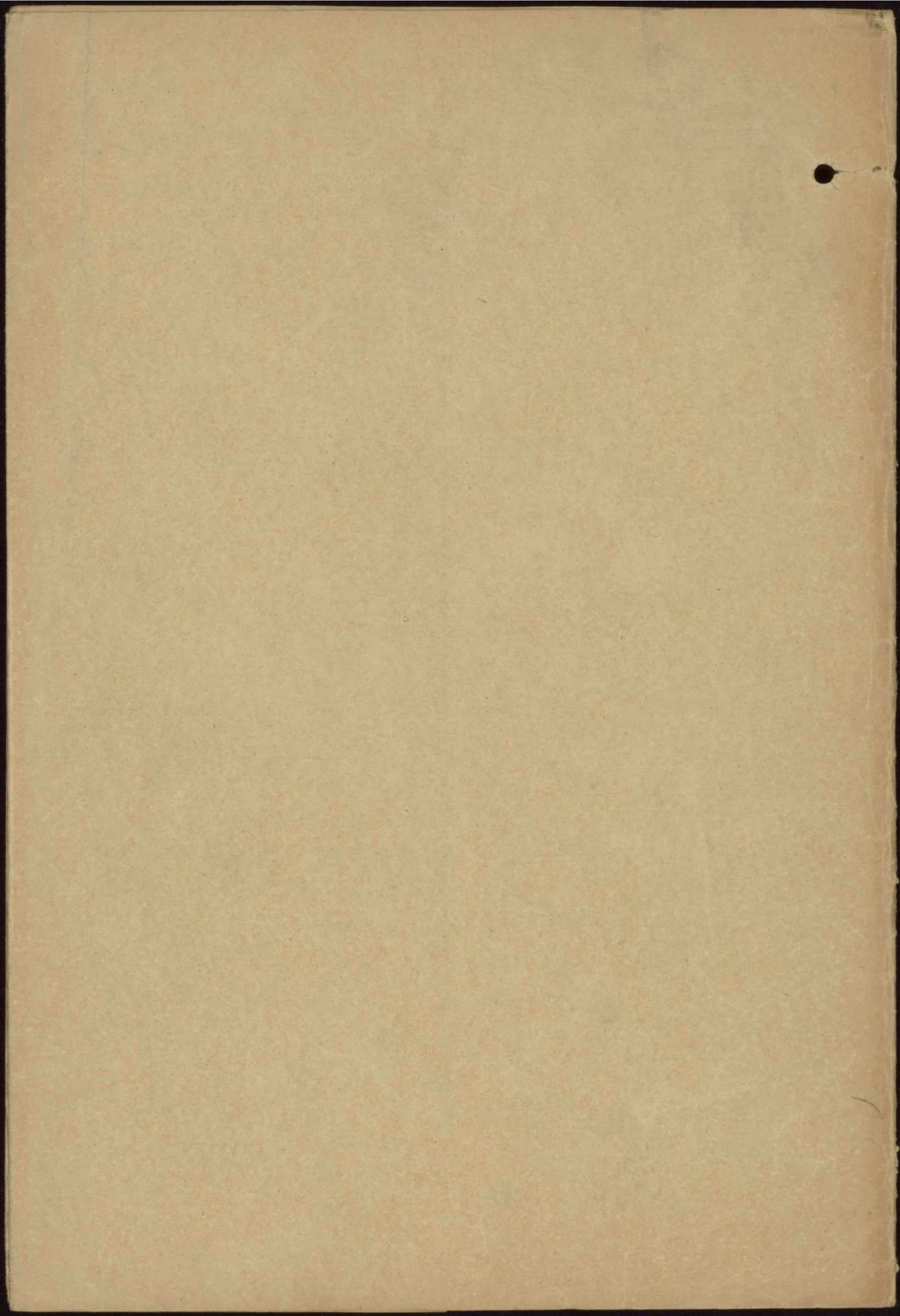


8.5.11.11.5

五. 四. 三. 二. 一.





FONDATION ÉGYPTOLOGIQUE

REINE ÉLISABETH

ASSOCIATION SANS BUT LUCRATIF

PARC DU CINQUANTENAIRE

BRUXELLES

24 juin 1945

Cher ami,

Des dépêches d'agences racontent les choses les plus varruesemblables au sujet de la tête, du crâne, du buste, de la statue... de Nefertiti.

La réalité des faits n'est nullement ce qu'on essaie de faire croire. Comme il s'agit là d'un problème qui vous intéresse, celui des échanges entre musées, du regroupement de pièces essentielles dispersées, je crois bien faire en vous en voyant une note objective.

Je suppose, tout de même, que les Nations Unies se sentent disposées à considérer les trésors d'art de l'Allemagne comme un butin qui il s'agit de se partager.

Bien cordialement  
Jean Lafont

FONDATION ÉGYPTOLOGIQUE

REINE ELISABETH

PAROISSE DU QUARTIER

BRUXELLES



Le buste de la Reine Nefertiti a été découvert par les fouilleurs de la Deutsch-Orient-Gesellschaft à Tell el-Amarna, pendant l'hiver de 1912/13 et il a fait l'objet du partage régulier des trouvailles, sous le contrôle du Service des Antiquités de l'Egypte, le 20 janvier 1913. La répartition des objets, faite sur place avec un délégué du Musée du Caire (un savant français), a été ratifiée par Gaston Maspero, alors Directeur général du Service des Antiquités de l'Egypte. Les caisses ont dû être scellées, suivant la règle, au musée du Caire avant leur expédition en Allemagne.

Etant donné que des regrets nombreux avaient été exprimés dans les milieux égyptiens qu'une pièce d'une telle importance ait pu quitter l'Egypte, des négociations ont été entreprises, à divers moments, entre le gouvernement égyptien et le gouvernement allemand pour faire rentrer le buste au Musée du Caire, en échange d'autres pièces de grande valeur.

Il y a quelques années, on annonça même que les négociations avaient abouti; Nefertiti rentrerait en Egypte et Berlin recevrait en échange une des grandes statues de Ranofir et la statue du scribe Amenhotep fils de Hapi, deux pièces d'une valeur exceptionnelle. Au dernier moment l'affaire échoua, précisément parceque la presse égyptienne avait annoncé triomphalement que le buste volé allait être restitué. Cela suffit pour mettre fin à toute possibilité d'entente.

Le buste n'a pas été volé; il est sorti d'Egypte de la manière la plus régulière, et si le Musée du Caire peut un jour le compter parmi ses trésors, ce ne peut être, en toute justice, à titre de restitution.





**Ο ΕΦΗΒΟΣ**  
**ΤΗΣ ΖΩΦΟΡΟΥ ΤΟΥ ΠΑΡΘΕΝΩΝΟΣ**  
**Η ΠΡΟΣΦΟΡΑ ΤΟΥ ΑΓΓΛΟΥ ΦΙΛΕΛΛΗΝΟΣ**

Τὴν προΐαν, ὁ γενικὸς διευθυντὴς τοῦ ὑπουργείου τῆς Παιδείας κ. Γ. Οἰκονόμος, ὁ ἑφορος Ἀρχαιοτήτων Ἀττικῆς κ. Κυπαρίσσης καὶ ὁ Ἀγγλος φιλέλλην καθηγητὴς τοῦ Πανεπιστημίου κ. Γκόμε, ὁ ὁποῖος προσέφερε πρὸ ἡμερῶν εἰς τὴν Ἑλλάδα θαυμασίαν κεφαλὴν ἐφήβου, ἣτις εἶχε ἀποσπασθῇ πρὸ ὀγδοηκονταετίας ἐκ τῆς ζωόρου τοῦ Παρθενῶνος, ἀνῆλθον ἐπὶ τῆς Ἀκροπόλεως, ὅπου ὁ κ. Γκόμε ἐπεκόλλησε τὴν κεφαλὴν τοῦ ἐφήβου εἰς τὴν σωζομένην ὑπ' ἀριθμὸν 808 πλάκα τῆς ζωόρου.

Τόσον ὁ κ. Οἰκονόμος, ὅσον καὶ ὁ κ. Κυπαρίσσης, ἐπωφελήθησαν τῆς εὐκαιρίας τῆς ἐπαναποθέσεως τοῦ δωρηθέντος ἔργου τοῦ Φειδίου εἰς τὴν φρεσὶν τοῦ θεοῦ, διὰ νὰ ἐξάρουν τὴν εὐγενὴ καὶ σπουδαιότατην προσφορὰν τοῦ Ἀγγλοῦ φιλέλληρος.







cel. extrait 6.7.14.1  
orig. 6.7.14.13

E X T R A I T  
-----

le 5 septembre 1934

Cher Monsieur Deonna,

.....

P.S. J'ai également reçu votre lettre du 30 et votre article sur la question du prêt des oeuvres d'art. C'est une question extrêmement importante. Je me ferai un plaisir de la signaler aux lecteurs de "Museum". Vous me permettrez de vous écrire sur ce sujet plus tard, après la conférence de Madrid. Nous aurons d'ailleurs l'occasion de l'étudier ensemble si vous venez en Espagne.

Monsieur W. DEONNA,  
Directeur du Musée d'Art et d'Histoire  
G E N E V E







VILLE DE



GENÈVE

1934 - 051 032  
Répondue le 5 SEP 1934

G. Z. M. T. V.

MUSÉE D'ART ET D'HISTOIRE

Genève, le 30 août 1934

DIRECTION



W. 5.9.34

Monsieur FOUNDOUKIDIS

Rédacteur de la revue "Museum"

Institut de Coopération Intellectuelle

2 rue de Montpensier - PARIS .-

Cher Monsieur ,

La question du prêt fait par les musées à l'extérieur pour diverses expositions me préoccupe depuis longtemps, et l'augmentation très considérable de ces expositions, soit chez nous, soit à l'étranger, les sollicitations perpétuelles adressées au Musée, me paraissent poser un problème important, celui du devoir qu'ont les musées à prêter leurs œuvres ou du droit qu'ils ont à refuser ce prêt.

Le Musée de Genève qui, chaque année, doit faire face à des demandes similaires, est fortement éprouvé par elles, et ses toiles sont, plus d'une fois, revenues endommagées. Je sou mets donc à l'Association des Musées suisses des Beaux-Arts la question du prêt fait par les musées aux expositions; j'en nantis aussi la Commission suisse de Coopération Intellectuelle, et je serais très heureux que la question fût présentée à l'Office international des Musées et discutée d'une façon complète par les conservateurs et directeurs des musées. A cet effet, je vous envoie un manuscrit que, j'espère, vous pourrez faire passer dans votre revue, *Museum*.

Le Secrétariat est ouvert de 9 à 12 heures et de 14 à 17 heures — Téléphone 45.015

INDEXE A :

*Donner  
Prêts d'œuvres  
d'art*

GENÈVE  
1954



VILLE DE

MUSÉE D'ART ET D'HISTOIRE

Genève, le 30 août 1954

DIRECTEUR

Monsieur FONDATION

Rédacteur de la revue "Monsieur"

Institut de Coopération Intellectuelle

2 rue de Montparnasse - PARIS -

Cher Monsieur,

La question du prêt fait par les musées à l'extérieur -  
rien pour diverses expositions me préoccupe depuis longtemps  
et l'augmentation très considérable de ces expositions, soit  
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l'OC International des Musées et discutée d'une façon complète  
par les conservateurs et directeurs des musées. A cet effet,  
je vous envoie un questionnaire que, j'espère, vous pourrez faire  
passer dans votre revue.



Veillez agréer, cher Monsieur, l'expression de mes sentiments distingués.

le directeur :

*W. Devereux*

annexe.-

Veuillez agréer, cher Monsieur, l'assurance de mes saluts.

Très respectueusement,

Le directeur :

*W. J. J. J.*

- .exenne



Bruxelles, le 23 avril 1934

-1 MAI 1934 ~ 049.692

Répondre le

1 annexe

Monsieur le Secrétaire,

*texte ajouté  
18*

En l'absence de Mr Nyns, Secrétaire Général actuellement en mission à l'étranger, j'ai l'honneur de vous envoyer le texte de la loi autorisant la cession à l'Italie d'une toile de Véronèse.

Votre lettre sera remise, dès son retour, à Mr Nyns, qui ne manquera pas le cas échéant, de donner suite à la demande formulée dans le deuxième alinéa de votre lettre.

Veuillez croire, Monsieur le Secrétaire, je vous prie, à l'expression de mes sentiments les plus distingués.

Le Directeur,

INDEXÉ A :

Nyns

autres envois...

A Monsieur Foundoukidis,  
Secrétaire de l'Office International  
des Musées,  
rue de Montpensier 2  
(Palais Royal) PARIS





MINISTERE DES SCIENCES & DES ARTS

---

Loi autorisant la remise à la nation italienne d'une  
peinture de Paul Véronèse

-----

ALBERT, Roi des Belges

A tous présent et à venir, Salut.

Les Chambres ont adopté et Nous sanctionnons ce qui suit:

Article unique. - Le gouvernement est autorisé à remettre à la nation italienne la peinture de Paul Véronèse "Junon versant ses trésors sur la ville de Venise", qui se trouve au Musée Royal des beaux arts de Belgique, à Bruxelles.

Cette remise est faite en vue du remplacement de l'oeuvre de Paul Véronèse dans le plafond de la salle du Conseil des Dix, au Palais des Doges, à Venise.

Promulguons la présente loi, ordonnons qu'elle soit revêtue du sceau de l'Etat et publiée par le Moniteur.

Donné à Bruxelles, le 17 août 1920.

ALBERT.

Par le Roi:  
Le Ministre des Sciences & des Arts,

(sé) J. Destrée

Vu et scellé du sceau de l'Etat:  
Le Ministre de la Justice,

(sé) E. Vandervelde







19 AVR 1934

6.2.4 <sup>IV</sup> 5  
~~1.1.1~~ \*

19 avril 1934

Cher Monsieur Nyns,

A la suggestion de M. DESTREES, je me permets de vous demander de bien vouloir m'envoyer le texte de la loi ayant autorisé, en 1920 je crois, la cession à l'Italie d'une toile de Véronèse qui avait été détachée d'un plafond du Palais des Doges.

Pour le cas où vous posséderiez d'autres documents sur la même question, je vous serais particulièrement reconnaissant de me les envoyer.

En m'excusant de vous importuner ainsi, veuillez agréer, cher Monsieur Nyns, l'expression de mes sentiments les meilleurs et les plus distingués,

Monsieur M. NYNS  
Secrétaire général du  
Ministère des Sciences et des Arts,  
rue de la Loi - BRUXELLES -

*Nyns*







SOCIÉTÉ DES NATIONS

COMMISSION INTERNATIONALE DE COOPÉRATION INTELLECTUELLE

## Commission Nationale Belge

EN LIAISON AVEC L'INSTITUT INTERNATIONAL DE COOPÉRATION INTELLECTUELLE

Palais Royal, rue de Montpensier, PARIS.

FONDATION UNIVERSITAIRE

BRUXELLES, 11, RUE D'EOMONT

Compte aux Chèques postaux No. 128179

Le 17 avril 1934.

BACHA, E., Directeur des Services belges de Bibliographie et des Echanges Internationaux, 83, avenue Montjole, Uccle-Bruxelles.

DOM URSMER BERLIÈRE, Président de la Commission Royale d'Histoire, membre de l'Académie Royale, Abbaye de Maredsous.

GLESNER, E., Directeur général au Ministère des Sciences et des Arts, Membre de l'Académie Royale de langue et de littérature françaises, rue Alphonse Hottat, 21, Bruxelles.

R. P. DELEHAYE, Président de la Société des Bollandistes, membre de l'Académie Royale, boulevard St-Michel, 24, Bruxelles.

FRANCQUI, Ministre d'Etat, Président du Conseil d'administration de la Fondation Universitaire, 60, aven. Louise, Bruxelles.

HYMANS, P., Député, Ministre d'Etat, Ministre des Affaires étrangères, délégué belge au Conseil de la Société des Nations, Président honoraire du Conseil d'administration de l'Université de Bruxelles, membre de l'Académie Royale, rue Ducale, 15, Bruxelles.

Mgr LADEUZE, Recteur magnifique de l'Université de Louvain, membre de l'Académie Royale, à Louvain.

LA FONTAINE, H., Sénateur, ancien délégué belge à la Société des Nations, secrétaire général de l'Union des Associations Internationales, Square Vergote, 9, Bruxelles.

MAHAIM, E., professeur à l'Université de Liège, directeur de l'Institut de Sociologie Solvay, ancien Ministre de l'Industrie et du Travail, 9, avenue du Hêtre, Cointe, ou Parc Léopold, Bruxelles.

PIRENNE, H., Professeur à l'Université de Gand, ancien Président de l'Union Académique Internationale, membre de l'Académie Royale, rue Neuve Saint-Pierre, 126, Gand.

POULLET, P., Député, ancien Ministre des Sciences et des Arts, ancien Président du Conseil, délégué belge à la Société des Nations, professeur à l'Université de Louvain, Ministre d'Etat, avenue des Joyeuses-Entrées, 30, Louvain.

VERMEYLEN, Sénateur, professeur à l'Université de Gand, membre de l'Académie flamande, délégué belge auprès de l'Institut International de Coopération Intellectuelle de Paris, 53, Diweg, Uccle.

WILMOTTE, M., Professeur à l'Université de Liège, secrétaire général du Comité d'Entente Franco-Belge, membre de l'Académie Royale, 84, rue Hôtel des Monnaies, Bruxelles.

Président : DESTREE, Jules, Député, ancien Ministre des Sciences et des Arts, membre de la Commission Internationale de Coopération Intellectuelle, membre des Académies Royales, rue des Minimes, 45, Bruxelles.

Secrétaire : BERSOU, L., Avocat à la Cour d'appel, rue des Minimes, 49, Bruxelles.

-1 MAI 1934 ~ 049,693

Répondue

Mon cher Foundoukidis,

Il y avait au Musée de Bruxelles une toile de Véronèse qui avait été détachée du plafond du Palais des Doges. Au lendemain de Versailles, à raison de la reconstitution du polyptique de l'Agnes nous avons pensé qu'il fallait agir de même vis-à-vis de l'Italie et nous lui avons offert spontanément de lui rendre ce fragment. Il a fallu une loi qui a été approuvée je crois à l'unanimité. Nous avons rendu le Véronèse sans conditions. De même Venise par reconnaissance nous a offert un tableau flamand : un portrait de Roger de la Pasture dit van der Weyden. Il n'y a eu ni négociations ni discussions. Il ne serait donc pas exact de parler d'échange.

Si des renseignements complémentaires vous sont nécessaires, veuillez me les indiquer et je m'efforcerai de vous les procurer.

Bien à vous.

INDEXÉ A :

gestes  
échanges, commissions...



CONFIDENTIAL INTERNATIONAL COOPERATION IN INVESTIGATION

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CONFIDENTIAL INTERNATIONAL COOPERATION IN INVESTIGATION

17 AVR 1934

G.I.M. <sup>IV</sup> 5  
 III 4  
 m. B.T. M. 1

17 avril 1934

Mon cher Président,

Je vous serais très reconnaissant de bien vouloir me faire parvenir une documentation sur l'échange qui s'est produit, sur votre initiative d'ailleurs, en 1920 entre la Belgique et l'Italie.

Un échange analogue est en train d'être conclu, à l'heure actuelle, par l'intermédiaire de l'Office international des Musées, entre la France et l'Italie et j'aurais été très heureux de pouvoir invoquer ce précédent caractéristique dans les relations muséographiques internationales.

En vous remerciant d'avance et en m'excusant de vous importuner, croyez-moi, mon cher Président, votre cordialement dévoué,

P.S. Je ne manquerai pas, bien entendu, de signaler dans les informations mensuelles de l'Office international des Musées la disparition du volet de l'Agneau Mystique. Je regrette simplement que l'Administration Belge n'ait pas cru nécessaire de prévenir aussi notre Office qui, comme vous le savez, possède tout un réseau de relations susceptibles de faciliter les recherches.

Monsieur Jules DESTREE,  
 Ancien Ministre  
 45, rue des Minimes  
 BRUXELLES

*Destree*

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16 Janvier 1934

## AUTOUR D'UN INCIDENT

# Des milieux artistiques officiels de Francfort demandent la « Restitution » du Rétable d'Issenheim à Colmar

**Il faudrait, enfin, mettre des bornes à une certaine impertinence dans la propagande artistique allemande.**

Strasbourg, 14 janvier.

(De notre correspondant particulier.)

Le Rétable d'Issenheim, à Colmar, la plus grande merveille dont s'enorgueillit la peinture en Alsace, a été pendant un certain moment au centre d'une vive discussion et ce à la suite d'un article de la *Gazette de Francfort* dont il faudra relever le ton hardi et offensant.

On sait que le Musée d'Unterlinden à Colmar possède entre autres belles peintures de Schongauer, ces neuf panneaux du polyptique d'Issenheim qui fait l'admiration du monde artistique. MM. Poincaré et Herriot, lors de leur passage à Colmar, n'ont pas manqué de faire une visite à cette merveille d'art que le traité de Versailles a rendue à l'Alsace, c'est-à-dire à la ville de Colmar.

