHONE, TEMPLE BAR 4343

TELEGRAMS, SAVOTEL LONDON

July 14, 1951

Dear Mr. Kokoshka:

Thank you so much
for your attentive cable in response to mine.
It came as a great blow to me that
I was unable to call on you - something
I'd been looking forward to for months.

I certainly shall go to
Buchholz when we return to the States
altho, frankly, it has always been your

The Museum of Modern Art Archives, NY	Collection: Valentin	Series.Folder: III . A . 84
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portraits that I've especially enjoyed
and admired.

Perhaps we will be in London
next year in which case, with your
permission, we'll try again.

Sincerely yours,

Sigvard Olsson Reimer

P.S. Should you happen to be in
Chicago, I hope you will let
me know.

So

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0330 *
Telegramm Deutsche Bundespost
+++ 839/9 LONDON 45 9 2000 +

Aufgenommen Tag: 03. VII. 51 Monat: 7 Jahr: 1951 Zeit: 22 Ldn I	ELT = OSKAR KOKOSHKHA 31 NEUERRABENSTRASSE HAMBURG =	Übermittelt Tag: Zeit: an: durch:
Amt Hamburg Ldn		

AS OLD ADMIRER YOUR WORKS HAVE ANTICIPATED FOR MONTHS
MEETING YOU AND POSSIBLY ACQUIRING A PICTURE IS
THERE ANY WAY SEE PAINTINGS THIS WEEK IN LONDON MY
LAST CHANCE BEFORE RETURNING US PLEASE CABLE ME SAVOY
HOTEL = SEYMOUR OPPENHEIMER +
CT 31 RETURNING US +

portant paintings by you next season. Any suggestions?

Sincerely yours,

CV:JW
Enclosures

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5000

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Boston, Constable View of Florence
Dante's Cathedral Florenz
with Lady Drogheida

79W

portant paintings by you next season. Any suggestions?

Sincerely yours,

CV:JW
Enclosures

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February 1, 1952

Mr. Oskar Kokoschka
120 Eyre Court
London N. W. 3, England

Dear Koko:

Enclosed are photographs of two paintings which came into my gallery recently. Any comment?

If you like, I might make an exhibition of important paintings by you next season. Any suggestions?

Sincerely yours,

CV:JW
Enclosures

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Robert tells me to thank you for his very much for your letter. He was very sad to hear about Robert's death. It upset him very much because he was really very fond of him and always happy. Though he knew how ill Robert was, that with care and careful living he might stay well for years or even live. He can do that with his illness, but I am afraid. February 5, 1952 at the place.

February 5, 1952

Mr. Oskar Kokoschka
120 Eyre Court
London N. W. 8, England

Dear Koko:

Dear Koko:

Does the "View of Hamburg Harbor" really belong to Hoffmann or is the picture available?

to Hoffmann or is the picture available?

the material, what has you taken off there are some paintings
in the US of course, which you have better than I can, and
what is work also. We have just heard of the 1974
exhibition that is in preparation on exhibition, it is a costly
matter is possible? The Biennale next year to have a whole this
June - September, CA intends to send there as many of the new
works as it can get, if you want these you could perhaps take
them to the show there. Of course the transport will be very
expensive. Do you want a review of the work CA produced during
CV:JW
Enclosure 1974

Sincerely yours,

CV:JW

Enclosure

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120 Eyre Court
London, 7th Feb. 52.

Dear Curt,

Kokoschka tells me to thank you for him very much for your letters, he was very sad to hear about Robert Freund, it upset him very much because he was really very fond of him and always hoped, though he knew how ill Robert was, that with care and carefull living he might keep well for years yet, sometimes one can do that with his illness, but I am afraid New York is not the place.

Your inquiry about Hamburg came unfortunately just a day too late. It was his and only deposited with Hoffmann till the day of his return from hamburg to London, but then he agreed to let Hoffmann have it if he can pay in Switzerland. You see, we are trying to do this year what we have been hoping to do since the end of the war, to move to Switzerland and get a little house there, and for that we need all the money we can scrape together, that is why he decided to part with the landscape.