Au XV<sup>e</sup> siècle, ce rétable fut exécuté par Mathias Grunewald pour le couvent des Antonites d'Issenheim dont la maison-mère se trouvait en Dauphiné.

Après avoir admiré les belles statues de bois, on reste enthousiasmé devant ces neuf panneaux dont Huysmans a traduit l'émotion en retraçant le réalisme horrifique de la crucifixion — qui suggère si dramatiquement les affres du mal des Ardents dont les Antonites d'Issenheim recueillaient les victimes — jusqu'à la fluidité immatérielle de la Résurrection, à travers la grâce idyllique de la Nativité, les accords extatiques du Concert d'anges, la gravité sereine de la Rencontre des Ermites et le paroxysme démoniaque de la Tentation de saint Antoine.

Ces chefs-d'œuvre dus à Mathias Grunewald d'Achaffenburg n'ont jamais quitté l'Alsace jusqu'en 1916. Les Allemands, prétextant le danger d'une attaque aérienne, ont fait transporter le rétable à Munich... (comme ils auraient pris... la cathédrale de Reims s'il eût été possible...)

Après l'armistice, la ville de Colmar eut fort à faire pour obtenir ses chefs-d'œuvre. On se rappelle peut-être les trop longues discussions entre l'Etat allemand et la ville de Colmar, parce que le traité de Versailles n'avait pas stipulé spécialement la restitution du polyptique d'Issenheim. Finalement la ville de Colmar eut gain de cause grâce à l'article 52 de la Section V du traité précisant que « si quelques-uns de ces documents, archives, registres, titres ou plans avaient été déplacés, ils seront restitués par le Gouvernement allemand sur la demande du Gouvernement français ».

Le rétable fut rendu à la ville de Colmar qu'il n'avait donc quitté que durant les deux seules années.

Mais voici que des milieux autorisés allemands, par la voie de la *Gazette de Francfort*, réclament la « restitution » de ce « chef-d'œuvre de l'art allemand ». — Nous disons bien « des milieux autorisés », car en effet, il s'agit de la « Ligue de Combat pour la Culture allemande » et de la « Ligue pour le Germanisme à l'étranger », deux organismes qui font partie de la « Chambre Nationale pour les lettres, le théâtre et les arts » du ministre Goebbels. — Voici ce que publient ces deux organismes en guise d'invitation pour une conférence du Dr Ernst Zeh, fonctionnaire de ladite Chambre :

*L'Art allemand possède dans ce rétable une merveille de révélation. Les puissances ennemies qui, au moyen du Diktat de Versailles, ont essayé d'anéantir l'âme allemande, ont bien reconnu cela, et en dehors de l'aveu de la culpabilité allemande à la guerre (un gros mensonge...), elles ont exigé la restitution du rétable d'Issenheim, volant ainsi en plus de l'Alsace allemande, la plus grande création de la peinture allemande. Cette œuvre, faite en 1515 pour le couvent des Antonites à Issenheim, est au Musée de Colmar. Avec elle, le Français possède le monument le plus puissant de l'esprit allemand. Il ne pourra jamais s'approprier cette œuvre, car chaque trait de pinceau reste allemand en toute éternité.*

Ce prologue, d'une impudence sans égale, précède l'invitation à se rendre à une conférence sur ce chef-d'œuvre à « restituer par les puissances ennemies »...

Que dire à tout cela? On pourrait se contenter de dire que ces « milieux artistiques officiels » ne connaissent par de limites à l'impertinence et qu'ils n'ont pas de sentiment pour le ridicule. Mais le problème est plus grave, parce qu'il n'est qu'un chaînon dans cette immense chaîne que l'Allemagne pose actuellement autour de ses « pays-frontières ».

Dans cette assertion (de cachet officiel, nous le répétons), sont violés on ne peut mieux, les réalités artistiques et les faits historiques.

Certes, cette œuvre du rétable d'Issenheim ne désavoue par le tempérament allemand de son auteur qu'a subi cet artiste ressortissant de... Franconie. Mais on reconnaît, d'autre part, les rapports nombreux et étroits qu'entretenaient, à la fin du XV<sup>e</sup> et au début du XVI<sup>e</sup> siècle, l'Alsace avec la Bourgogne, que la maison-mère de Vienne (Dauphiné) avait fait faire ce rétable pour son couvent d'Issenheim qui lui appartenait dès 1292 et dont l'église avait été décorée entièrement par des artistes bourguignons... C'est par ces rapports que s'expliquent les nombreuses influences bourguignonnes relevées dans cette peinture. D'autre part, Grunewald semble avoir été l'élève du peintre alsacien Martin Schongauer (1420-1499) dont il a suivi l'exemple pour emprunter à ses prédécesseurs flamands une certaine verve réaliste qui n'exclut pas le mysticisme de ses saints. Les influences autres qu'allemandes sont donc si fortes que, pendant longtemps, bon nombre de savants allemands, avant la guerre, il est vrai..., ont cru devoir attribuer le rétable d'Issenheim à différents artistes. Voilà pour ce qui en est de la partie artistique de la discussion.

Quant aux... inexactitudes historiques de la *Gazette de Francfort*, il faut admirer l'outrecuidance avec laquelle on « réclame la restitution de cette propriété allemande ». Ce rétable est resté pendant quatre cents ans en Alsace pour laquelle il avait été fait. Il n'a quitté cette Alsace que pendant deux ans, emporté par les Allemands. En 1918, Munich a restitué simplement à l'Alsace sa propriété qui lui appartient d'une façon aussi inséparable que l'Alsace appartient à la France.

CAMILLE-SCHNEIDER.







O.I.M.IV.5  
35.396

-8 MAR 1932

Dear Sir,

I beg to acknowledge receipt of Vol.VI, parts 1,2 and 3 of the British Museum Quarterly you were kind enough to send us. This most valuable publication will prove of great interest to our Office.

Believe me, Dear Sir,

Yours faithfully,

( E. VOUNDOUKIDIS )  
Secretary General.

Dr. George F. HILL,  
Director and Principal Librarian,  
British Museum  
LONDON W.C.1.

INITIAL

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P. Hill. env. 2  
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S&B:HAM8-



G.I.M. 11.5

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BRITISH MUSEUM,

LONDON : W.C.1.

27 FEB 1932 - 035.396

Répondre...

7.3.32

24 February, 1932.

Dear Sir,

Many thanks for your letter of 23rd  
February.

I have given instructions for your Office  
to be put on the free list for the British Museum  
Quarterly. You will receive Vol.VI, Parts 1, 2, 3  
at once; and Part 4, which will contain the notice  
about loans, will follow as soon as it is published.

Yours faithfully

George F Hill

Director and Principal Librarian.

Monsieur E. Foundoukidis.

Index

Hill

Foundoukidis. sent.

in L. G. E. M.





23 FEB 1932

O.I.M.IV.5  
34.941

Dear Sir,

I beg to thank you for your letter of February 5th in which you were good enough to give me certain information concerning exchanges effected between your museum and various provincial museums in England.

I note that an article on this subject will be published in a forthcoming issue of the British Museum Quarterly and thank you for your promise to send me a copy as soon as it is available. I take this opportunity of asking you whether it would be possible for you to place us on the free mailing list for this publication, which would be invaluable to us for the purposes of our documentation. We would, moreover, be pleased to call attention to it in our own publications.

Thanking you in advance for your assistance in this matter,

I beg to remain, Dear Sir,  
Yours faithfully,

INLEX A

Hill  
Brit. Museum  
Echanges d'œuvres d'art

( E. FOURDOUKIDIS )  
Secretary General.

Dr. George F. HILL,  
Director and Chief Librarian,  
British Museum,  
LONDRES ( Grande-Bretagne )



2 FEB 1942

U.S. AIR FORCE  
OFFICE OF THE  
JUDGE ADVOCATE GENERAL

Dear Sir,

I beg to thank you for your letter of February 27, 1942, in which you were good enough to give me a copy of the information concerning the alleged offense of which I am accused. I am sorry that I cannot give you a more complete answer at this time.

I note that an article of this subject will be published in a forthcoming issue of the Bulletin of the American Bar Association. I am sorry that I cannot give you a more complete answer at this time. I am sorry that I cannot give you a more complete answer at this time. I am sorry that I cannot give you a more complete answer at this time.

Thanking you in advance for your assistance in this

matter,

Very truly yours,  
John F. Kennedy

(S) J. F. KENNEDY  
JUDGE ADVOCATE GENERAL

Mr. George F. Hill,  
Director and Chief Librarian,  
National Archives,  
Washington, D. C.



6.7. Mr. r

+



BRITISH MUSEUM,  
-8 FEB 1932-034941  
Repondule 22 2 12 5

BRITISH MUSEUM,

LONDON: W.C.I.

February, 1932.

Dear Mr. Foundoukidis,

Many thanks for your letter.

In a few days I hope to have a proof of the notice about our loans to Provincial Museums, which I am going to publish in the British Museum Quarterly; and I will send it to you.

These arrangements for loans, however, concern only Great Britain. Our powers are confined to this island.

Opportunities for exchange are very small at present. I imagine that the limitation to Great Britain would not apply to exchanges, since what we exchanged would not be returnable. The term 'duplicate' would therefore have to be interpreted in its strictest sense. *We cannot part with anything that we are likely to wish to recall.*

There are also gifts. For instance, we have been able to give away series of pottery from the excavations at Ur to numerous museums, both in this country and in the Colonies and Dominions. But the objects have not been of striking interest or importance.

And we have nothing left for foreign museums, our own having exhausted the supply.

*File  
Echanges & autres  
d'art*

Monsieur E. Foundoukidis.

/Some

Some years ago there was a great find of early British coins in this country, of small value but of a type completely unknown before. There were so many of them that I was able to distribute type sets to every Museum in Europe that I thought would be interested. I expressed the hope that the recipients might see their way to distribute in the same manner the duplicates from large finds in their own countries. Coins which are quite common in one country are often never seen in another; thus we should all have profited.

Only one Museum responded, and that was in Germany. We received a nice little selection of medieval German coins.

Yours sincerely

George F Hill



.I.M.IV.5

7 FEB 1932

Dear Sir,

I have read with considerable interest the announcement published in the "Times" to the effect that the British Museum was prepared to exchange, with other museums in Great Britain, certain works of art, a list of which was given in the article.

The International Museums Office has, for some time past, been studying the possibility of initiating such exchanges and has endeavoured to determine the procedure whereby they could be effected, as far as possible, on an international basis.

May I, in this connection, ask you to be good enough to let me have a few details regarding the intentions of your Museum, together with a statement of the results which you have obtained up to the present? I shall be very pleased to communicate this information to all the countries interested in this question, through the medium of our publications.

Thanking you in advance for your assistance in this matter,

I have the honour to be, dear Sir,

Yours faithfully,

INDEX A :

Hill

British Museum

Eds. d'œuvres d'art

Dr. George F. HILL  
Director and Principal  
Librarian, British Museum  
LONDON.

( E. FOUNDOUKIDIS )  
Secretary general



1.1.11.3

22-4-32

Dear Sir,

I have read with interest the memorandum published in the Times to the effect that the British Museum has received a number of objects of which the British Museum is not the owner.

The International Museum Office has, for some time past, been studying the possibility of instituting such exchanges and has endeavored to determine the procedure whereby they should be effected, as far as possible, on an international basis.

May I, in this connection, ask you to be good enough to let me have a few details regarding the intention of your Museum to exchange with a museum of the United States and have charged up to the amount of \$100,000 in connection with this exchange to all the countries interested in this transfer, through the media of our institution.

Thanking you for your assistance in this matter,

I have the honor to be, Dear Sir,

Yours faithfully,

(Sd/-) J. H. Thompson  
Secretary General

Mr. J. H. Thompson  
Secretary General  
International Museum Office  
London, England

INDEX A



The Times

January

MAY 5, 1932

# BRITISH MUSEUM LOAN OF DUPLICATES

## LIST OF AVAILABLE EXHIBITS

In response to recent suggestions from curators outside London the Director of the British Museum asks us to announce that the following material is or can be made available from Bloomsbury for loan or presentation to provincial museums:—

(1) PRINTS AND DRAWINGS.—A collection of 290 duplicate prints, with printed catalogue and regulations, is kept in readiness for loans and has in recent years been frequently sent out. Other prints can be withdrawn from the collections temporarily for loan, when it is known that they are wanted for a definite purpose and time; e.g., the series of Siddons portraits recently lent to Hereford. By a recent arrangement with the Victoria and Albert Museum and the National Gallery, Millbank, water-colours in any of the three museums can be transferred to any one of the others. This, however, does not extend to provincial museums.

(2) ORIENTAL PRINTS AND DRAWINGS.—A loan collection of 26 duplicate Japanese prints is lent from time to time to art schools. The department contains a number of Japanese and a few Chinese paintings, which could be lent to museums provided that they have the means of showing *kakemono* behind glass. A small series of mounted Indian drawings can be selected for loan.

(3) CERAMICS AND GLASS.—A fairly good series of Chinese pottery and porcelain can be lent; also series of Japanese pottery and porcelain, a few pieces of Continental pottery and porcelain and of Near Eastern pottery; some useful medieval pottery, delft and Staffordshire wares, some Worcester porcelain, and a quantity of Roman glass from Cyprus and elsewhere, and some Venetian glass.

(4) ORIENTAL METAL-WORK, &c.—Japanese sword-guards, netsukés, as well as a few specimens of Chinese and Japanese bronzes and Mosul metal-work.

(5) ETHNOGRAPHIC OBJECTS.—A number of Melanesian, Polynesian, African, and other duplicates are available for exchange, though it would be difficult to make up anything like a type-series. Temporary loans could also be made of the large number of miscellaneous objects which are in store pending the provision of more exhibition space.

(6) EGYPTIAN AND ASSYRIAN ANTIQUITIES.—Four series of typical figures of Egyptian gods have been set aside and labelled, and are available for loans.

Actual gifts of duplicate pottery from the excavations at Ur have been made to numerous museums in the provinces and Colonies. Applications were invited by notices in *The Times*, the *British Museum Quarterly*, and elsewhere, and were received from as far afield as Australia. Further distributions of the same kind will be made as material becomes available.

## PREHISTORIC SECTION

(7) PREHISTORIC ANTIQUITIES.—Two circulating collections, illustrating the Stone and Bronze Ages, are, and have been for several years, available. In recent years many parcels of flints, properly labelled, have been sent out for exhibition in provincial museums.

(8) GREEK AND ROMAN ANTIQUITIES.—Gifts of duplicates, chiefly of Greek pottery, useful for teaching purposes, are occasionally made to schools and other institutions. If a demand for such a thing were expressed, a series of impressions showing the development of the art of gem-engraving in antiquity might be prepared.

(9) COINS AND MEDALS.—Practically no duplicates are available, and if they were it would be very difficult to make up instructive series of originals. But a solution of this difficulty is provided by the fact that in any case it is undesirable to exhibit original coins of precious metal. On the other hand, electrotypes, mounted so as to show both sides, are to all intents and purposes as good as originals; and the British Museum itself exhibits its series in that form. Very numerous gifts have in the past been made to provincial and other museums of select series of Greek and Roman coins, English coins, and English historical medals, in electrotype; and sometimes, when a gift has not been possible, a purchase has been arranged. If funds become available again, these gifts could be continued and extended. But, since local museums naturally concentrate on objects of local interest, it would perhaps be more to the point to present to them outright electrotypes of the coins, medals, and tokens of their own districts.

(10) SEALS.—Reproductions of impressions of the seals of the Kings of England, from the original waxes in the Museum, are to be found in some provincial collections; and a series of electrotypes might be made available for circulation. But series of impressions of local seals, such as that which is now exhibited in the Wells Museum, would probably be more appreciated. As they would be of local interest, they would have to be presented, unless they were bought. For the moment there is an obstacle to the preparation of such series in the fact that no satisfactory successor has yet been found to the able exponent of the very delicate art of moulding these fragile waxes, who has recently died.

This summary deals with objects that can be set aside for circulation in the ordinary course. Objects which are not, even in the widest sense of the word, duplicates will, if application is made for the loan of them, be considered on their merits and in the light of the Loans Act of 1924, which provides against the diminution of the resources of the Museum from the point of view of the student as well as of the casual visitor.

The present announcement follows a discussion on loans from the British Museum inaugurated at the Museums Association Conference last year by the late Keeper of the Circulation Collections of the Victoria and Albert Museum, Councillor J. Bailey. It was suggested at this meeting that the British Museum should implement the Act of 1924 by the creation of a Circulation Department similar to that at South Kensington, but it is the view of the authorities of the British Museum that the aim of their collections is in principle different from the aim of the collections in the Victoria and Albert Museum. The former are composed, generally speaking, with a historical purpose, the latter primarily for the training and encouragement of modern craftsmen.

While it is not felt that the latter purpose is in any way contravened by the temporary exhibition of objects elsewhere, the Trustees of the British Museum are unwilling to break up, even temporarily, the continuity of a historical series which may at any time be consulted by students. For this reason the loans have hitherto been confined to duplicates, and the Museum has been unwilling to create a special "Circulation Department" upon a large scale. The present list, however (which is to be extended), shows that the term "duplicate" is already being interpreted in a very liberal sense, and a loan of Norwich water-colours to Norwich for a special exhibition a few years ago proved the willingness of the Trustees to consider special claims on their merits. Loans are not made to the exhibitions at Burlington House, since these are not strictly public. The British Museum (Natural History) at South Kensington makes frequent loans and gifts of specimens, but it happens frequently that the specimens which can be offered are not those which the provincial curator is most anxious to have.

THE  
 NEW  
 YORK  
 PUBLIC  
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 LENOX  
 TILDEN  
 FOUNDATION  
 410 N. 5TH ST.  
 NEW YORK 10012

R. B. L.  
 SET FOR

B. L. C. R.  
 SHARPE GUILD  
 LONDON  
 LENDRUM  
 HARTMAN  
 100 N. 5TH ST.  
 NEW YORK 10012

NEW YORK  
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 LIBRARY  
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 TILDEN  
 FOUNDATION  
 410 N. 5TH ST.  
 NEW YORK 10012





28 DEC 1931

*Orig.* O.I.M. IV.5  
34.050

(Extrait de O.I.M. IV.17.)

Mon cher Président,

Je vous remercie de m'avoir communiqué la lettre du  
Professeur Gilbert Murray au sujet des échanges entre musées.

Veillez trouver ci-joint le texte français de la  
réponse que je lui ai adressée. J'espère qu'elle vous donnera  
satisfaction.

Je vous renvoie, annulé, le premier reçu de vos frais  
à la Conférence d'Athènes, et profite de cette occasion, mon  
cher Président, pour vous envoyer tous mes vœux, ainsi qu'à  
Madame Destree, pour le Nouvel An.

Croyez-moi, votre bien dévoué,

INDEX A

Destree  
Murray  
Echanges d'œuvres d'art

Monsieur Jules DESTREE  
Ancien Ministre,  
45, rue des Minimes  
BRUXELLES.

12 DEC 1931

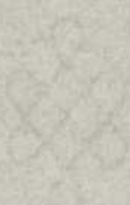


For your reference.

The above mentioned is a copy of the letterhead of the  
Department of the Interior, Bureau of Land Management, dated  
January 10, 1932, in which the Bureau of Land Management  
is requested to issue a patent for the land described in the  
enclosed application.

The above mentioned is a copy of the letterhead of the  
Department of the Interior, Bureau of Land Management, dated  
January 10, 1932, in which the Bureau of Land Management  
is requested to issue a patent for the land described in the  
enclosed application.

Very respectfully,  
[Signature]



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Department of the Interior  
Bureau of Land Management  
Washington, D. C.  
January 10, 1932

12 DEC 1931



*Mme Murray*  
Lettre adressée à M. Gilbert MURRAY  
Président de la C.I.C.I.

par: M. Foundoukidis, Secrétaire Général  
de l'O.I.M.

24 décembre 1931

Monsieur le Président,

Monsieur le Ministre DESTREE a bien voulu me communiquer votre lettre du 14 décembre, attirant l'attention de l'Office international des Musées sur la possibilité d'échanges de doubles d'œuvres d'art entre les différents musées.

En vous remerciant très vivement de votre attention, j'ai l'honneur de vous informer que la question des échanges entre musées occupe déjà l'Office des Musées et qu'elle est précisément inscrite pour étude à l'ordre du jour de la prochaine réunion de la commission consultative d'experts de l'O.I.M.

Nous espérons, malgré les difficultés qui ont empêché jusqu'ici la réalisation de ces échanges, arriver à créer un mouvement en leur faveur. La principale difficulté consiste dans les dispositions des lois nationales de la plupart des pays, qui interdisent, aussi bien la vente des œuvres d'art conservées dans les musées, que leur échange contre d'autres objets.

Nous espérons arriver tout de même à une solution et, si je peux exprimer un avis personnel, ce sera plutôt par la procédure du dépôt, plus ou moins perpétuel. Ce système, qui a déjà reçu quelques rares applications, consiste à prêter à un musée étranger certaines œuvres susceptibles de l'intéresser et ce prêt, n'étant pas une aliénation proprement dite, permet de respecter les lois.

Je ne manquerai pas, Monsieur le Président, de vous tenir au courant des résultats que nous obtiendrons dans cette voie.

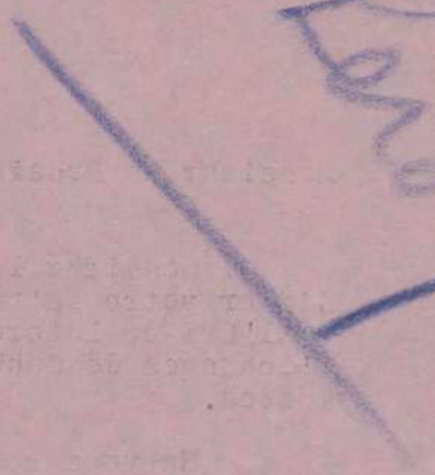
En vous remerciant encore une fois de l'intérêt que vous portez aux travaux de l'O.I.M., je vous prie d'agréer, etc.





4/11

Baran





28 DEC 1931

Orig

O.I.M.IV.5

(Copie ds A.I.51)

Dear Sir,

M. Jules DESTREE has kindly communicated to me your letter of December 14th, in which the attention of the International Museums Office is called to the possibility of exchanging duplicates of works of art between the different museums.

In thanking you very cordially for your suggestions, I beg to inform you that the question of exchanges between Museums is a matter to which the Museums Office is already devoting its attention and that the question has, in fact, been made to figure on the agenda of the next meeting of the Advisory Committee of Experts of the International Museums Office.

In spite of the difficulties which have so far prevented the effecting of these exchanges, we hope to be successful in creating a movement in their favour. The chief obstacle lies in the provisions laid down in the national legislation of the majority of the countries, which prohibit not only the sale of works of art belonging to museum collections, but also their exchange against other objects.

We nevertheless hope to arrive at a solution and, if I may be allowed to express my personal opinion, it will be rather by adopting a system of deposits of a more or less perpetual nature. This system, which has already been applied in a few cases, consists in loaning to a foreign museum certain works of art likely to be of interest to it and as this loan would not constitute an alienation proper of the objects in question, the provisions of the relevant legislation would be fully respected.

I will not fail to keep you informed of the results obtained in this direction.

Thanking you once again for the interest which you continue to take in the work of the International Museums Office,

Prof. Gilbert A. MURRAY,  
Chairman of the International Committee for  
Intellectual Co-operation,  
Yatscombe - Boar's Hill  
OXFORD.

I have the honour to be,  
Yours faithfully,

INDEXE A :

Murray  
Destree  
Echanges d'œuvres d'art

( E. FOUNDOKIDIS  
Secretary General



28 DEC 1981



Page 1

1. This letter is to inform you of the results of the investigation conducted by the FBI on the matter of the alleged activities of the [redacted] in the [redacted] area.

2. In the course of the investigation, the FBI has received information from [redacted] that the [redacted] has been active in the [redacted] area, and that the [redacted] has been involved in the [redacted] activities.

3. It is noted that the [redacted] has been active in the [redacted] area, and that the [redacted] has been involved in the [redacted] activities. The [redacted] has been active in the [redacted] area, and that the [redacted] has been involved in the [redacted] activities.

4. The [redacted] has been active in the [redacted] area, and that the [redacted] has been involved in the [redacted] activities. The [redacted] has been active in the [redacted] area, and that the [redacted] has been involved in the [redacted] activities.

5. It is noted that the [redacted] has been active in the [redacted] area, and that the [redacted] has been involved in the [redacted] activities. The [redacted] has been active in the [redacted] area, and that the [redacted] has been involved in the [redacted] activities.

6. The [redacted] has been active in the [redacted] area, and that the [redacted] has been involved in the [redacted] activities. The [redacted] has been active in the [redacted] area, and that the [redacted] has been involved in the [redacted] activities.

7. It is noted that the [redacted] has been active in the [redacted] area, and that the [redacted] has been involved in the [redacted] activities. The [redacted] has been active in the [redacted] area, and that the [redacted] has been involved in the [redacted] activities.

8. The [redacted] has been active in the [redacted] area, and that the [redacted] has been involved in the [redacted] activities. The [redacted] has been active in the [redacted] area, and that the [redacted] has been involved in the [redacted] activities.

9. It is noted that the [redacted] has been active in the [redacted] area, and that the [redacted] has been involved in the [redacted] activities. The [redacted] has been active in the [redacted] area, and that the [redacted] has been involved in the [redacted] activities.

Very truly yours,  
[redacted]  
Special Agent in Charge

INDEX

1. [redacted]  
2. [redacted]



O.I.M. IV.5 +



Monsieur Franck K. D.

J'ai reçu votre lettre  
le 17 décembre 1931. Je lui  
donne lui la réponse la plus  
satisfaisante possible.

22 DEC 1931 - 084.050

Repondu le

24 XII 31

Amities

A stylized handwritten signature in dark ink, possibly reading 'J. D.' or similar.

Index A

Destin  
Munoz  
échange d'œuvres d'art



YATSCOMBE,  
BOAR'S HILL,  
OXFORD.

le 14 Decembre. 1931.

Mon cher Collègue,

(Moshie)

À la dernière session des Trustees of the British Museum la question fut discutée s'il y avait aucune centre, ou "clearing-house", pour l'échange entre les Musées des "duplicata" - c'est à dire, des objets dont un Musée possède deux exemples identiques.

De temps à temps le British Museum fait des échanges de ces duplicata, mais pas systématiquement, et il serait intéressant de savoir si l'Office des Musées avait l'intention de faire une liste des duplicata dans les divers Musées qu'on voudrait éventuellement offrir en échange, ou au moins d'accepter des renseignements tendants à ce but.

En général, sans doute, les vrais experts connaissent déjà les trésors que possèdent les autres Musées dans leur propre sujet.

Cette lettre est écrite sur mon initiative personnelle et n'émane pas des autorités du British Museum.

Votre dévoué

Gilbert Murray





Lundi 16 Mai 1927

Il est de nouveau question  
dans les milieux ministériels  
et parlementaires  
de la dissolution de la Chambre  
—\*—  
AVEC OU SANS LA RÉFORME ÉLECTORALE?

## UNE IDÉE DE M. HERRIOT

\*\*\*\*\*  
**La France  
et  
les Pays-Bas  
échantent  
des œuvres  
d'art  
pour  
une durée  
de trois ans**  
\*\*\*

Un tableau du musée du Louvre va quitter la France. Un tableau du Ryjk Museum va quitter les Pays-Bas. Le tableau français ira à Amsterdam parce qu'il est hollandais; le tableau hollandais sera reçu à Paris parce qu'il est français.

Quel est donc cet imbroglio ?

Nous en avons demandé la clef à M. Henri Verne, directeur des musées nationaux :

— C'est une innovation qu'établit M. Herriot, ministre de l'instruction publique et des beaux-arts, sous les auspices de l'Union internationale de coopération intellectuelle. A cette utile institution il est apparu que les musées étrangers trouveraient grand profit, pour l'éducation des artistes de leurs pays respectifs, à échanger entre eux certaines œuvres caractéristiques de leurs collections.

» Pour aller au fait, je vous dirai que nous prêtons au Ryjk Museum d'Amsterdam la *Nef des fous*, œuvre très curieuse du XV<sup>e</sup> siècle du peintre hollandais Gérôme Bosch. En revanche, le Ryjk Museum prête au Louvre un non moins curieux fragment de



**LA NEF DES FOUS, par Gérôme Bosch**

triptyque de la même époque d'un maître inconnu de l'école d'Avignon.

» Un arrêté ministériel ici, une décision royale là-bas ont entériné cet échange pour une durée de trois ans. Des échanges semblables avec d'autres musées étrangers auront lieu sans doute prochainement.

» L'idée du ministre était excellente. Le mérite de sa réalisation revient en grande partie, il est juste de le dire, au zèle de mon collaborateur, M. Jean Guiffrey, conservateur en chef du département des peintures. »



Oïse tout entier à la volonté formelle d'empêcher cette injustice.

M. Reibel ajoute :

— Il est inadmissible que la Ville de Paris ait la prétention d'empoisonner la partie la plus riante de l'Île de France.

M. Leredu, sénateur, accentue :

— Elle n'en a pas le droit, il ne faut pas qu'elle en ait le pouvoir.

Et dans une improvisation très applaudie, avec un humour qui met la salle en joie, l'orateur ajoute :

— C'est à vous, messieurs les maires ici présents, qu'il appartient de battre le plus formidable des rappeils. Soyez révolutionnaires. Dresser des barricades... morales bien entendu, le modéré que je suis ne peut tenir un autre langage. Vous défendrez ainsi le patrimoine national.

Et voici, d'ailleurs, jaillis d'un peu partout, une série imposante d'arguments qui viennent ruiner ceux mis en avant par la Ville de Paris pour défendre son projet.

La meilleure récolte de légumes ?

— Ah ! oui, dit une voix ironique, parlons-en. L'Assistance publique a interdit à ses services d'acheter des produits provenant des champs d'épandage.

Un propriétaire, M. de Castio, fait cette simple réflexion :

— Pourquoi vouloir fertiliser des terres déjà admirablement cultivées et dont le rendement actuel est si beau que l'on ne peut raisonnablement pas espérer mieux.

Gros argument et qui porte.

Résumant ce débat, M. Franklin-Bouillon, s'adressant aux maires, déclare :

— Le moment est venu de prendre une position de combat. Soyez fermes. Si vous avez la volonté, ayant pour vous la justice, vous réussirez.

Et le député de Seine-et-Oise conclut :

— Le devoir de vos élus est tout tracé. En leur nom, je m'engage à porter cette question devant la Chambre.

— Elle sera portée aussi devant le Sénat, promet M. Leredu.

Et tous deux d'affirmer :

— Il faudra bien que l'on nous dise si la Ville de Paris, pareille aux grands seigneurs du moyen âge, a le droit de traiter ses voisins comme de véritables serfs.

Jean d'Orsay.

Demain, lire la suite de notre enquête : Le cahier des revendications de la banlieue.

## L'activité de la Bibliothèque nationale

**Le rapport de M. Roland-Marcel administrateur général la met en valeur**

M. Roland-Marcel, administrateur général de la Bibliothèque nationale, vient d'adresser au ministre de l'Instruction publique un clair et volumineux rapport sur le fonctionnement de la bibliothèque pendant l'année 1926.

Par les soins



## LE DISCO

### M. René Renoult précède et réclame le retour au

Au banquet de la Fédération radicale socialiste du Pas-de-Calais, M. René Renoult, en sa qualité nettement affirmée — ainsi se présente-t-il aux fédérations d'Arras — de radical-socialiste cartelliste, a exposé la situation actuelle du parti, les ressources que celui-ci continue à offrir au pays républicain par sa doctrine et son programme, la collaboration qu'il peut en toute dignité et en demeurant lui-même souhailer et accepter.

Quelques mots sur la mission historique du parti qui n'est point achevée, un souvenir aux grands radicaux-socialistes que furent Floquet, Brissson, Goblet, Léon Bourgeois, Combes, Bertheux et Pelletan, puis, en passant, un hommage au président M. Maurice Sarraut, et voilà M. René Renoult qui dresse le bilan politique du parti radical-socialiste en ces dernières années.

#### Le ministère Herriot

Au lendemain des élections du 11 mai 1924, les radicaux-socialistes prennent le pouvoir avec, à leur tête, M. Edouard Herriot.

Quel fut le rôle de ce cabinet ? Son son impulsion, le parti affirme, dès la première heure, sa croyance à la vérité politique de l'union des forces de gauche que le suffrage universel vient consacrer.

M. Herriot offre au parti socialiste la participation ministérielle. Refus. Le parti assume seul la responsabilité du pouvoir.

M. René Renoult esquisse à longs traits l'action du parti pendant les dix mois que dura le ministère Herriot, action logique et loyale qui, affirme l'orateur, n'a pas connu de désaveu :

— Lors des futures élections, notre parti, dit M. René Renoult, pourra banir toute appréhension quant au jugement que le suffrage universel portera sur lui, à la condition toutefois qu'il dise au pays la vérité tout entière sur les difficultés qui lui ont été suscitées.

Quelles furent ces difficultés ? L'opposition des puissances financières, expose M. Renoult, à la politique de M. Herriot. La dette contractée avant l'arrivée du parti socialiste au pouvoir a rendu vulnérable à souhait, par le nombre et l'importance des échéances qui en résultaient pour la Trésorerie le gouvernement appuyé sur l'union des gauches. Et c'est ainsi que M. Herriot aux prises avec un mouvement de panique a succombé deux fois, mais il a laissé se poursuivre sans l'entraver en quoi que ce soit l'expérience d'union nationale par laquelle M. Poincaré s'est proposé de réaliser le redressement de la situation monétaire et financière.

— Les résultats acquis à cette heure, ajoute M. René Renoult, consistent essentiellement dans l'amélioration de la situation du franc sur le marché des changes. Cette amélioration mérite l'approbation générale.

#### L'Union nationale

Convient-il maintenant, interroge M. René Renoult, de dire au pays que le maintien de l'Union nationale est nécessaire pour consolider et étendre les résultats acquis ?

— C'est, assure l'orateur, sur la meilleure politique financière que le pays se prononcera.

La démocratie française trouve-t-elle



G/XXIII/45

1er juillet

6

Cher Monsieur le Professeur,

J'ai parlé à M. Dupierreux, Chef de la Section des Relations Artistiques, de la lettre de Lord Crawford dont vous m'aviez entretenu.

Il ne comprend pas pour quelle raison les lettres et circulaires que nous avons envoyées aux musées d'Angleterre, comme à tous les autres musées du monde, ont pu étonner Lord Crawford. Le fait est que les musées anglais nous ont répondu avec beaucoup d'empressement. Il y a là, sans doute, un malentendu. Dans tous les cas, je vous adresse, par le même courrier, un dossier sur cette affaire afin que vous puissiez, le cas échéant, répondre à Lord Crawford.

Veillez me rappeler au bon souvenir de Lady Mary Murray et croire, Cher Monsieur le Professeur, à mes sentiments tout dévoués.

J. Luchair

Monsieur le Professeur Gilbert MURRAY  
Yatscombe - Boar's Hill - Oxford  
England



TELEPHONE N°1 BOAR'S HILL.

G

YATSCOMBE,  
BOAR'S HILL,  
OXFORD.

July 11, 1926.

My dear Luchaire,

I saw Lord Crawford yesterday. He explained to me that it was not the circular about museums which had alarmed him, but an article in the "Temps" which spoke of a scheme for lending, and even circulating, rare objects. I told him I did not know of this, and that I thought it would be at most a suggestion and not a fixed policy. Do not trouble to answer. This is only to keep you informed.

Yours very sincerely,  
Gilbert Murray.



1890

1891

1892



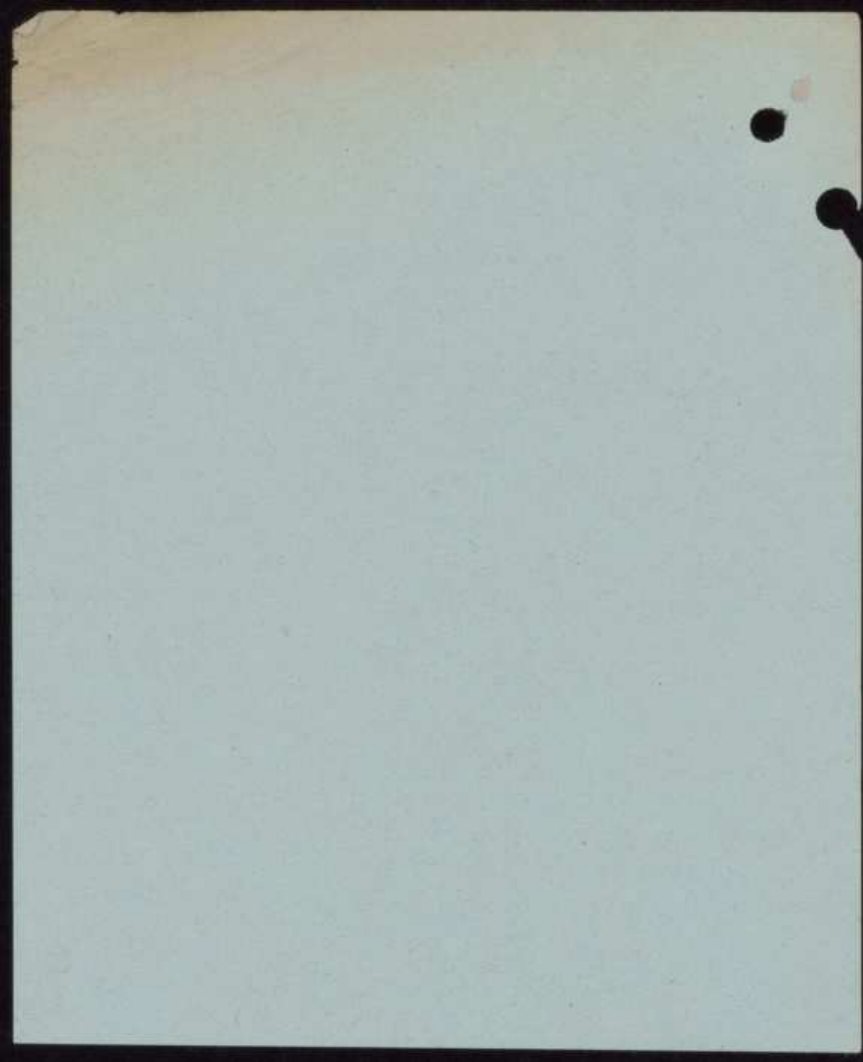
1. Dupireux.

Il faudrait peut être avoir des renseignements  
sur cette personne.

U

30. IV. 26

RECEIVED  
MAY 1 1926



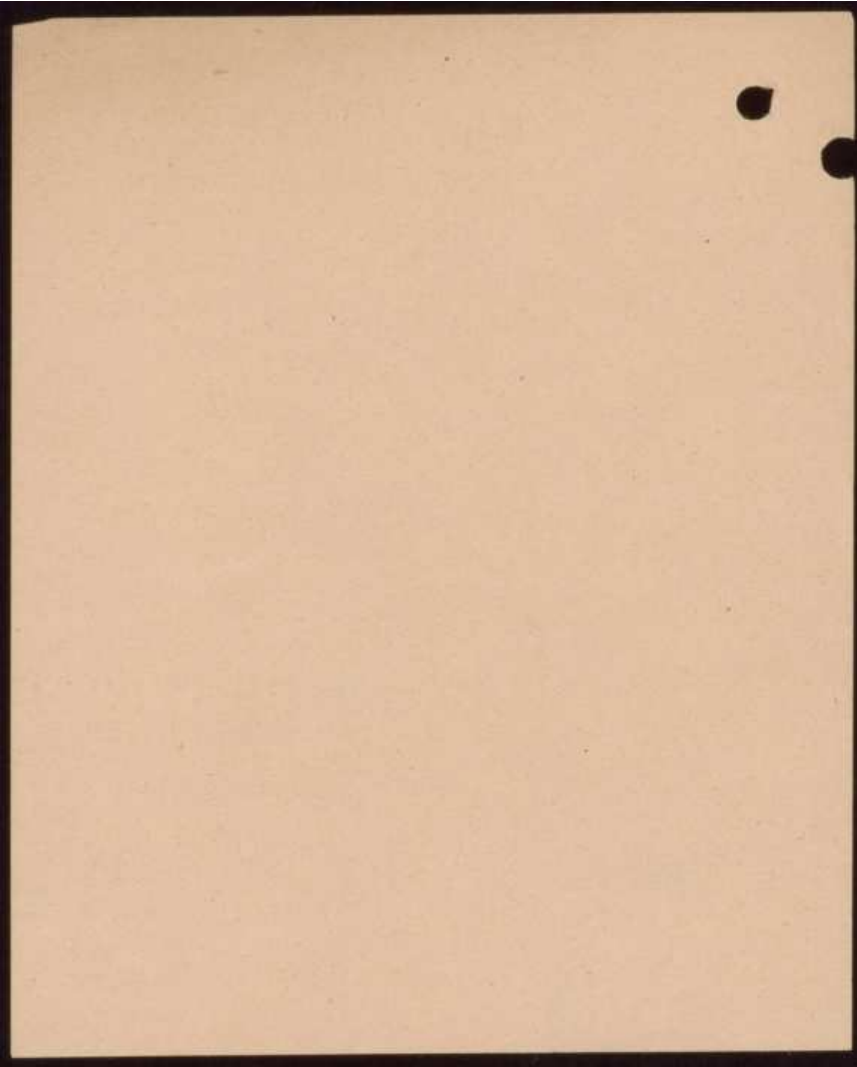


M. Zimmer

---

Comment pourrions  
nous avoir, en  
Angleterre, des renseigne-  
ments sur ce correspon-  
dent ?