As to the exhibition, it would be nice to have one especially as Minneapolis has asked him to come in October next to teach for one month or six weeks and he might be about, on his way there or back, to see your show. But he has not accepted yet, he is a little afraid now to overtax his strenght, and I do not dare to force the decision one way or another. As for the material, what did you think of? There are many paintings in the US of course, which you know better than I do, and graphic work also. We have just heard from Schwarz in Pennsylvania that he is preparing an exhibition, perhaps a combination is possible? The Biennale want again to have a show this June - September, OK intends to send there as many of the new works as he can get, if you want those you could perhaps take them over from there. Of course the transport will be very expensive. Do you want a review of the work OK produced during the last few years?

Scandinavian countries always want an exhibition, but Oslo seems to have a strong objection to taking anything over from Germany, that is why they did not participate in the exhibition in 1950 - 51. The man we have had correspondence with is Reinar Revold, Kunstneres Hus, Oslo. Couldn't one combine the thing with them somehow?

As to the two paintings photographed, OK has no comment, they do not belong to his favourites obviously. We have heard you have got Caro for almost nothing, you are spoilt, Curt, that's bad for business. I shall send you the list of paintings from 1949 soon. Greetings and love from us both, yours

Old Kokoschka

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March 10, 1952

Mrs. Olga Kokoschka
120 Eyre Court
London, England

Dear Olga:

Thank you very much for your letter of February seventh. You say I was one day late in inquiring about the Hamburg picture, but I asked Koko about it when I saw him in Hamburg last summer. So I only can say it was too late all the time.

Yes, it would be nice to show the last few years of Koko's work with a small retrospective section. The Biennale in Venice closes the beginning of October, and the pictures could be shipped directly from Venice to New York. Oslo could show later.

As for the "Portrait" which I am supposed to have bought, I did not buy anything.

Sincerely yours,

CV:JW

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LT CURT VALENTIN 32 EAST 57TH STREET NEWYORK
LEAVING LONDON MONDAY FLIGHT 101
KOKOSCHKA

32 57 101

8:55 am
Tuesday
P.A.A.

Stillwell 6-0600

American Cable
67 BROAD ST., N.Y.
American Cable & Radio System
67 BROAD ST., N.Y. - BOWLING GREEN 9-3800
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DATE October 25, 1952

SENDER'S

NAME AND ADDRESS Curt Valentin, 32 East 57th Street

TO

Kokoschka
120 Eyre Court
London

via ^{RCA}

SENDER PLEASE SPECIFY ROUTE

INSERT "RCA"

HOPE TO BE

IF NOT

Welcome am not sure whether will be at airport but Gertrude

BE
Lenart will au revoir

Curt

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SCHILLING TRAVEL SERVICE

722 SECOND AVE. SO.
MINNEAPOLIS 2, MINNESOTA
TEL. GENEVA 9385

ITINERARY FOR MR. AND MRS. OSKAR KOKOSCHKA

Mon. Oct. 27	Lv:	London via Pan American Airways Flight 051	10:30 p.m.
Tue. Oct. 28	Ar:	New York (Idlewild Airport)	11:10 a.m.
Mon. Nov. 3	Lv:	New York via Northwest Airlines Flight 1	8:00 a.m.
		from Idlewild Airport	
	Ar:	Minneapolis	12:33 p.m.
Mon. Dec. 29	Lv:	Minneapolis via Northwest Airlines Flight 10	7:00 a.m.
	Ar:	New York (Idlewild Airport)	12:37 p.m.
Wed. Feb. 4	Lv:	New York via Pan American Airways Flight 050	2:00 p.m.
		from Idlewild Airport	
Thu. Feb. 5	Ar:	London	9:25 a.m.

Note: It is important, even though you have confirmed reservations, to contact each Airline in each city where you will be staying over, reconfirm your reservations, and advise that airline of your contact while in that city.

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120 EYRE COURT
London N.W.8.