Ry.



INSTITUT INTERNATIONAL  
DE  
COOPÉRATION INTELLECTUELLE

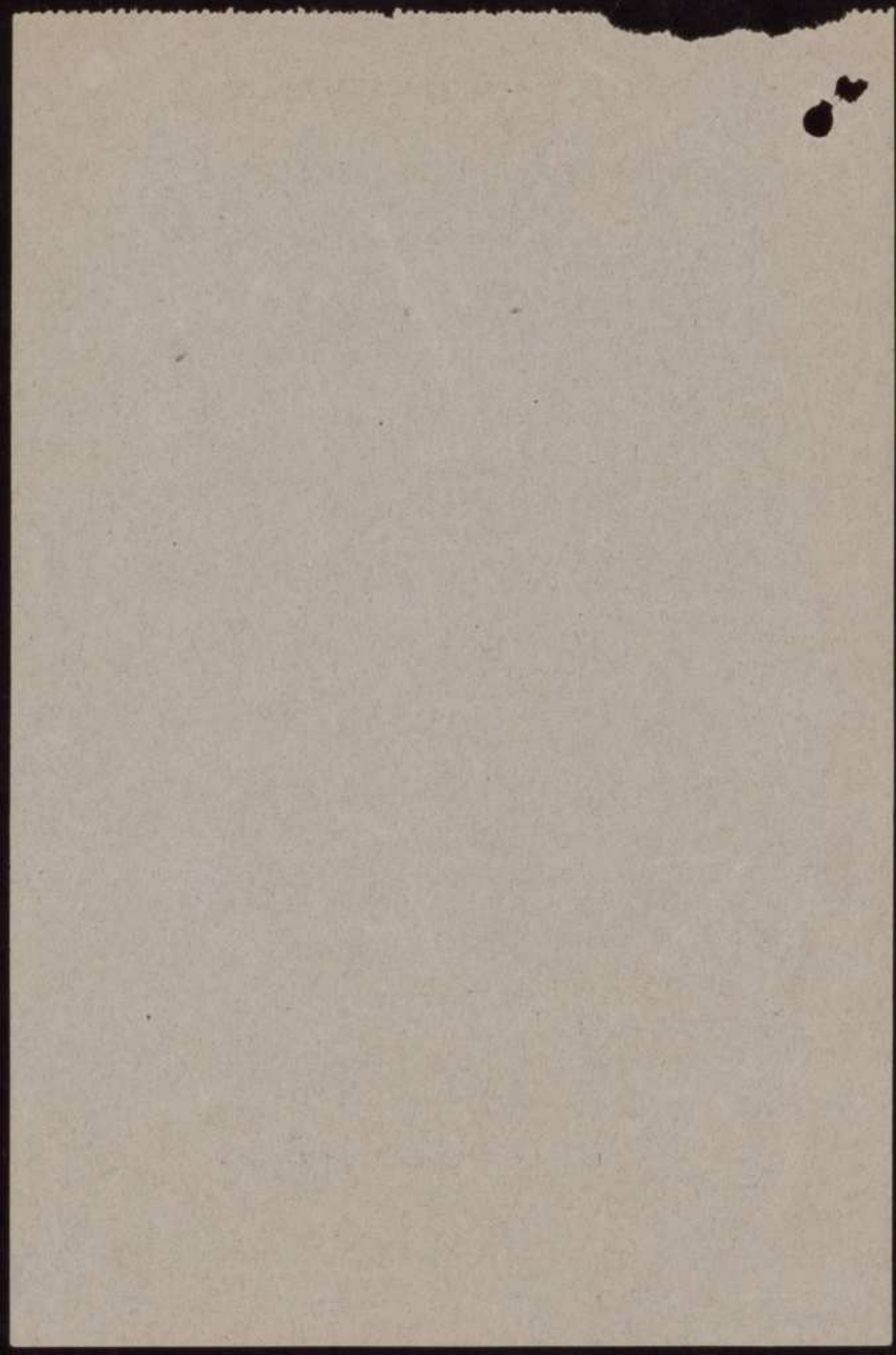
8, Rue de Montpensier à Paris

M. Dupierreux,

I know Mr Peach. He is  
a manufacturer <sup>(I believe a prosperous manufacturer)</sup> of cane  
chairs who has for many  
years past taken a great  
interest in all movements  
for collaboration between  
the artistic and the industrial  
world - as, for instance, in  
the improvement of designs.  
The more he can be interested  
in our work the better.

3/5 A2





M. le Directeur

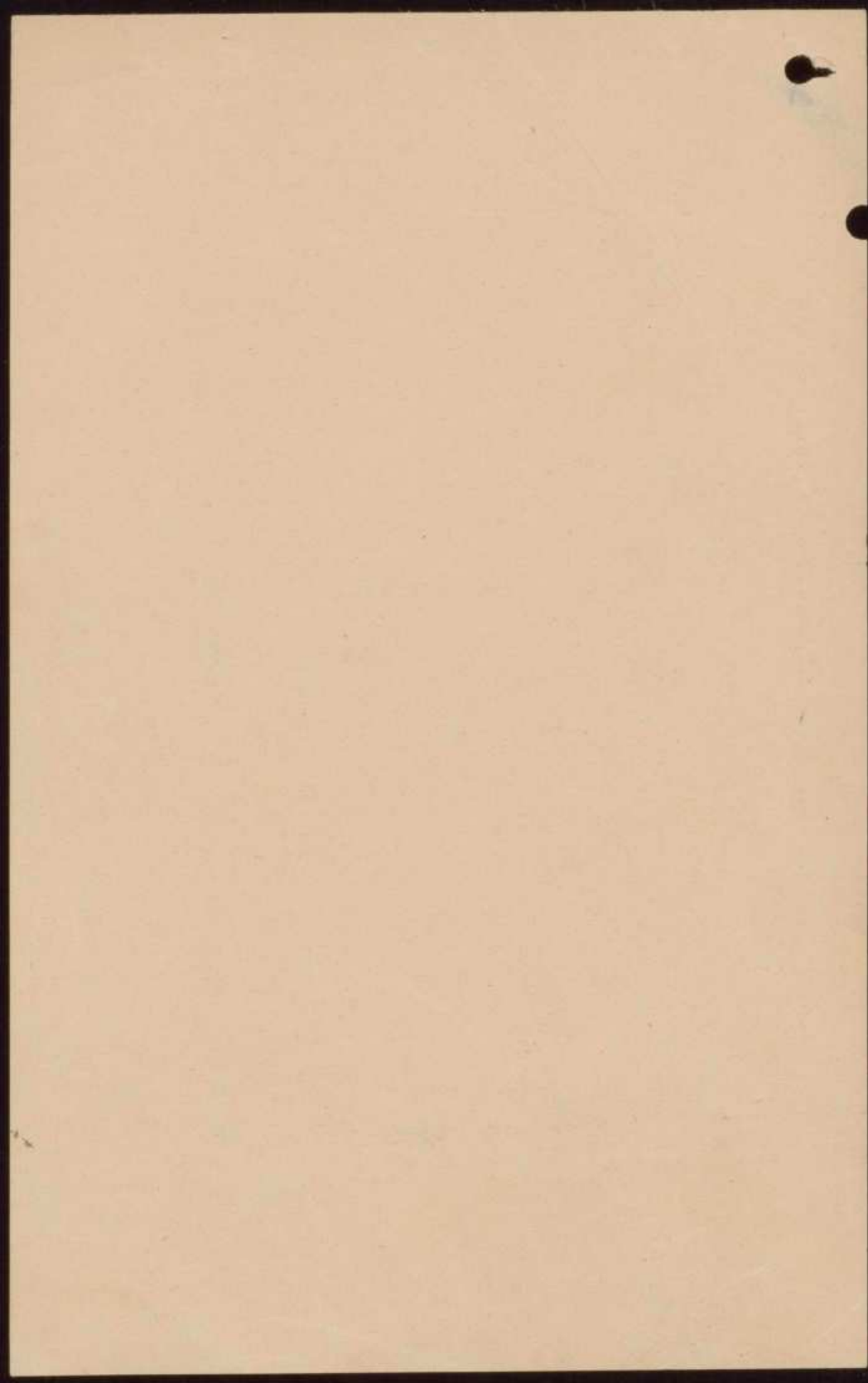
M. Zimmermann.

Voici la première conséquence de  
la publication de ma lettre au  
Times.

Prière de me renvoyer cette lettre  
lundi, avec les suggestions éventuelles,  
pour que je puisse répondre sans  
tarder.

1. Mai 26

Rey





## ART AND THE NATIONS.

EXCHANGES BETWEEN  
MUSEUMS.EFFORTS TO SECURE  
AGREEMENT.

TO THE EDITOR OF THE TIMES.

Sir,—The Art Section of the International Institute of Intellectual Cooperation is greatly interested in the letter of Mr. C. K. Scott Moncrieff on international exchanges in art, published in your issue of April 6.

The question raised by your correspondent was discussed by the Art and Literature Subcommittee of the International Committee of Intellectual Cooperation at its meeting in October, 1925. The members of the Committee, and in particular Professors Toesca and Focillon, expressed the wish that it should be studied in detail by the Art Section of the Institute. It forms part of the general programme dealing with the improvement of the international organization of museums, the lines of which have already been laid down and on which the Institute is at work at this moment.

The possibilities for the exchange of works of art to which Mr. Scott Moncrieff refers are certainly deserving of close attention. The cases which he mentions offer a twofold advantage in that the exchange would not only enrich two countries with works of historical and artistic value, but would also bring together fragments of works which have been dispersed. This latter is the case of the Siena Duccio referred to by Mr. Scott Moncrieff. The idea is not so unrealizable as Sir Hercules Read's letter in your issue of April 8 might suggest; successful instances of exchange may be cited. Suffice it to mention the restoration by Italy to Belgium of the Laurent Froimont of Roger Van Der Weyden, and by Belgium to Italy of a Veronese from the Ducal Palace at Venice which had found its way to the Brussels museum.

The system of exchange might be extended to duplicates in public collections and a system worked out by which provincial museums which specialize, for instance, in a particular archaeological field, and have several examples of the same object, might exchange them for objects in other museums. It is worth adding that the exchange of casts and photographs, which is also being studied in our department, can be a most useful addition to the documentation of museums.

The International Institute of Intellectual Cooperation welcomes the opportunity offered by Mr. Scott Moncrieff's letter to draw the attention of your readers to the desirability of an international agreement in this domain. It will be happy to receive any suggestions that may be made towards this end.

Yours faithfully,

R. DUPIERREUX, Head of the Art  
Section.

League of Nations, International Institute of  
Intellectual Cooperation, 2 Rue de Montpensier  
(Palais-Royal), Paris (1<sup>er</sup>), April 22.

## NATIONAL ECONOMY.

TO THE EDITOR OF THE TIMES.

Sir,—Having long been persuaded of the truth of the principles laid down in Mr. Hirst's letter of the 21st, I rejoice to find myself in close accord with him and the League to Enforce Public Economy. I questioned only the practicability of returning on those principles to anything like the 180 millions level of expenditure (debt excluded) in 1914-15 from the present 400 million mark.

It being agreed that the change in prices must be allowed for, we need not dispute about the exact present figure. In putting the increase at "some 70 per cent." I had in mind (a) the Economist index of wholesale commodity prices, 59 per cent. over July 15, 1914, and (b) the last

MR. BALDWIN'S  
BOOK.AN INTERPRETER  
OF ENGLAND.

## RECENT ADDRESSES.

*"On England, and Other Addresses," by  
the Right Hon. Stanley Baldwin, is  
published to-day by Philip Allan at 12s. 6d.  
net.*

Mr. Baldwin reminds us in the preface to these speeches that they were for the most part "delivered amidst the press of thronging duties and urgent preoccupations," and his reminder makes their tone of detachment all the more striking. It is a detachment based on something deeper than a statesman's natural desire to seek a respite from his daily work; it reveals a quality of mind. Speaking on "Self-Education" at Birkbeck College, he told his hearers that some may do work they enjoy; some may not. Then there comes a time when one feels that one is no use, and that the work itself is difficult and sordid. It is at these times that we may thank God for what we have learned in any school which will enable us to get away from our surroundings into an inner secret chamber. From this we may go with renewed strength to any work that is toward.

In the address on "The Classics," which excited so much notice when it was given, Mr. Baldwin summed up his gains from his favourite Greek and Latin authors as "some sense of proportion, a standard of values, and a profound respect for the truth of words." These are characteristics that pervade his addresses, and give them their air of serenity and freedom. He is free from the restlessness of ambition who can declare sincerely that "all service ranks the same, according to the spirit in which it is performed." He is free from many of the delusions of popularity who knows that "if there is any class to be regarded with suspicion in a democracy it is the rhetorician—the man who plays on half-educated people with fallacies which they are incapable of detecting," and who perceives that "the great task of this generation" is (not to flatter but) to "save democracy":—

The ideal of democracy is a very fine one, but no ideals can run of themselves, and if democracy is to be preserved and yield the fruits that those who believe in it would fain see, the only way it can be done is by all the individuals, according to their power, equipping themselves sufficiently to keep the whole mass sweet and true, and to preserve in their plenitude and sanity the ideals that inspire them.

Above all he is free from the entanglements of party and class passion who can say with as much feeling as the author of these addresses that his life has taught him "a profound sympathy with, and affection for, the common man—of whom I am one—which has never deserted me and never will."

## A CLEAR VISION.

That is the point where Mr. Baldwin's detachment ends. He only holds aloof from sectional enthusiasms in order to keep a clearer vision of England as a whole. And from her he is not at all detached:—

The sounds of England, the tinkle of the hammer on the anvil in the country smithy, the corncrake on a dewy morning, the sound of the scythe against the whetstone, and the sight of a plough team coming over the brow of a hill, the sight that has been seen in England since England was a land, and may be seen in England long after the Empire has perished.



## Obituary.

### PROFESSOR KNOWLES.

#### THE ECONOMIC HISTORY OF THE EMPIRE.

We regret to announce that Mrs. Lillian Knowles, Litt.D., M.A., LL.M., Professor of Economic History in the University of London, died on Sunday as the result of an operation.

The daughter of the late Philip and Mrs. Tomlin, of Killagorden, Truro, she went up to Girton College, Cambridge, in 1890, and took first classes in the Historical Tripos in 1893 and in Part I. of the Law Tripos in 1894. She received her training in historical research from the late Archdeacon Cunningham, and from the first devoted herself to the study of economic history. From 1896 to 1899 she held a research studentship at the London School of Economics, which had recently been founded, and in 1904 she came back as lecturer and began that long connexion with the School which was only ended by her death. In the same year she married Mr. C. M. Knowles, barrister-at-law, of the Home Office, and, like her, one of the earliest students of the School; the one son of the marriage survives her. She was Dean of the Faculty of Economics in the University of London from 1920 to 1924, being the first woman to serve in such a capacity. She was also a member of the Departmental Committee on the rise in the cost of living to the working classes, 1918, and of the Royal Commission on the Income-tax, 1919-20.

Professor Knowles devoted herself especially to the study of the economic history of Great Britain and the Empire, and her lectures and researches in the subject culminated in two books, which have to-day a wide circulation, "The Industrial and Commercial Revolutions in Great Britain," and "The Economic Development of the Overseas Empire, 1763-1914." The first is the best account that we have of the economic changes that followed the great inventions of the 18th and 19th centuries, and the second, which deals more particularly with the tropical dependencies, is a supplement to it. She intended to add a third volume on the economic history of the self-governing Dominions. She united the qualifications of historian, geographer, and economist with a knowledge of technical processes and materials that other economists might envy. Her master, Cunningham, used to say, "If you want a subject to live you must write a textbook for it," and though these two books of hers are primarily text-books they are much more, for they really make their subject live.

Nevertheless, Professor Knowles's most characteristic qualities were to be found less in her books than in herself. She was a woman of remarkable personality, an admirable colleague and a born teacher.

She was wholly unlike any other Professor who ever lived to write history and teach it (writes one of her students). Never yet was such furious pugnacity, such dare-devil indiscretion, such explosive violence of speech combined with so discriminating an academic wisdom and so exacting a standard of historical accuracy. Never went such ferocious Imperialism with so much untiring and patient practical kindness to colleagues and juniors of wholly dissimilar outlook.

No time or trouble was too much for her to give to her pupils, both during and after their academic careers, and she will be mourned by generations of students who knew and loved her all over the world, and who wrote regularly to tell her of their progress. The University, the School of Economics, and the study of economic history all owe much to her vigour and enthusiasm, and her loss will

born on February 1, 1863, and was sent to Eton in 1876, to the Rev. Edmond Warre's house. He went up to Magdalene College, Cambridge. In April, 1923, he succeeded his brother as fourth Baron Carew of Co. Wexford, in the peerage of Ireland, and Baron Carew of Castle Boro, Co. Wexford, in the peerage of the United Kingdom. He married in 1888 Maud Beatrice, daughter of the late Mr. John Ramsay, but leaves no issue. His heir is his cousin, Mr. Gerald Shapland Carew, grandson of the first baron, who was born on April 26, 1860, and married in 1904 Catherine, only daughter of the late Mr. Thomas Conolly, M.P., of Castletown. They have three sons, of whom the eldest, Mr. W. F. Carew, the Duke of Cornwall's Light Infantry, came of age last Friday.

#### MR. HENRY WAGNER.

Mr. Henry Wagner, who died at Brighton on April 24 at the age of 85, was the last surviving member of that branch of the family which has been so closely connected with Brighton, and particularly with Brighton Church history, for the last 100 years. He was the youngest son of the Rev. H. M. Wagner, vicar of Brighton, and brother of the Rev. A. D. Wagner, vicar of St. Paul's. He was educated at Rugby and Merton College, Oxford. After taking his degree, he entered the Inner Temple and was called to the Bar in 1871, though he never practised. About this time he acted as secretary to his old friend the Baroness Burdett-Coutts, and no doubt this association helped to develop those charitable instincts which characterized his whole life. Later on he became secretary to Sir James Brooke, Rajah of Sarawak. In 1867 he had become a director of the French Hospital—the chief Huguenot foundation in this country—and this served to turn his taste for genealogical research in the direction of Huguenot families. Thenceforward he devoted a large portion of his time to this work, and for many years he had been accepted as the leading authority on the subject. He was a keen collector of *objets d'art*, but was particularly successful in his collection of Italian primitives, of which he presented over a dozen of the most attractive examples to the National Gallery a year or two ago. He was a keen climber and one of the oldest members of the Alpine Club. He was an original member of the New University Club, and also belonged to the Athenaeum and Windham.

It is, however, for his unostentatious but never-failing work in the cause of charity that he will be best remembered. A large number of hospitals and charitable societies have had his regular and ungrudging support for the last 50 years, while his private benefactions absorbed a large proportion of his income. The beautiful church of St. Martin, Brighton, which in conjunction with his brothers he built in memory of his father, will remain as a noble monument of its founder; but to those who were privileged to know him the memory of his good deeds and self-denying generosity will long remain as a shining example.

#### MISS A. C. GIBSON.

A correspondent writes:—Miss Anne Campbell Gibson, who died last Thursday in her 78th year, was one of the strongest personalities in the nursing world, and probably did more for the reform of workhouse nursing than anyone now living. She was one of the few survivors of the band of "Nightingale Nurses" who received their inspiration directly from Florence Nightingale. It was at Miss Nightingale's call that, in 1881, she entered St. Thomas's Hospital as a probationer, and after only a year's training, was sent as Assistant Matron to Brownlow Hill Infirmary, Liverpool, one of the largest workhouse infirmaries in Great Britain. In less than 12 months she became Lady Superintendent of that Infirmary, which post she held until the end of 1888, when she was appointed Matron of the New Infirmary, the great Poor Law training school in Birmingham.

In taking to the never popular branch of poor law nursing, Miss Gibson sacrificed the certainty of promotion in more conspicuous and less arduous fields. As she said herself, she "obeyed a call," for Miss Nightingale had told her that wherever the need was, there must be a Nightingale Nurse to meet it. One had only to look at Miss Gibson to know why her leader selected her for this difficult service. A Scotch woman of magnificent physique, with massive head, wide, humorous mouth, and iron jaw, it would have needed a bold board of guardians to oppose her determination that the best, and nothing but the best, standards of nursing were good enough for pauper patients. Not only the two great infirmaries to which she gave her life, but every similar institution, and hundreds of individual nurses, bear the impress of her work. After her retirement, she became President of the Nurses' Institute and an active

## ANGLO-FRENCH RELATIONS.

### KINDRED INTERESTS.

#### SIR A. CHAMBERLAIN'S MUTUAL TOLERANCE.

Sir Austen Chamberlain, State for Foreign Affairs, at the principal guests at luncheon at the Hotel day. Lord Derby, president of the association, presided.

The toasts of "The King" and "The President of the French Republic" were pledged with enthusiasm.

SIR AUSTEN CHAMBERLAIN, in a toast of "France," said something which might be regarded as a repetition of what had been said many times, and might yet give a new and cordial feelings for our neighbours. (Cheers.) It was not only to recall proud memories of our own ancestors, but of those to whom they were longer embarrassed as when any diplomatic difficulties, a happy circumstance that for we had too much need of interests were too closely intertwined to permit us to feelings or indulge in the national quarrels. But it was not only for ourselves but for the world at large, for and cordial understanding between our Governments we must build, as we were reconstruction and the Europe. (Cheers.)

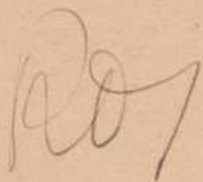
#### MUTUAL UNDERSTANDING.

A prodigious struggle the world was engaged in, leave behind it for many memories; some bitter, some leave an atmosphere of peace must create in the minds of men apt to take fright at the perils we endured so again. But it was the business together, to affirm the new Europe, and by our confidence, by our assurance to make possible the reconciliation which were security against a repetition of the only method of salvation could find. In diplomacy, Commons, they often found in due proportion the evening. Last night's debate in Parliamentary Hall, a consequence which through them found it by years or even a few weeks it was with diplomacy. They had all been somewhat agitated by diplomatic had been going on in doubt new treaties required no doubt the world had that we could no longer depend here or there could ours. But we should not if we regarded those narrow jealousy or suspicion.

For his Majesty's Government truly say that, while we ship with all the deep from the memories which our friends and to us, of the efforts of others their mutual relations, and that the treaties which were in essence friendly and assuring peace between parties to them and no hostile alliances for against other nations new engagements were compatible with the obligations of them—and might be hoped, before long—to the and its Government that

M. de Villalonga

Je pense vous par qu'on  
pourrait s'adresser à vos  
capets juridiques, dans le  
cas où il n'y a pas de  
communauté nationale ?

8. juin. 





La Daquiereux.

Et ces pays qui n'ont pas de commission  
notariale ?

U

7/vi





INSTITUT INTERNATIONAL  
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8, Rue de Montpensier à Paris

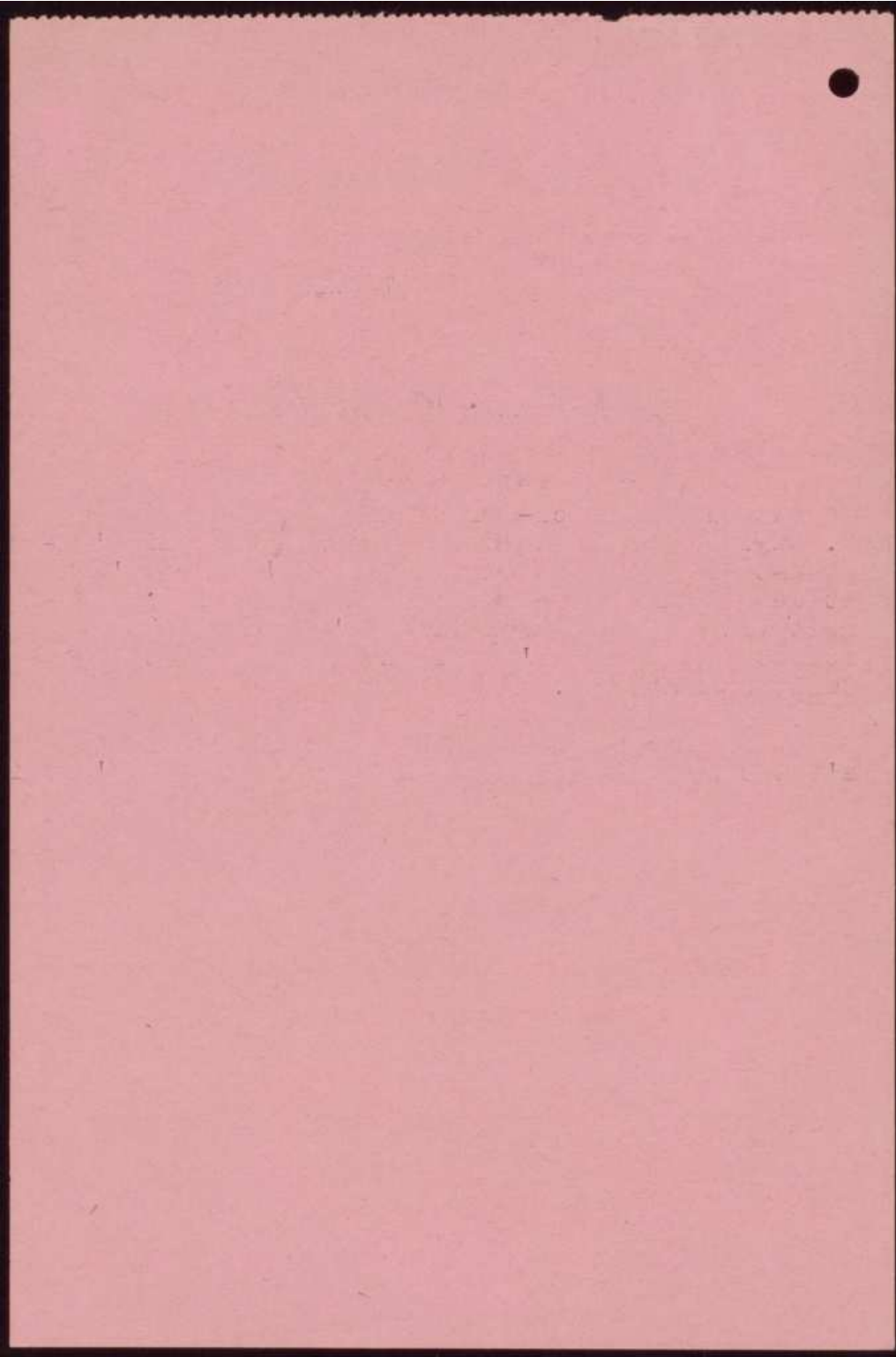
7 Juin 1926

NOTE POUR M. LE DIRECTEUR

Je vous prie de vouloir bien examiner le questionnaire ci-joint, qui a été approuvé par M. Dupierreux, au sujet des difficultés qui s'opposent actuellement aux échanges d'oeuvres d'art et de vouloir bien le viser au cas où il mériterait votre approbation afin qu'il puisse être ronéoté en vue de l'envoi qui en sera fait aux Comités nationaux.

La Section des Relations Artistiques s'est chargée de la rédaction de la lettre d'envoi

*André Malraux*



5.VI.26.

M. de Villalonga

Je me suis entretenu avec M.  
Dupierieux de cette question du  
sort fiscal des dons et legs.

Il est d'accord avec nous  
pour penser que le problème  
— sans rapport direct avec celui  
de l'identification des œuvres  
d'art — peut être résolu pour  
une étude approfondie.

Je vous soumetts donc défi-  
nitivement le projet de question-  
naire ci-joint: je suppose que  
la Section des Relations Artistiques  
se chargera de la lettre d'envoi.  
Rue de la Harpe



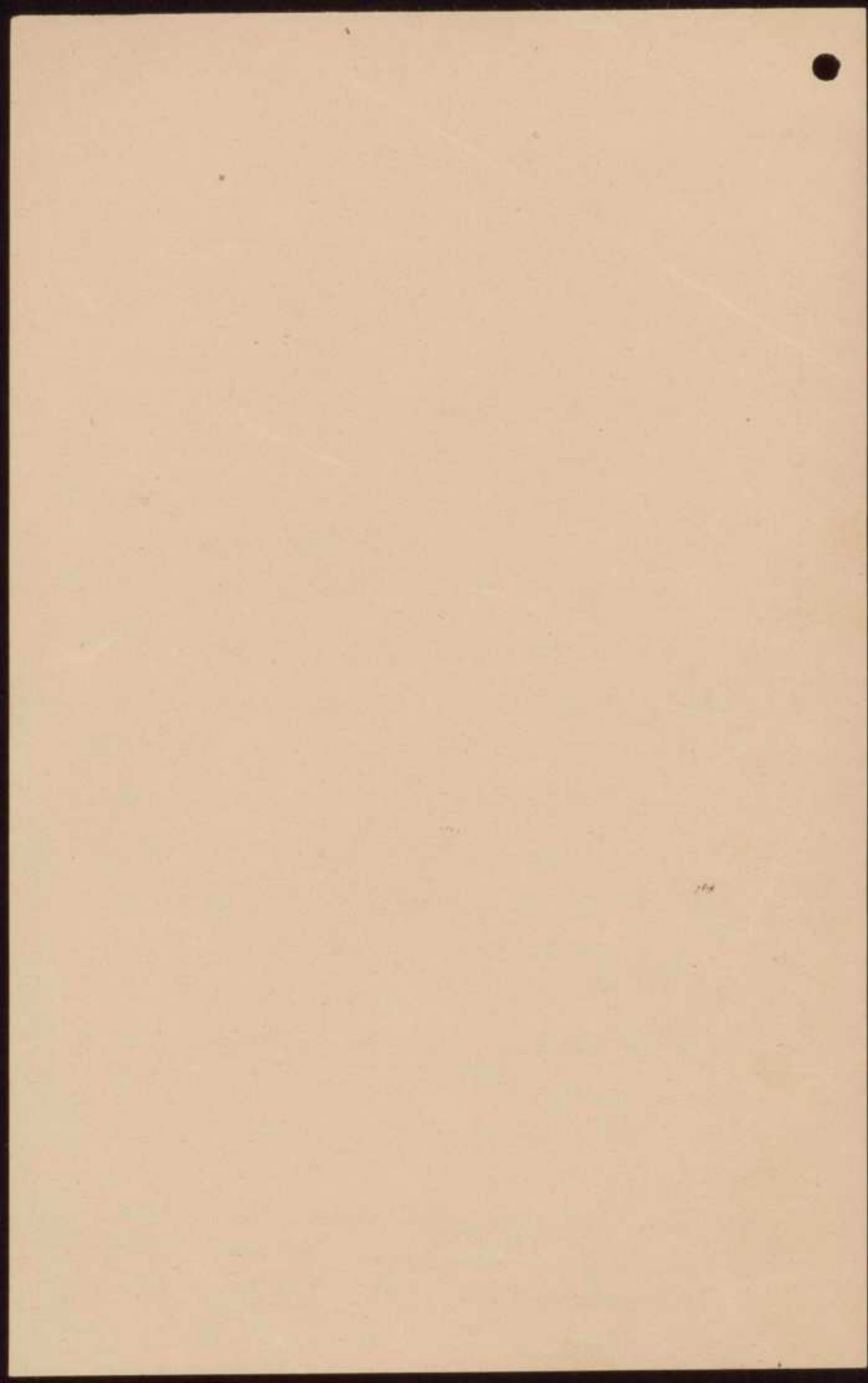


M. de Villalonga.

CE QUESTIONNAIRE ME PARAÎT EXCELLENT  
ET JE N'AI AUCUNE MODIFICATION OU TEXTE À  
VOUS PROPOSER.

PEUT-ÊTRE POURRIS-VOUS Y AJOUTER UNE  
QUESTION, RELATIVE À UNE COMMUNICATION  
QUE JE VOUS AI FAITE RÉGÈRE AU SUJET DES  
DOIRS ET LEGS. QUELS ~~seraient~~<sup>sont</sup> LES DROITS  
PRÉLEVÉS PAR L'ÉTAT SUR LES DONATIONS ÉTRANGÈRES  
OU LES SUCCESSIONS DONT UN MUSÉE ÉTRANGER  
OU UN MUSÉE NATIONAL SERAIT LE BÉNÉFICIAIRE?  
JE CROIS VOUS AVOIR ÉPOSÉ NOTAMMENT LE  
CAS DU PEINTRE EMILE WALTERS QUI VOULAIT  
DONNER À LA BELGIQUE - OU LEPRER - SA MAGNIFI-  
QUE COLLECTION DE DENIERS ET QUI ~~se~~ A RENONCÉ  
À RÉALISER CE GÉNÉREUX PROJET PARCE QUE LE  
FISC FRANÇAIS ÉTAIT À CE POINT EXIGENT QUE  
L'ÉTAT BELGE EUT REFUSÉ LE CADRAU, POUR  
NE PAS DEVOIR ACQUITTER LES DROITS EXCENSIFS!  
WALTERS VEUT DE METTRE EN VENTE SA  
COLLECTION EN HOLLANDE!

SI VOUS ÊTES D'ACCORD AVEC MOI POUR  
CETTE QUESTION SUPPLÉMENTAIRE, JE VOUS SACRIFIERAI  
DE PRIS M. WEIN DE LA MÊME JURIDIQUEMENT  
AU POINT. MERCI 29. 4. 26 Rey





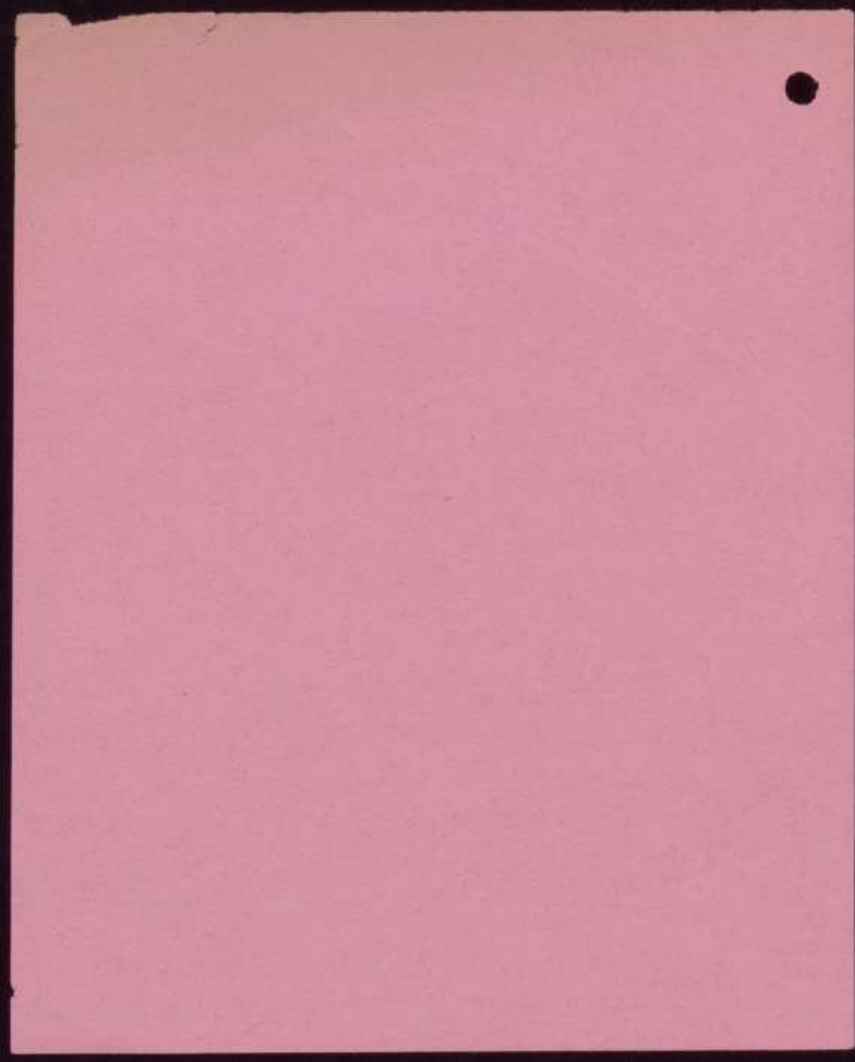
Monsieur de V. ~~Callongue~~

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Li. joint retour du texte  
complète suivant votre indication.

Rue

29. IV. 26.



12

12

- 12

NOTA. Les points mentionnés dans le présent questionnaire ne sont nullement limitatifs. L'Institut international accueillerait avec empressement toute suggestion ou précision étrangère au cadre nécessairement incomplet qui s'y trouve tracé.



Yours truly,  
[Signature]

1911-12-11

Dear Sir,

I have the honor to acknowledge the receipt of your letter of the 10th inst.

in relation to the matter of the [illegible] [illegible] [illegible]

and in reply to inform you that the same has been forwarded to the proper authorities.

I am, Sir, very respectfully,  
[Signature]

Very truly,  
[Signature]

[Signature]

[Signature]

[Signature]

[Signature]

[Signature]

[Signature]

[Signature]

[Signature]

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28 Avril 1926

NOTE POUR M. WEISS


La question que vous avez ajoutée en ce qui concerne les oeuvres provenant de Fondations ou de Donations est en effet extrêmement importante.

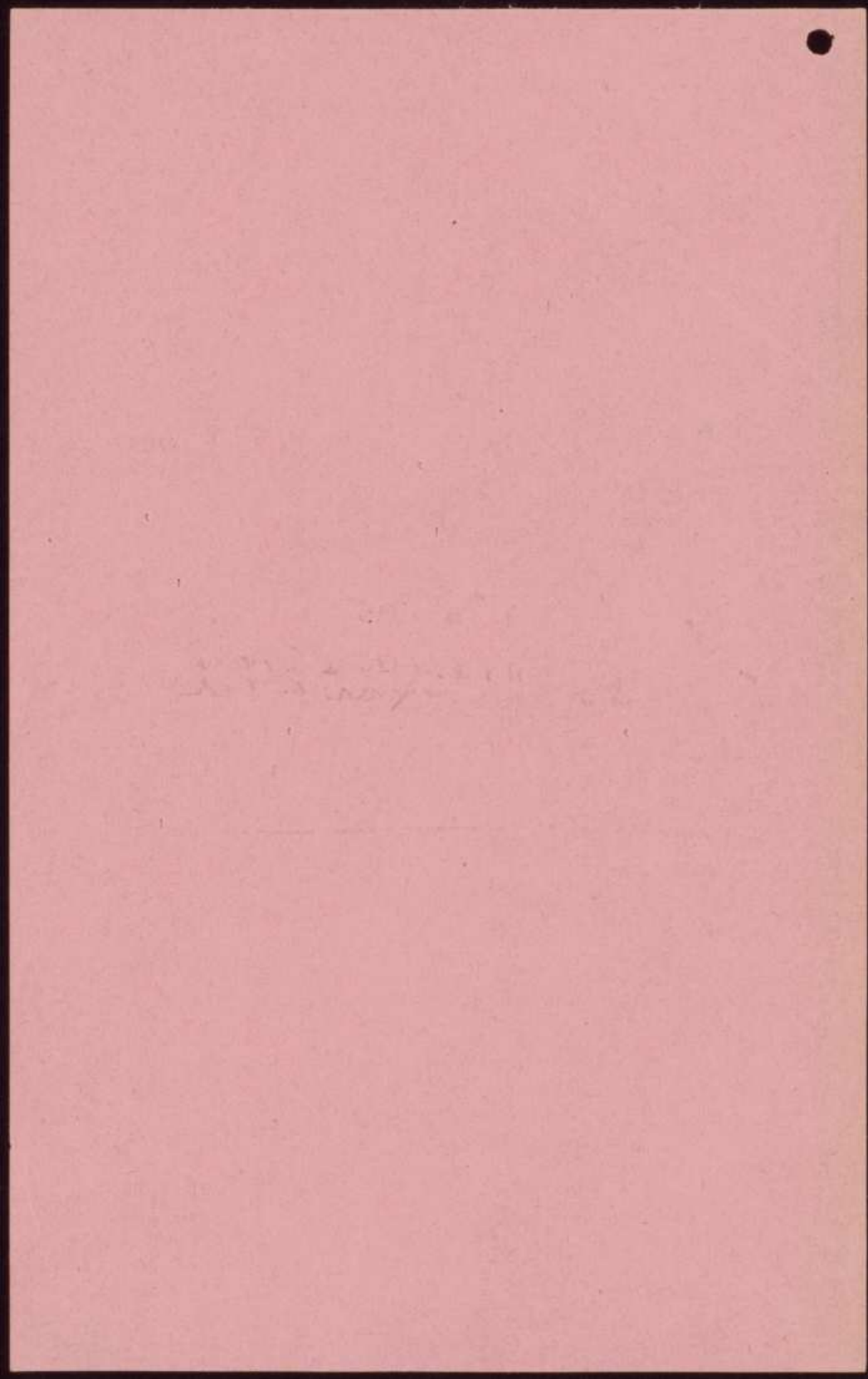
Je me demande, si pour permettre aux personnes qui recevront le questionnaire de bien saisir la portée de cette question, il ne conviendrait pas d'y ajouter une précision.

Ne pourrait-on pas rédiger l'ensemble de la question comme suit:

4) Un régime spécial est-il prévu en ce qui concerne les oeuvres provenant de Fondations ou de donations, soit testamentaires, soit entre vifs ?