Dear Curt, as Dick Davis
has probably told you, we are
both coming to N.Y. for a few
days, leaving here PAA flight
No 051 on Monday Oct. 24th
Will you please meet us if
at all feasible? We shall
go on from N.Y. to Minneapolis
at the week end. OK was not
very well in Switzerland, which
made me decide to go with
him, and he is not supposed
to do too much, but of course
our few days in London are so
 hectic already that we both

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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will arrive in a state of collapse
in New York. Dick wants us
to go to see Phillips in
Washington as well during that
week, OK is writing to him,
it would be probably the right
thing to do. Is it very far?

We are both looking forward
to see you again.

Love from us both

yours Olof Kokoschka

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May 2, 1953

March 11, 1953

Mr. Oskar Kokoschka

Mr. Oskar Kokoschka

120 Eyre Court

London, England

Dear Koko:

How are you and how is everything?

I have not heard from you in a long time. I

I found the enclosed reproduction. To me

hope everything is all right.

The picture looks beautiful. What can you tell me about

it.

Would you please tell me the dates of the

two portraits of Bob Gesinus-Visser. Do you remember

when you did them?

My best,

CV:JW

Enclosure

CV:JW

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May 4, 1953

Mr. Oskar Kokoschka
120 Eyre Court
London N. W. 8, England

Dear Koko:

How are you and how is everything?

I found the enclosed reproduction. To me
the picture looks doubtful; what can you tell me about
it.

Best regards,

CV:JW
Enclosure

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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June 11, 1953⁵³

Dear Koko,

A man by the name of William Benton might contact you directly in regards to the possibility of having a portrait painted.

How are you? How is everything? I shall be in Paris on Sunday and in London a little later. Drop me a note to the following address:

Hotel Pont Royal
7 Rue Montalembert
Paris, France

Best,

CV:JL

Sincerely yours,

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Mr. Oskar Kokoschka
120 Eyre Court
London, England

Dear Koko:

Mr. Studly, my photographer, says you owe him \$1120 since March 1, 1951. Is this true? Do you want me to pay it?

The above is a small matter; more important is to know how you are and what you are doing. I haven't heard from you in a long time, and I do not know where you are; therefore, I am writing to your London address hoping this letter will reach you sooner or later.

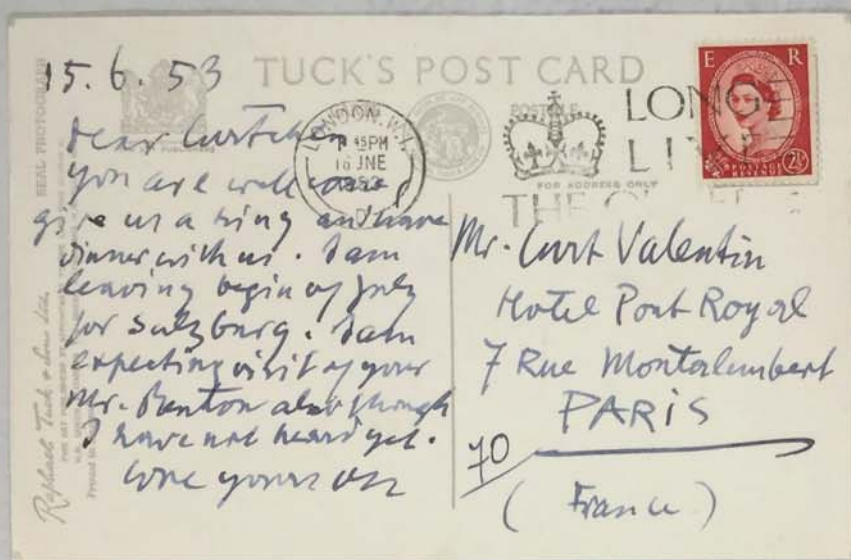
I recently acquired a very beautiful Dresden Landscape of which I am enclosing a photograph. I sold it to a collector in Pittsburgh.

I am very eager to make an exhibition during the season 1954-55. Let us think about it.

Sincerely yours,

CV:JW
Enclosure

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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Mr. Oskar Kokoschka
120 Eyre Court
London, England

Dear Koko:

Mr. Studly, my photographer, says you owe him \$11.20 since March 1, 1951. Is this true? Do you want me to pay it?