Dans l'affirmative quel est en particulier le régime applicable aux oeuvres cédées pour un musée et à la condition expresse qu'elles y seront conservées?







Monsieur de Villalonga

---

Ci-joint un brouillon de questionnaire  
que je soumetts à votre approbation.  
Je crains que nous devions nous  
en tenir aux points essentiels (le  
plus intéressant, juridiquement  
parlant, étant peut-être celui  
qui concerne la libéralité  
conditionnelle).

Ru

27. IV. 26.



INSTITUT INTERNATIONAL  
DE  
COOPÉRATION INTELLECTUELLE

*8, Rue de Montpensier à Paris*

21 Avril 1926

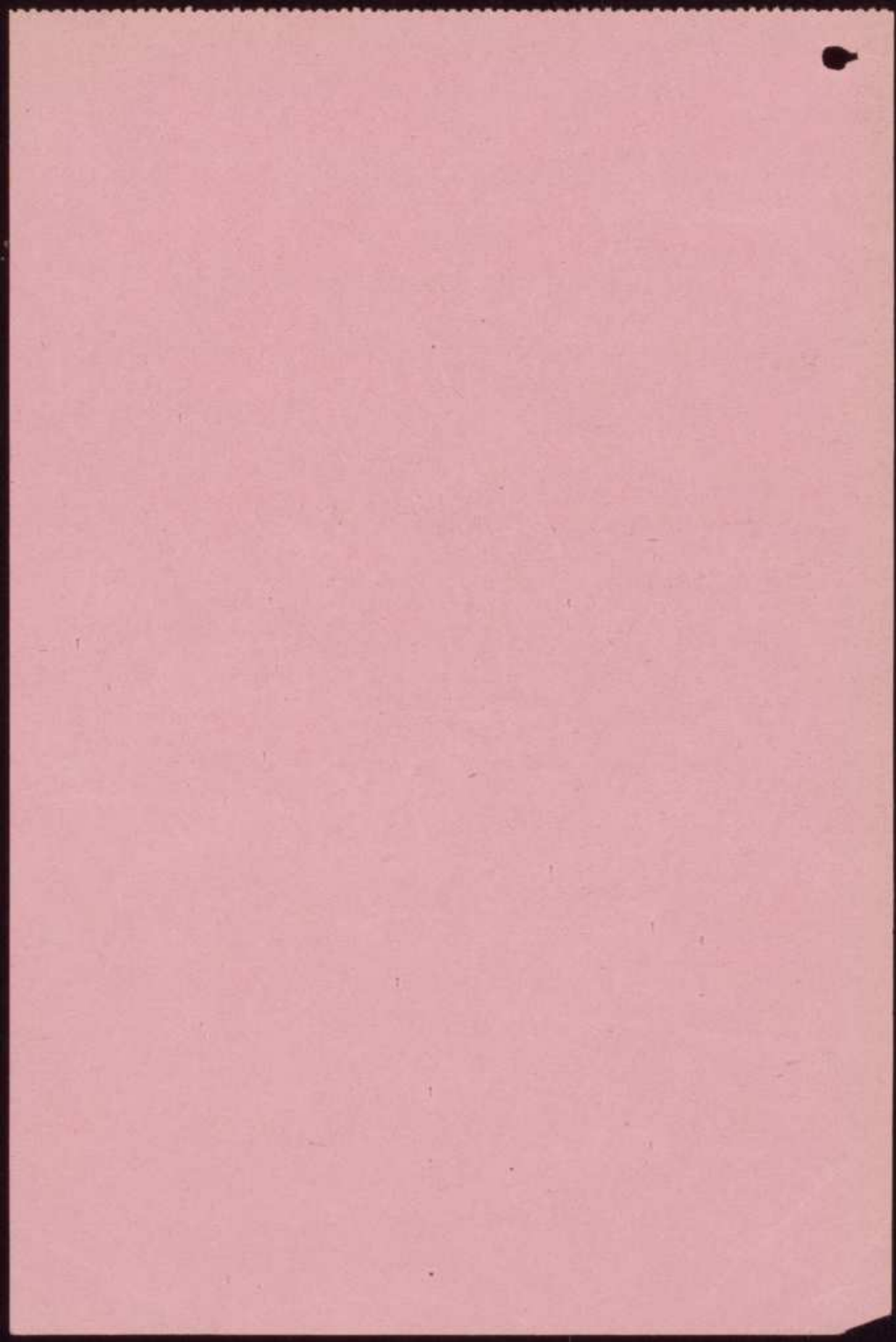
NOTE POUR M. WEISS

En réponse à la note que j'ai reçue dernièrement de M. Dupierreux et que vous trouverez ci-jointe avec sa première note sur la même question, je lui fais savoir que nous préparons en ce moment un questionnaire sur l'échange des oeuvres d'art.

Je lui fais savoir qu'il nous sera absolument impossible de lui donner les renseignements qu'il désire dans un aussi court délai, c'est-à-dire pour le mois de Mai prochain. Je lui suggère l'idée de s'adresser directement aux directeurs des principaux musées <sup>2 Europe</sup> de Rome afin d'obtenir un certain nombre d'informations.

Je crois cependant que nous pourrons, suivant le désir de M. Dupierreux, préparer





INSTITUT INTERNATIONAL  
DE  
COOPÉRATION INTELLECTUELLE

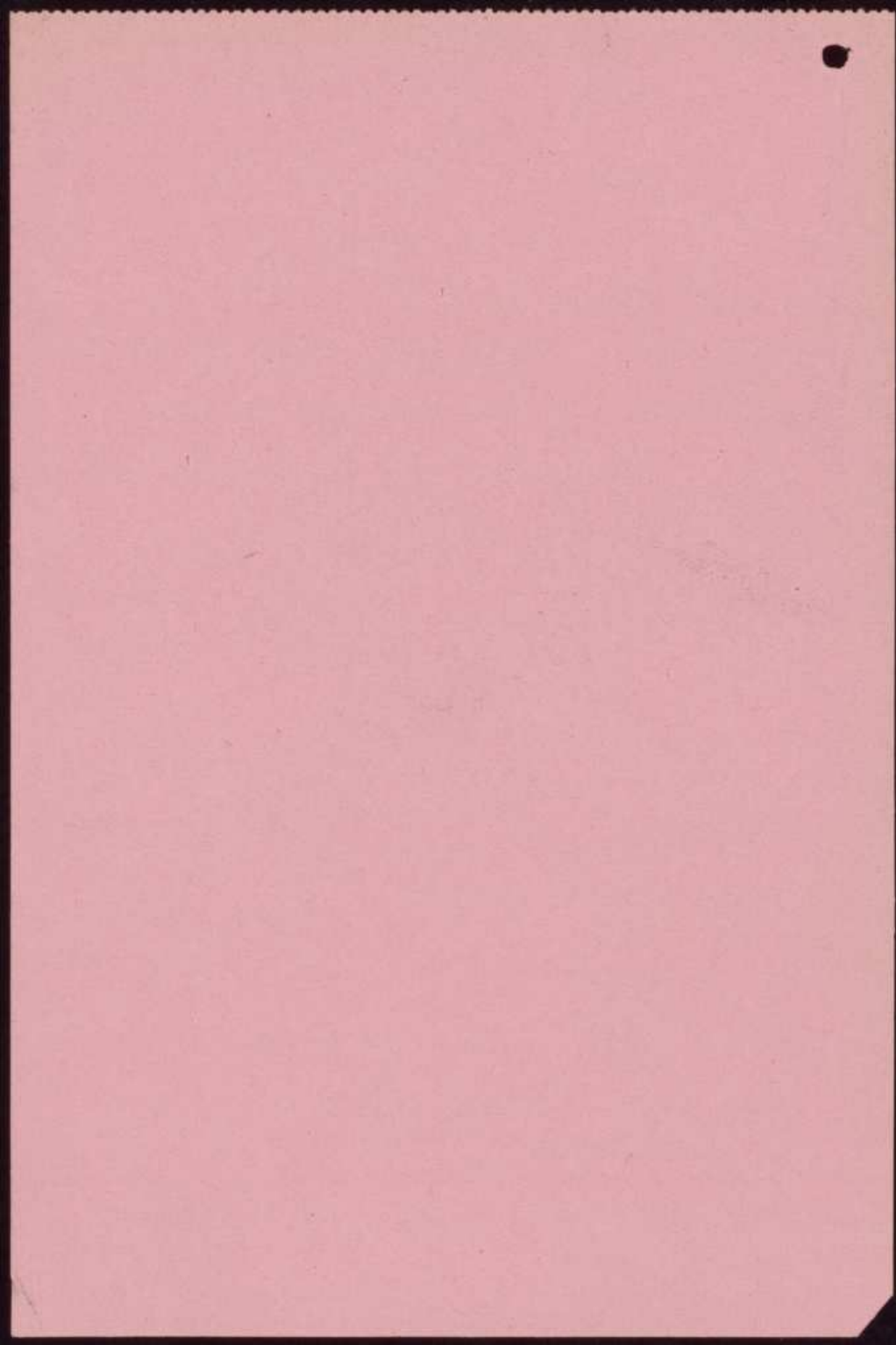
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*8, Rue de Montpensier à Paris*

un questionnaire sur l'échange des oeuvres  
artistiques, questionnaire à adresser aux Comi-  
tés nationaux de Coopération intellectuelle.

Pourrais-je vous demander d'en établir  
un projet que nous communiquerons à  
M. Dupierreux ?

A handwritten signature in dark ink, appearing to be 'J. R.', followed by a long, sweeping horizontal stroke that extends to the left.





INSTITUT INTERNATIONAL  
DE  
COOPÉRATION INTELLECTUELLE

8, Rue de Montpensier à Paris

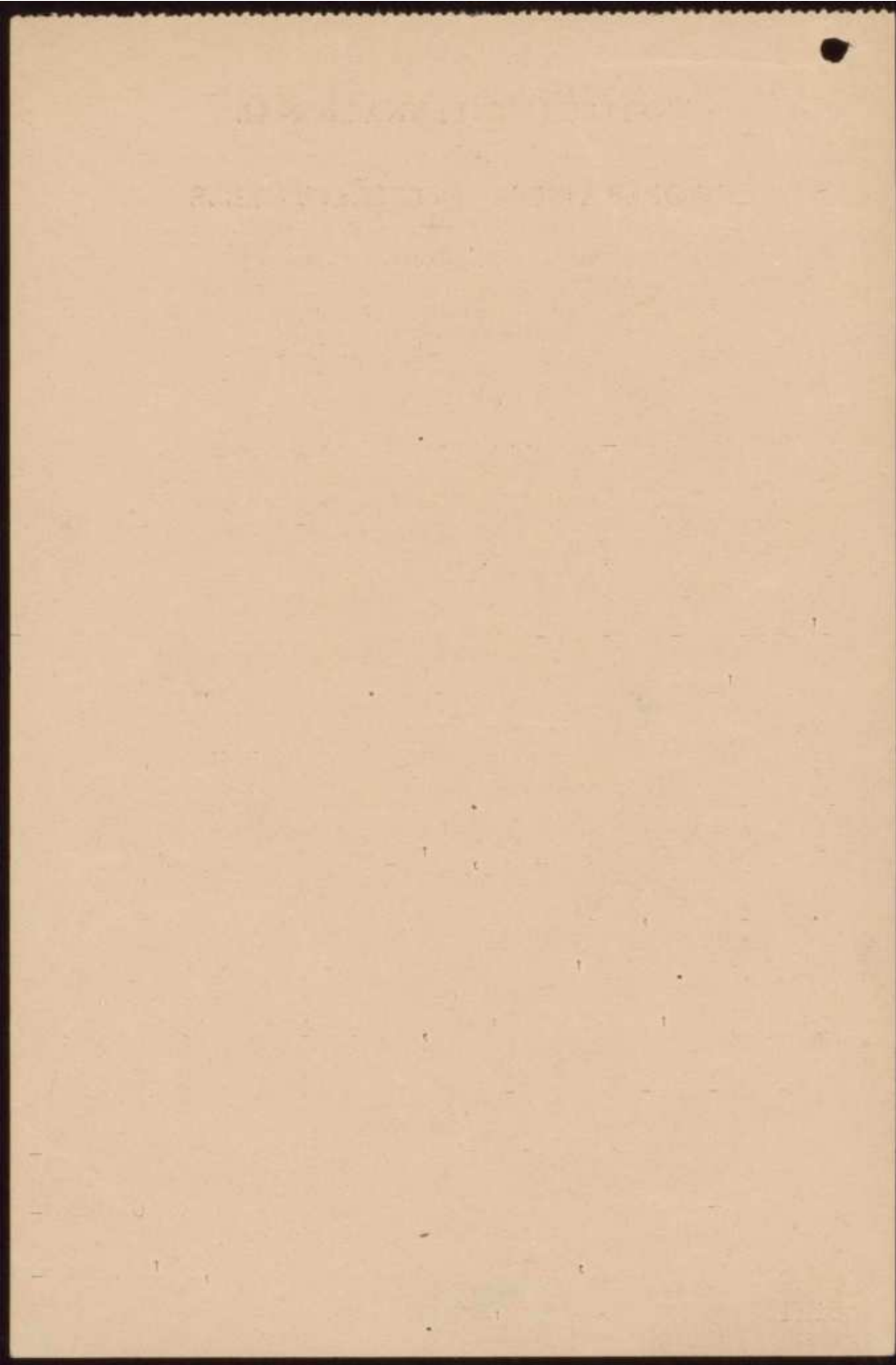
le 15 Avril 1926

NOTE POUR M. de VILLY-LONGA

Je vous ai entretenu il y a quelque temps des projets d'échanges artistiques que l'Office international des musées étudiera aussitôt qu'il se sera constitué.

Je vous ai soumis un article du TIMES relatif à ces projets.

Depuis lors, j'ai pu consulter M. Guiffrey, conservateur des peintures du Musée du Louvre. Il m'a exprimé un avis favorable aux échanges d'oeuvres d'art, mais il a ajouté que la réalisation pratique en a été entravée par la difficulté d'obtenir les autorisations nécessaires de la part des groupements officiels ou privés dont dépend, dans les divers pays, l'aliénabilité des oeuvres d'art.



INSTITUT INTERNATIONAL  
DE  
COOPÉRATION INTELLECTUELLE

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*8, Rue de Montpensier à Paris*

Je pense qu'il serait très utile de faire à ce sujet une étude sommaire qui pourrait vraisemblablement être poursuivie à Paris par un de vos attachés. Il s'agirait de savoir dans quelles conditions les oeuvres d'art pourraient être prêtées ou échangées par les collections publiques des divers pays et de quelle autorité ou personne dépendent les autorisations nécessaires.

Je crois pouvoir réunir dans le courant du mois de Mai un certain nombre de conservateurs de musées pour les saisir de cette question et leur demander leur avis. J'aimerais être informé au moins sommairement sur les données du problème que je viens de vous exposer et si ce n'est pas trop vous demander, je vous prierais de bien vouloir m'y aider.

Avec mes remerciements.





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INSTITUT INTERNATIONAL  
DE  
COOPÉRATION INTELLECTUELLE

8, Rue de Montpensier à Paris

Note pour M. de Vellalouga.

5 avril.

Merci de votre dernière note sur les  
possibilités d'échanges d'œuvres d'art,  
de doubles, d'épreuves photographiques  
ou de moulages. Une étude des  
dispositions législatives de divers pays  
serait très utile et je vous remercie  
de bien vouloir l'entreprendre en  
même temps que l'enquête sur  
le faux artistique. Ses résultats  
seront très utiles à l'Office des  
Théses.

Adrien

INSTITUT FÜR KUNSTGESCHICHTE

VERGLEICHENDE KUNSTGESCHICHTE

LEHRBUCH FÜR KUNSTGESCHICHTE

M. de Villalorga

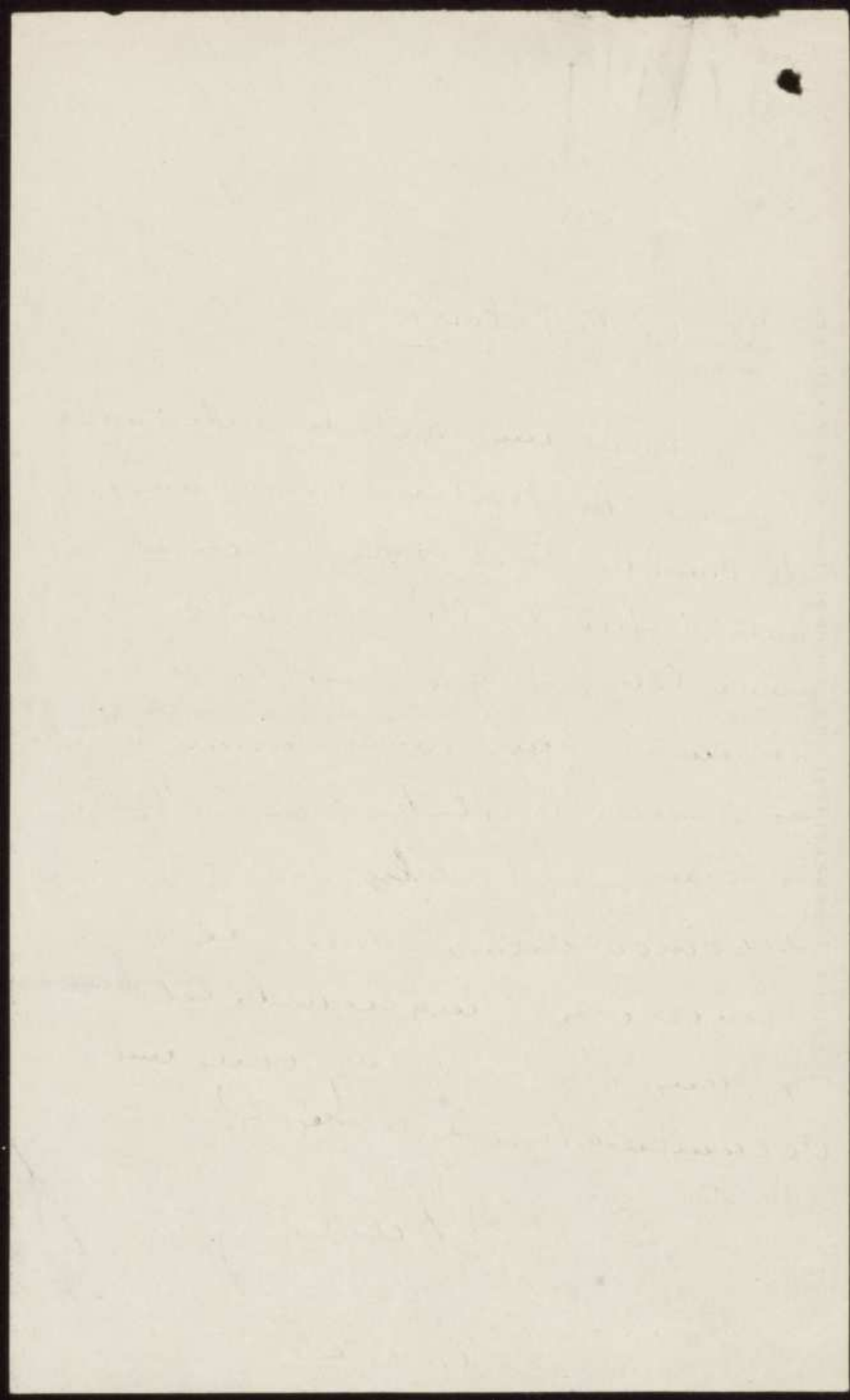
Voici un article intéressant.

Il pose la question des échanges de doubles sous devra s'occuper mon Office des Musées. Mais du même coup, il y a lieu de se demander dans quelle mesure les diverses législations permettent ces échanges et quelles sont les accommodements avec le principe de l'inaliénabilité des biens d'Etat. Avez vous une documentation à ce sujet?

Roupey

31. 3. 26.





# THE DRYAD WORKS, LEICESTER

42 ST. NICHOLAS STREET. PROPRIETOR : H. H. PEACH

TELEPHONE 3967 (2 LINES)

TELEGRAMS: DRYAD, LEICESTER.

CODE A.B.C. 5th EDITION

## CANE FURNITURE

Monsieur / Ref. G/XXII/45

Je vous remercie cordialement pour votre  
lettre du 6 mai et il me fera grand  
plaisir de vous aider et visiter quand  
je serai en Paris.

Malheureusement les "bécies jointes" dans  
votre lettre ne sont pas arrivées.

Voulez vous SVP me les envoyer

avez vous été en relation avec le

Design & Industries Association 6 Queen Sq  
London W1.? Je pense que cette Société

sont vos associés.

En attendant votre réponse

Recevez Monsieur mes salutations respectueuses

Harry. H. Peach

6 Mai

6

Dear Sir,

Thank you for your letter of April 28th, and for the interest which you express in the work of the Institute.

In response, I am enclosing the text of the resolutions adopted by the International Committee on Intellectual Co-operation in January. They will, I think, give you a fair idea of the scope and nature of the work of the Section. I am also enclosing a questionnaire relative to the Decorative Arts, the result of an earlier investigation set on foot by the Committee. We know of your efforts to bring about between Art and Industry the close relation which all those interested in the Decorative Arts know to be indispensable. I hope that the material in the questionnaire will interest you, and I should greatly value your opinion on the points which it raises.

Our practical work here is necessarily in its early stages, since the Institute, which is the executive instrument of the International Committee, has only been in existence since November last. It will be a pleasure to discuss with you some of the projects on which we are now busy should you at any time find yourself in Paris. Meanwhile we shall be glad to keep you in touch with successive developments of our work.

Yours faithfully,



(R. DUPIERREUX)  
Head of the Artistic Relations Section

Harry PEACH Esq.  
42 St. Nicholas street  
LEICESTER  
(England)





# THE DRYAD WORKS, LEICESTER

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## CANE FURNITURE

28th April 1926.

R. Dupierreux Esq.,  
Head of the Art Section, League of Nations,  
International Institute of Intellectual Cooperation,  
2, Rue de Montpensier (Palais-Royal),  
Paris (1er).

Dear Sir,

Referring to your letter in the "Times" about the interchange between museums, I should be extremely obliged if you would send me any particulars of your section of the International Institute of Intellectual Cooperation. I am a member of several of the Arts and Crafts societies in this country and in Germany and am very interested in the question.

Thanking you in anticipation.

Yours faithfully,



HARRY PEACH.

HHP/AW.

THE IRVAD WORKS REGISTER

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OF THE IRVAD WORKS

THE IRVAD WORKS

THE IRVAD WORKS

THE IRVAD WORKS

THE IRVAD WORKS

THE IRVAD WORKS

M. le Directeur,

Je suis étonné que lord Crawford  
ait eu l'occasion de se plaindre d'une  
lettre que j'aurais écrite à divers musées,  
pour leur proposer des prêts et des  
échanges. Je n'ai, en effet, rien écrit  
de semblable. Pour répondre aux vœux  
de la C. I. C. I., j'ai fait auprès des  
musées une enquête, accompagnée d'une  
lettre que vous trouverez sous ce pli et  
dans laquelle je ne crois pas qu'on  
puisse trouver l'ombre d'une raison  
d'indignation!... Au surplus, les musées  
anglais sont parmi ceux qui l'ont  
accueillie avec le plus de faveur,  
puis qu'ils y ont abondamment répondu.  
Peut-être lord Crawford s'est-il  
ému d'une lettre que, d'accord avec  
M. Zimmerman, j'ai écrite au Times,  
à propos d'une communication que  
lui avait faite M. Scott Moucrieff,





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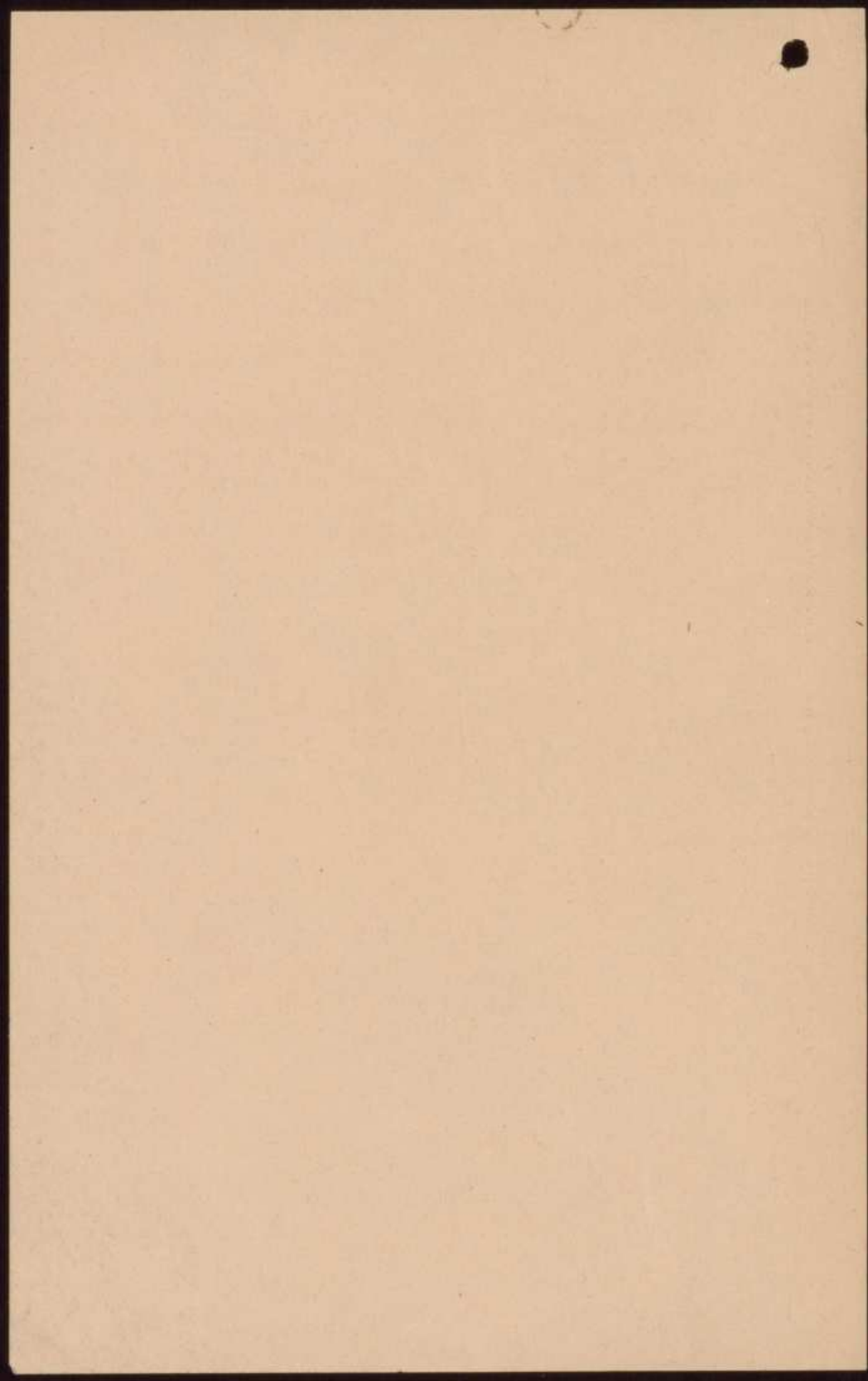
favorable aux échanges d'objets originaux.  
Vous la trouverez également sous ce  
pli, de même que le dossier qui  
concerne les échanges. Je ne vois pas  
non plus ce qui, dans cette innocente  
lettre, pourrait justifier ~~une~~ indignation  
de Lord Crawford. Je crois bien, en  
réfléchissant, qu'il n'y a là qu'un  
malentendu.

Le service de traduction pourra  
trouver, dans cette note, les éléments  
de votre réponse au plaisir à M. Albert  
Murray.

8 juin.

ROY

INSTITUT INTERNATIONAL  
DE COOPÉRATION  
INTELLECTUELLE



INTERNATIONAL EXCHANGES  
IN ART.

TO THE EDITOR OF THE TIMES.

Sir,—The practice of exchanging or transferring works of art from a museum to another place where they may be of greater interest or value has been carried out with admirable taste in Italy; when, for instance, the tomb of Ilaria del Carretto was restored to its place in the Cathedral of Lucca, one side of the decorative frieze had recently been acquired by the authorities of the Bargello in Florence, who, albeit Lucca was then an independent State, generously presented it to the Cathedral. A little later the great chains which had once guarded the Port of Pisa and had been carried off as trophies by Genoa and Florence respectively, were restored by those cities, and now hang in the Campo Santo here.

But in the Bargello there is still, among a host of other things of greater beauty and more general interest, a fragment of whalebone carved with representations of a warrior addressing an enthroned and vested horse, another horse statant, sisters three and such like branches of learning, the whole surrounded by a Runic inscription in the English tongue; this is the right-hand side of the Franks casket, the other three sides and top of which are in the British Museum. It has no historical connexion with Italy, having been bequeathed to the Bargello within living memory as part of the collection of a French dilettante; its value there is relatively insignificant whereas to us in England its value literally cannot be estimated. It forms, with the portions we already possess, one of the oldest documents (it is supposed to date from the early eighth century) in our language, its inscription is extremely obscure, and still awaits the study that should be afforded it in the country of its origin. Moreover, it differs from the other fragments, in that the carver has here neglected the ordinary vowel runes and has substituted others, some of which are unique.

Conversely, in the Opera del Duomo at Siena, our enjoyment of Duccio's great ancona is marred by the intrusion of certain meagre little photographs representing panels which in a more careless age were acquired for a song, and are now to be seen in London. Surely it is better worth our while to have the Franks casket entire than to retain these unhappy lacerations.

Similarly, we might profitably exchange several of our Dante codices for the Vercelli Book, one of the four manuscripts which embody practically the entire corpus of Old English poetry. "The Cathedral Library," says Baedeker, "possesses some rare old MSS." And that is all. It is true that a Florentine Professor has recently published an admirable edition of the "Dream of the Rood" (from Vercelli) with the (Exeter) "Christ." But of what intrinsic value is the Book to Vercelli, or to Italy?

Lastly, the recomposition of Giovanni Pisano's pulpit in the Cathedral here at Pisa, one of the greatest works of medieval sculpture in existence, has been delayed by the fact that some of the figures found their way, in the course of the last century, to the Kaiser Friedrich Museum in Berlin. They were innocently bought, but negligently sold, and it has been hoped, but I fear in vain, that they might be recovered. The need for an exchange in this instance is too obvious to require statement. Might not an International Art Department be formed at Geneva to deal with such cases?

I am, Sir, your obedient servant,

C. K. SCOTT MONCRIEFF.

Pisa, March 31.



interesting discovery. of investigation of what is indi depression, about eight the limit of cultivation, the nearthed some 20 baskets The baskets are made and one basket contained by age; another contained with three flints let in for ns are of pottery and have The baskets undoubtedly byan Flint Age, when the was a series of lagoons, on one of the small ridges of these lagoons, each being le specially cut in the rock The baskets are in good work of extrication pre-culty owing to the age of the firmness of the surround-s difficult to fix a date, but that the baskets are of a 5,000 B.C., and therefore than the hitherto oldest

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### PROPORTION OF

In examining the vote Province, the proporti adult males has to be regards Europeans, it i males in the Province 170,000, and the elector being little under 157 vote is small, under 14 350,000 adult males, v coloured population is n over 20,000 out of so males.

A third of the non are found in the and in one constituen street Division of the European elec formed only 45.51 p electorate (as against 1923). In this constitu electors numbered 1, electors, 1,694; native Asiatics, 221. Mr. Ale pendent) member for was, it may be recalled to challenge the Gov Bar Bill. In no othe stituency were the Eu a minority, and it is n percentage of Europea creased in most constit —in Liesbeek, for inst to 66.85 per cent.; in from 67.34 to 72.55 p said to have resulte stringency in drawing lists. Of the nine Per with the highest perce voters was Rondebosc cent. white electors, the with 80.30 per cent. these nine constituen pean voters hold the l cases it is the "colou mainly tells; in some r it is the native vote v fate of the candidates.

This dependence on n comes about in spite o deciding the area and stituencies—there is a seats every four years

(Continued at foot o

# MUSEUM DUPLICATES.

THE EDITOR OF THE TIMES.

Sir,—Whilst recently on the Continent I had occasion to visit a museum for the purpose of obtaining an opinion upon a work of art which the director most courteously gave, furthering his remarks by saying that it was an object which he thought the museum would like to acquire, but alas! they had no money to spend. I hastened to suggest that I would be willing to make an exchange with the museum for some of their duplicates. The director said it was quite possible, and invited me to see the specimens he thought his committee would be willing to part with. I named the value of my piece, and with the help of the director I made what we both considered to be a fair proposition. The matter was placed before the committee and agreed to by them, and in due course I received the objects selected.

Now, Sir, it occurs to me that our museums must have considerable numbers of duplicates which are hidden from public view and which might be the means of acquiring some very desirable objects, if only the directors were given the authority to exchange these duplicates. I understand that to obtain such sanction would require a special Act of Parliament, and therefore I urge that it is to the benefit of the country that such an Act be passed without further delay. The fatal cry of the museums is: "Yes, we would like it, but our grants are so limited we have no money to spend." And so many treasures have been lost to us for ever. Fortunately, we have in each decade a certain number of wealthy art enthusiasts who have been public-spirited enough to present important works of art to the nation.

I was recently in New York, and was amazed to see the enormous quantities of art now being imported. The museums are rich with funds, and the Metropolitan just recently received a single bequest of six million pounds sterling towards their funds. This means that financially our museums must be swamped, and unless we take advantage of our huge stores of accumulated treasure, we shall find it most difficult to retain even a small percentage of the numbers of historical items which pass through the market annually, to find a resting-place in American and other museums. Let us awaken before it is too late!

I am, Sir, your obedient servant,

CYRIL ANDRADE.

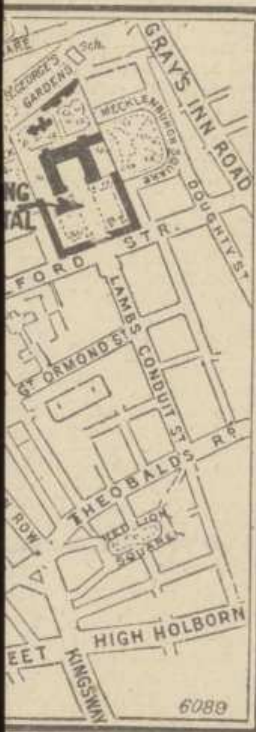
8, Duke-street, St. James's, S.W.1,

*Times* 25/3/26

## " OF BURNOS AIRES.

man has succeeded Mr. H. as London Correspondent of (os Aires). Mr. Spearman has London Correspondent for the Dr. Fernando Klappenbach representative of *La Nación* in with headquarters at Norway street, S.W.1.

## DMSBURY SITE



Mr. F. H. Marshall, Chair of Modern Greek Language, and Literature tenable at the College.

Professor L. C. Stamp, to the Sir Ernest Cassel Geography tenable at the London Mr. R. B. Forrester, M. (Manchester)—to the Sir Ernest Foreign Trade tenable at Economics.

The Senate has resolved Academic Diploma in A The following Doct conferred:—

D.Sc. in Chemistry—Mr. H. of King's Coll. and Imp. Coll., H. D. K. Drew (Int. Stud., Mr. M. A. Matthews (Int. Stud., the Sir J. Cass Tech. Inst.), F. S. Pearson (Int. Stud., of Geology—Mr. George Slater, Horticulture—Mr. H. R. Brit D.Sc. in Physics—Mr. L. F. Rie

## ABERDEEN, N

At the graduation ceremony following honorary degrees

D.D.—The Rev. W. Cruickshank (Abdn.), minister of the parish of Elmslie, M.B., C.M. (Abdn.), formerly in the Livingstonia Mission, now Free Church, Rayne; J. N. D.Litt. (Oxon.), B.D. (Manch.), I. Bellion, University of Manchester MacDonald, M.A. (Abdn.), minister Liverpool.

L.L.D.—Sir John Anderson, M. permanent Under Secretary of State Baillie, D.Phil., M.A. (Edin.), University of Leeds; W. M. Calhoun (Oxon.), Professor of Greek, University of Cambridge; W. E. Johnson, M.A. (Camb.), (Manch.), Sidgwick Lecturer in the bridge, Fellow of King's College, Cambridge; M.D. (Abdn.), F.R.C.S. (Eng.), Anatomy, University of Aberdeen.

The VICE-CHANCELLOR establishment during the three new Chairs—in French Bacteriology respectively; late Sir George Anderson a of £5,000, to be known as the "Fund," the revenue to be for the erection of the University of Aberdeen bequest by the late Miss Anderson in memory of her brother, Mr. of Springhill House, Aberdeen, of her residuary estate for an additional Chair in the

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*Times - 6 April 1926*



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### KILLED IN QUARRY INCIDENT.

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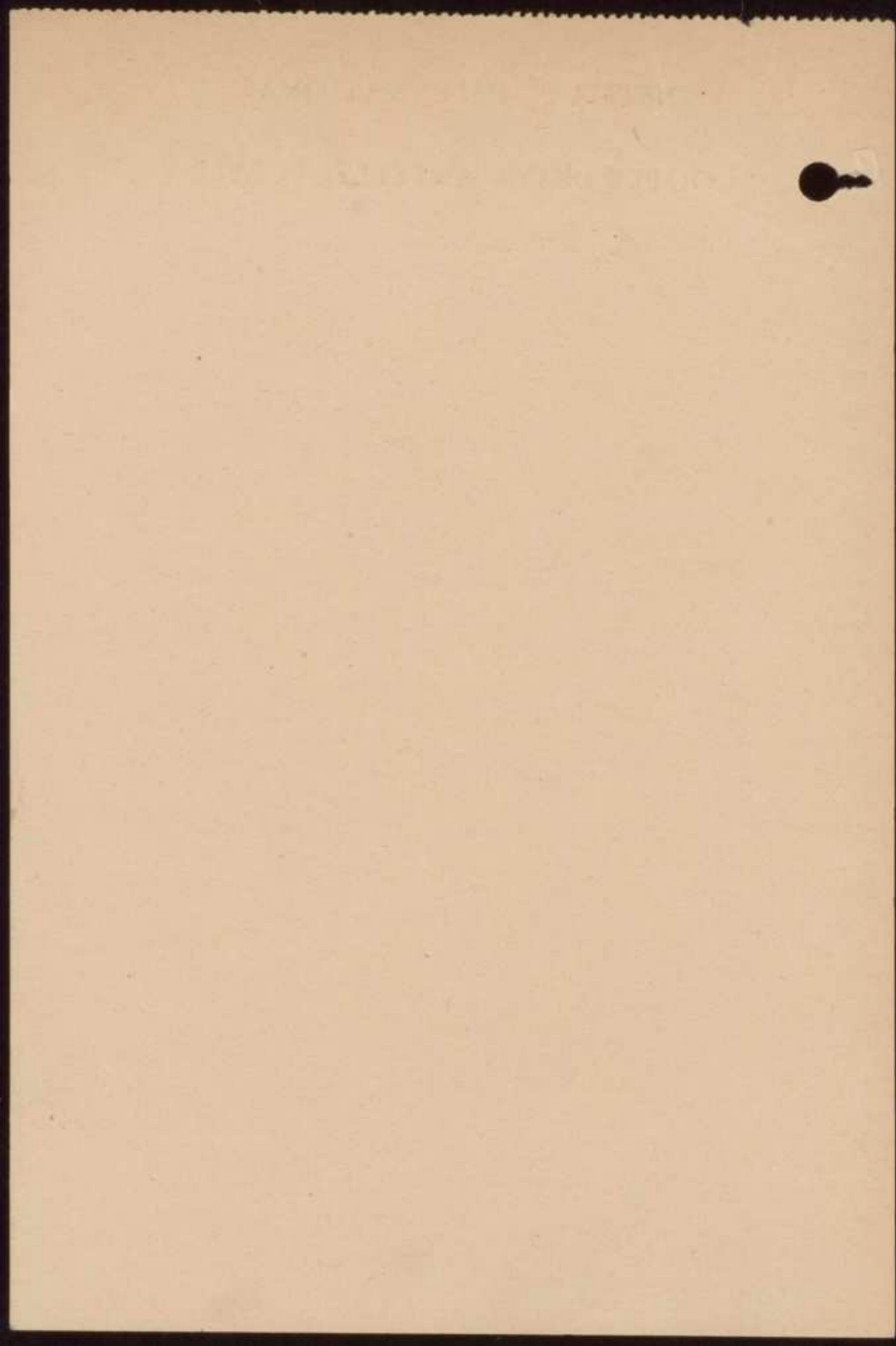
Note pour M. le Directeur.

Le Times a publié plusieurs lettres relatives aux échanges internationaux d'œuvres d'art. M. Zimmerman et moi-même avons pensé que ce serait une bonne occasion de parler dans le Times de l'Institut et de ce que nous y faisons en matière d'art.

Je vous propose d'envoyer au Times la lettre incluse.

R. Dufour

13. avril. 26.



INSTITUT INTERNATIONAL  
DE  
COOPÉRATION INTELLECTUELLE

8, Rue de Montpensier à Paris

A l'éditeur du Times.

Monsieur,

La section des relations artistiques de l'Institut International de Coopération intellectuelle a pris connaissance avec le plus vif intérêt de la lettre de M. C. H. Scott Moncrieff sur les échanges internationaux d'œuvres d'art, publiée dans le Times du 6 avril dernier.