The above is a small matter; more important is to know how you are and what you are doing. I haven't heard from you in a long time, and I do not know where you are; therefore, I am writing to your London address hoping this letter will reach you sooner or later.

I recently acquired a very beautiful Dresden Landscape of which I am enclosing a photograph. I sold it to a collector in Pittsburgh.

I am very eager to make an exhibition during the season 1954-55. Let us think about it.

Sincerely yours,

CV:JW
Enclosure

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October 5, 1953

Mr. Oskar Kokoschka
120 Eyre Court
London, England

Dear Koko:

Mr. Studly, my photographer, says you owe him \$11.20 since March 1, 1951. Is this true? Do you want me to pay it?

The above is a small matter; more important is to know how you are and what you are doing. I haven't heard from you in a long time, and I do not know where you are; therefore, I am writing to your London address hoping this letter will reach you sooner or later.

I recently acquired a very beautiful Dresden Landscape of which I am enclosing a photograph. I sold it to a collector in Pittsburgh.

I am very eager to make an exhibition during the season 1954-55. Let us think about it.

Sincerely yours,

CV:JW
Enclosure

The Museum of Modern Art Archives, NY	Collection: Valentin	Series.Folder: III . A . 84
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26.X.53

Villa Delphin, Anathos Byron, Villeneuve
Comton Vaud

Dearest Curt

I am very sorry having forgotten to pay your
Mr. Stubby but I owe you too 18 \$ for the
taxi in which you took us from the air-port.

Therefore I owe you 18
11.20

29.20 \$ if you pay.

your photographer and remind me when ever
coming again to Europe to give you the money.

Please, note our new address, we build a
charming little house on the border of Lake Lemano,
which you simply must see. I give you also
a whisky when you come.

By the way, Lady Kathleen Douglas's painting
I gave to my old friend Martin Saraci,
who probably wrote to you already. I believe it is
deposited with you what I forgot and told him to
have it fetched from Dick Davis.

I am very happy about your having acquired a
painting of mine and sold it to a Museum!!

Please give the Russian Waitress with the straw-
blonde hair in The Little Restaurant, where we met
with Gertrud my love ... and Gertrud as well
and tell her only our new address to where we moved
for and from London. Do come soon, love yours
Val

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October 27, 1953

Mr. Oskar Kokoschka
120 Eyre Court
London, England

Dear Oskar:

I received a letter from Mr. Jarrachi today telling me that the painting "Cathleen, Countess of Drogheda" is his property. Would you please confirm this fact so I can release the picture.

Enclosed is a copy of a note I wrote to Mr. Jarrachi today.

How are you and how is everything. Let me know.

Sincerely yours,

CV:JW

five words. Love and greetings from both
yours Oskar Kokoschka

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Villeneuve/Vaud

13. Dez. 53.

Dear Curt,

we are just back from Zürich, from Feilchen's burial, it was very simple and touching, OK was most upset by it all but it was better to be there than not; we both are very sorry it had to be so soon.

OK has just heard of an exhibition in the ^{Museum of Art} Barbara, what do you know of it? Please do find out, so that the pictures are well chosen. If you want an exhibition in your gallery, perhaps you could arrange it together with Hathiener who wants one for London? OK would be in favour ~~in~~ of London now he is not there any more. When are you in Europe next? You must come to see our abode. Even in these depressing days it is quite beautiful here as soon as the sun comes out, and there is no fog and no wind, and lots of light.

If you have any plans concerning OK please write soon, a little longer than five words. Love and greetings from both Yours Odo Kaposchke

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October 12, 1955

Mr. Oskar Kokoschka
Villa Delphin
Quartier Byron
Villeneuve
Canton Vaud, Switzerland

Dear Mr. Kokoschka:

We have here in the Gallery the following four water-colors which our records show belong to you (they were turned over to us by Dr. Feigl in 1953):

"Still Life with Corn", 1948, wc., 19 x 27½"
"Still Life with Crystal Bowl", 1948, wc., 19 x 27¼"
"Still Life with Corn", 1948, wc., 18 ¾ x 27¼"
"Landscape with Pheasants", 1942, wc., 18½ x 22½"

Would you please let us know what you would like us to do with these pictures. As you know, the Gallery is closing and we have begun the process of liquidation.

I visited Gertrude in St. Louis last weekend, and she looks beautiful and happy. We spoke about you and about all the nice things that have been said about your "Magic Flute".

My best regards to you and Mrs. Kokoschka.

Very sincerely yours,

Jane Wade

jw;eko

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O. KOKOSCHKA
VILLENUEVE (VAUD)
Suisse
TEL. (022) 6 83 12

19th Oct. 55.

Dear Miss Wade,

Thank you for your letter,
do you think you could send
us the 4 watercolours to the
above address simply in a
registered stiff paper roll?

I think that would be best.
Also there is somewhere the large
oil painting "The Fountain",
an unfinished one which OK
left with Curt before the war
and which also figured in
the exhibition of 1949. Do you

Jane Wade

jw;eko

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think the Magazin of the Museum of Modern Art would keep that for OK, for a bit, because the transport would be surely expensive. Perhaps, if any of the planned exhibitions in Europe in 1956 come off, it might then join an american transport and it would be less expensive.

Where is Gertrude now? In St. Louis? I sent her a little book to her Beckman Place address, but we did not hear from her.

Kokoschka is well and working quite a lot, there are always plans for a U.S. visit but here it is now so lovely that we hate to move. Kindest regards from us both yours
 Albin Kokořka

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18. 11. 55

Dear Mrs. Wade

Thank you very much for your
kind message from Nov. 1. 55

November 1, 1955

The water-colors are also
in Geneva with the Doreau. I have
to get my work free of duty
but I will send them to you
The oil painting is also in Geneva
and I will send it to you
soon.

Mrs. Oskar Kokoschka
Villa Delphin
Quartier Byron
Villeneuve
Canton Vaud, Switzerland

Dear Mrs. Kokoschka:

Thank you very much for your letter of October
nineteenth. We are shipping the three watercolors
within the next few days.

We sold one of the watercolors, and according
to our records we owe you \$224. or the equivalent of
80 Pounds Sterling. Would you please let us know how
payment should be made.

Would you please kind enough to give us more
information regarding the painting entitled "The Fountain".
We have no records regarding this picture, nor do I ever
remember seeing the picture here in the Gallery; also,
it is not in storage.

With my best personal regards to you and Mr. Kokoschka.

Very sincerely yours,

Jane Wade

jw;eko

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O. KOKOSCHKA
VILLENUEVE (VAUD)
Suisse.
Tel. (021) 6 83 12

18. XI. 55

Dear Mrs. Vark

Thank you w very much for your
kind message from Nov. 1. 55
The water-colours are already here
in Geneva with the Douane, it will
be a fight to get my work free of duty.
But I am patient and content for time.
The oil-painting, unsigned, unfinished,
done in several thin layers may measure
about 3x4 feet or less, representing a female
nude, a man's body bent over her, maybe a
third figure in red seen sitting near-by.
When I had to get out of Prague as
quickly as possible I had sent it to N.S.A.
first to friend from which I took it
over on my request because I did not
know better. I only wish to avoid that
by some future mistake that unfinished

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comvat would be on the market. Therefore you would oblige me very much, in case you find it, to store it safely somewhere till I am able to visit the States next time.

Finally The \$ 224 you say you owe me from a mat water-colour I would have been sent to a friend of mine in Germany on account of debts I have there. The name is:

Dr. ADOLF ARNDT

BONN

DRACHENFELS STRASSE 18

I thank you very much for everything with my best regards to you from my wife and yours

sincerely

O. Heinschke

I would be thankful for getting a line when this payment had been done

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November 28, 1955

Dr. Adolf Arndt
Drachenfels Strasse 18
Bonn, Germany

Dear Dr. Arndt:

Enclosed is our check for \$224. to be
credited to the account of Mr. Uskar Kokoschka.

Very sincerely yours,

Jane Wade

jw;eko
encl.ck.
cc. to Mr. Kokoschka