La question que soulève votre honorable Correspondant est l'une de celles dont s'est préoccupée la Sous-Commission des Arts et des Lettres et la Commission Internationale de Coopération Intellectuelle dans sa réunion d'Octobre 1925. ~~Tous~~ Les membres de ces Commissions et, plus



INSTITUT FÜR ANATOMIE

ANATOMISCHES INSTITUT

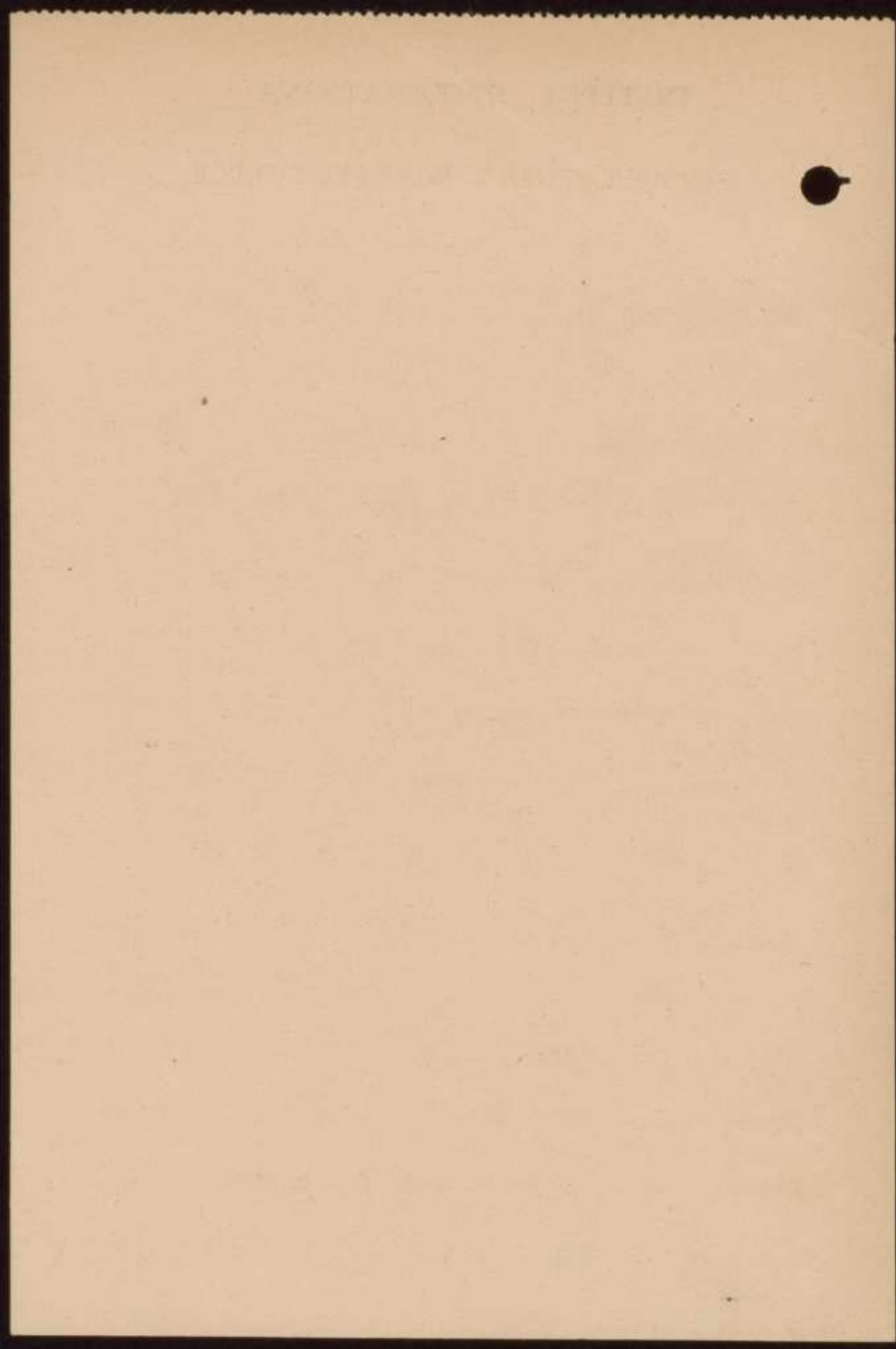


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particulièrement M. M. les professeurs  
Loesca, et Focillon ont exprimé le  
vœu qu'elle soit étudiée par ~~le~~ la  
section des relations artistiques de  
l'Institut de Coopération intellectuelle.  
Elle a été inscrite au programme de  
l'Office international des Musées dont  
la création a été décidée et que l'Institut  
organise en ce moment.

Les ~~cas~~ ~~de~~ possibilités d'échange  
signalées par M. G. K. Scott ~~et~~ Moucrieff  
méritent une attention toute particulière.  
Les cas dont il fait mention sont  
de ceux qui (donnaient d'une part)  
l'occasion de ~~de~~ doter deux pays de



INSTITUT INTERNATIONAL  
DE  
COOPÉRATION INTELLECTUELLE

8, Rue de Montpensier à Paris

monuments ~~sont~~ aussi précieux pour  
leur histoire que pour leur art et  
d'autre part, permettraient de compléter  
~~une~~ des oeuvres ~~sont~~ ~~la~~ ~~fragment~~  
dont certaines parties ont été dispersées.  
C'est le cas pour le Duccio de Sienne  
dont parle M. G. H. Scott Moncrieff.  
~~L'échange~~ Les échanges que souhaite  
le dernier paraissent d'autant plus  
réalisables que certains précédents  
existent, dans lesquels on pourrait  
trouver un enseignement utile. Qu'il  
me suffise de citer pour l'instant  
les deux ~~reciproques~~ faits par ~~l'Italie~~  
~~et~~ la Belgique à l'Italie et  
par la Belgique l'Italie à la Belgique



INSTITUTIONAL

COOPERATION

1960-1961

INSTITUT INTERNATIONAL  
DE  
COOPÉRATION INTELLECTUELLE

8, Rue de Montpensier à Paris

~~Le~~ ~~II~~ s'agit d'un des Veronese des Palais  
Ducal de Venise, Conservé au Musée  
de Bruxelles et de Laurent Froidmont  
de Roger van der Weyden, ~~c'est~~  
qui ~~gardaient la collection italienne~~  
se trouvait en Italie.

Les échanges pourraient d'ailleurs  
être étendus aux doubles de certaines  
collections publiques et l'application  
d'un système bien étudié aurait  
pour résultat ~~notamment~~, ~~de~~  
d'enrichir certains musées de province  
qui, dans leurs sections archéologiques,  
notamment, possèdent plusieurs  
exemplaires du même objet ~~de~~ que'ils

INSTITUTE OF INTERNATIONAL

IN

COOPERATION AND DEVELOPMENT

OF THE UNITED NATIONS

INSTITUT INTERNATIONAL  
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troqueraient utilement Contre des  
objets conservés par ~~des Musées~~ d'autres  
Musées, en plusieurs exemplaires  
également. Ajoutons que l'échange  
des moulages et des documents  
photographiques, qui ~~sont~~ <sup>et</sup> également  
prévus au programme de l'Office des  
Musées, viendrait heureusement  
compléter les Collections documentaires  
des Musées.

L'Institut International de  
Coopération intellectuelle est  
heureux de saisir l'occasion qui  
lui est offerte par ~~la~~ la lettre  
de M. C. K. Scott Moncrieff



INSTITUTIONAL RESEARCH

COOPERATION WITH THE

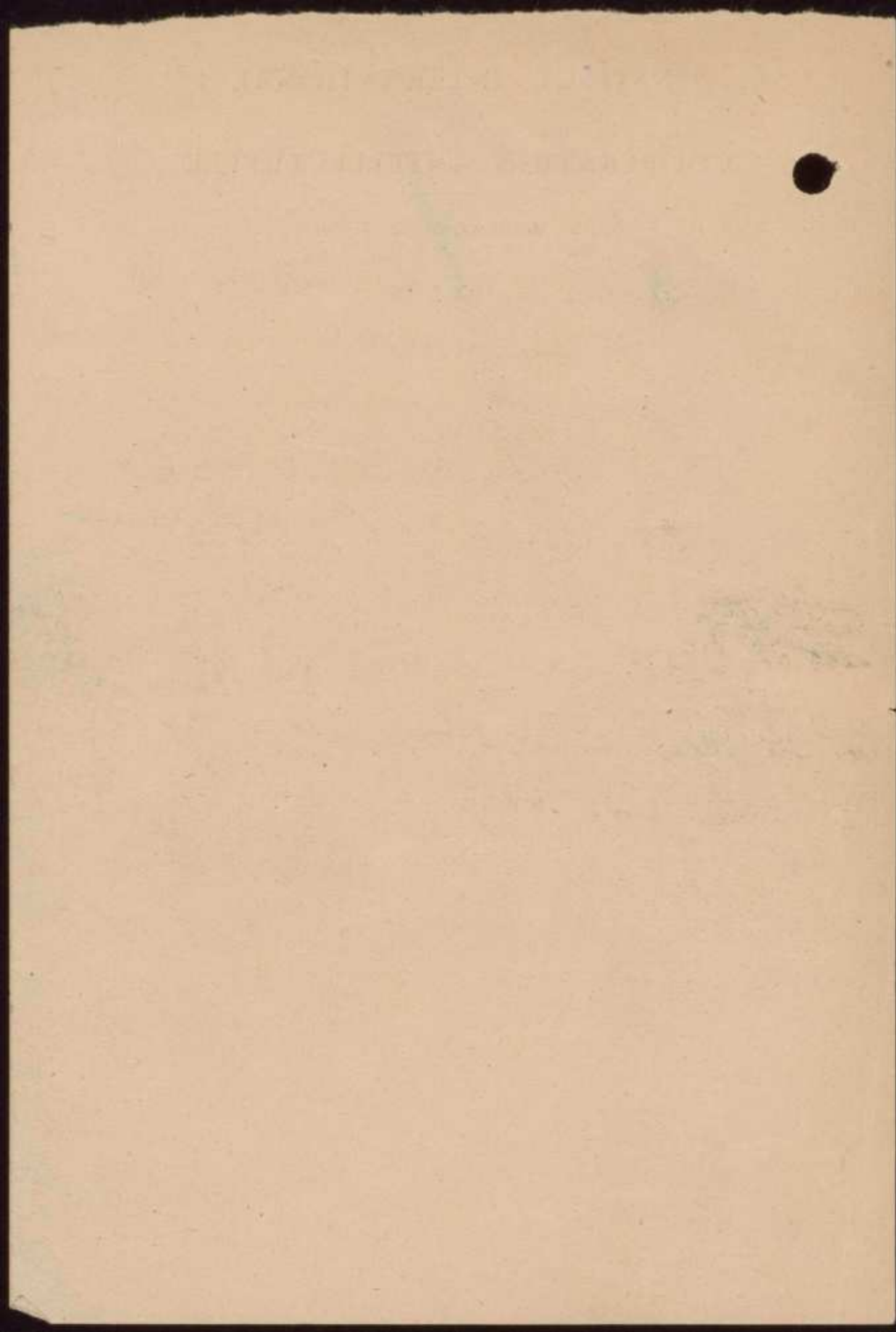
RESEARCH

INSTITUT INTERNATIONAL  
DE  
COOPÉRATION INTELLECTUELLE

8, Rue de Montpensier à Paris

pour signaler à vos lecteurs ~~et~~ la  
nécessité d'une entente internationale  
en ces matières. Il sera heureux  
d'accueillir toutes les suggestions qui  
pourraient lui être faites et ~~s'efforcera~~  
de s'employer à leur réalisation.

Veuillez \_\_\_\_\_



duction of "surgical tuberculosis," moreover, longer. Its treatment has pace of a year or two, from even to those of the physician methods of healing. Tubercular sufferings used to fill every with may, are no longer all. They are sent to the bed, while under treatment.

Recent research work on nerves and on physical training. "In short, is rapidly of the older methods. Under of practitioners who have study of it is small. It is not obtain, under any one roof, of physical therapy such as e, though artificial sunlight bns and physical exercise are or use even in the dimmest present need is a combination is enjoyed normally by the es, by a single act, the bath, the sunbath, massage.

As was stated last week in attempt is being made remedy this deficiency. e long an institution may be ster at which poor patients e physical treatment at the of medical men who have y to this subject. The insti- extend the work now being nic in Tufon-street, West- take the training of nurses should thus become a re- ucation and research as well

the Government that it would be wise to offer a prize of a substantial amount for the production of an engine and producer using coal as its motive power and capable of propelling a London omnibus under ordinary working conditions. If it were practicable to substitute coal for oil or petrol in our heavy internal transport services the consumption of coal would markedly increase; and considerable economies would be effected since, in heat value, coal costs only one-seventh of the price of petrol.

May I suggest that if coal be washed, and certain of the volatile constituents be removed by partial carbonization, and the carbonized residue formed into small cubes by briquetting, we have a fuel superior in many respects to oil or petrol. It can be transported with greater safety, it can be stored safely and without loss, and it could be sold without restriction by any one. Used in a suction producer such fuel would give a gas capable of almost the same output from an engine of given size as petrol, since it would be able to work under much higher compression.

In conclusion I would point out that I ran during the war a motor lorry with reasonable success on suction gas burning Welsh anthracite, and, I believe, given the necessary encouragement, a system can be developed capable of utilizing our own resources of fuel to the advantage not only of the coal industry, but the community at large.

Yours faithfully,

H. MENSFORTH.

April 6.

## INTERNATIONAL EXCHANGES IN ART. 8.4.26

### TO THE EDITOR OF THE TIMES.

Sir—The suggestion made by Mr. Scott Moncrieff, that important works of art now in the wrong places should, by means of an international exchange, be restored where they belong, has a pleasant sound and much to recommend it; but I fear it is hardly likely to be reduced to practice, owing to difficulties and dangers of many kinds. I speak with knowledge, for in one of the instances referred to by Mr. Scott Moncrieff, that of the "Franks casket," the experiment was made and failed.

When this remarkable and unique monument of early English art was acquired by the late Sir Wollaston Franks, about 70 years ago, it was in fragments, and in reconstructing the casket it was seen that one end was wanting. This portion was later traced in the collection of M. Carrand, of Lyons, who at his death bequeathed his works of art to the Bargello in Florence.

About 35 years ago Sir Wollaston took steps to ascertain whether the authorities of the Bargello would be willing to cede it to the British Museum, where the rest of the casket had been for years, and still remains. As an inducement to part with an object of very trifling interest in Italy, he offered to give to the Bargello a Faenza majolica dish of fine quality bearing the arms of Guicciardini, the historian, and evidently made for him, a historical relic of manifestly great importance to Florence, and the only specimen of the service known to exist. In spite of the expressed desire of the Bargello authorities to possess the dish, they felt that they dared not withdraw anything from the Carrand bequest, having regard to the stringent conditions set out in Carrand's will. Thus, with good will on both sides, and a practical admission that each would greatly benefit by the exchange, nothing could be done, though the Bargello authorities kindly furnished a plaster cast of the portion in their possession, which has taken its place on the original in the British Museum.

Your obedient servant,

C. HERCULES READ.

Sidmouth, April 6.



discussable among them is "Mrs. R. O. Ouse," which has a white perianth and a coloured trumpet frilled with pink. "Monarch" is another brilliant variety in the group, and the yellow trumpet shown the number 1,772 looks very promising. The third gold medal exhibit of daffodils is by Messrs. J. R. Pearson and Sons, of Ham. This contains excellent vases of sheba, "Mrs. R. O. Backhouse," "General Townsend," "Giant Lemon," "Queen Emperor," and "Lady Mine," a very fine clear-cut variety with a white throat and a long yellow trumpet. Messrs. Pearson also show a number of refined unselected seedlings.

Some of the exhibits of daffodils are shown by Messrs. Sutton and Sons, Reading, who have a large exhibit in which the bases of the stems are hidden in a mossy, undulating bank, in an attempt to give the effect of naturalized in the open. The exhibit is good in its way, but the desired effect has not been obtained quite so happily in this case as in the case of many other exhibits by the firm. Good groups of daffodils are shown by the Welsh Bulb Fields, St. Mr. W. R. Copeland, of Southampton, and J. W. Barr, of Wimborne.

#### ALPINE PLANTS.

Alpine plants are shown by most of the show specialists. Messrs. Waterer, Sons, of Epsom, have an exhibit backed by flowering shrubs and containing bold plants of *Gentiana verna*, the pink *Primula Johnsonii*, *Oxalis adenophylla*, *Primula involucreta*. Messrs. Prichard and Sons, of Christchurch, have pleasing plants of *Gentiana verna angulosa* and *G. verna* together with *Aethionema* "Warley" and the hybrid *Primula* "Laurel." Messrs. Baker, of Wolverhampton, have an exhibit backed by flowering shrubs, including *Magnolia stellata*, *M. conspicua*, and *Am. Curlessii*. Among the plants in the ground are *Incarvillea grandiflora*, *Primula* *anthra*, *P. Wardii*, and *Primula* "Fam." Some of the *Julia* hybrids. Mr. Clarence of Stevenage, has some good pans of *A. pubescens* "Mrs. Wilson," and a very little specimen of *Daphne rupestris*.

Maxwell and Beale's exhibit includes the blue *Andromeda tetragona*, the blue *Andromeda cyparissias*, and a large and well-planted *Phyllocladus* (*Bryanthus*) *empeleus*. Mr. Hemaley, of Crawley, has an exhibit consisting partly of alpine plants and of cacti. Mr. Reuther has an interesting collection of uncommon plants, including a variety of rhododendrons, and among them the bluish *R. Augustinii*. Mr. E. G. Wood, of Reading, has an exhibit consisting largely of shrubs, including not only forms of the primrose, but also *P. involucreta*, *P. anthra*, *P. Wardii*, *P. altaica*, and *P. rosca*. Flowering shrubs are shown by Messrs. Cutbush and Southgate, who have some good blue bell-shaped specimens of *Wistaria*. Messrs. Cutbush, of Barnet, have an exhibit consisting largely of forced shrubs, including rhododendrons and azaleas, while Mr. Stephenson Clarke has sent from his garden at Cuckfield a fine collection of rhododendrons.

There are five exhibits of roses, in which the *Polyantha* varieties are almost as prominent as the larger-flowered types. James Douglas, of Bookham, has a large collection of auriculas; Mr. Russell, of Epsom, has a group consisting partly of clematis; while Messrs. Stuart Low and Sons have a collection of greenhouse plants, including several species of acacia. One of the *A. verticillata*, received an "award of merit." *Polyanthuses* and primroses are represented by several exhibits, and there are good groups of carnations, while Mr. Kettle has an exhibit of violets, including his last season's "Princess Mary." Mr. G. H. Dalrymple has a very tastefully arranged group of well-known freesias, and, in addition, his "Bartley" strain of *Primula pulchra*; one of the best forms of this strain is a pink one called "Lady Thursby."

#### SOME NOVELTIES.

Plants do not form a prominent feature of the show, though there are several good exhibits. Among the novelties the following are "first-class certificates":—*Denia* Model magnificentum, shown by Baron von B.-L. C. Calegula magnifica, shown by Major-General Sir George Helford, and *Denia* J. S. Hanbury, shown by Mr. F. J. J. J.

Among the daffodils, seven varieties received an award of merit. Three—namely, "Ditty," "Giant Lemon," and "Paramount"—came from H. Chapman Limited, of Rye; while "Scarlet Beauty," "Schil,"

## THE FRENCH LANGUAGE IN CANADA.

### SIR JOHN ADAMS'S CRITICISM

(FROM OUR OWN CORRESPONDENT.)

MONTREAL, APRIL 7.

At the National Educational Conference Sir John Adams (London University) described the French language spoken in Quebec as "a dialect." He said:—"In Quebec we have French, but not the kind of French which can compete with classical English, or the language of classical France, or the language of Paris," and continued:—"It would no doubt be possible for an habitant to speak the French language as spoken in Canada for his ordinary life and to live his intellectual life on a different plane of classical French."

The French delegates were surprised at Sir John's reference, and Senator Belcourt immediately entered a protest. He said:—"If I did not speak I should be false to a duty which has been mine for many years. Sir John Adams has spoken of the French language as used in Canada as a dialect. I was afraid he was going to say a *patois*. Sir John does not know that this theory, which I know to be utterly false, is the one great obstruction to bilingualism in this country."

The French Canadian in Canada, continued Senator Belcourt, did not speak a dialect or a *patois*. He spoke the French of the period when the best French was spoken—the French of the 17th century. It was probably archaic. It had not got rid of some of those archaisms at the present time. "Some English expressions found a place in the language of the French Canadian because, for a long time after the Conquest, French Canada was cut off from Old France, and that was the reason why their vocabulary is not complete. But as a language it was as good as, and even better than, the French spoken in France in general."

## ARSENIC

### NOVA SCOTIA

(FROM OUR CORRESPONDENT.)

The season of the disastrous frost for growers, particularly in the case of the growers' Association, has been a very bad one, and steps are being taken to help the growers' Association. The Association has been prohibited in Nova Scotia, and the Association has been prohibited in Nova Scotia. The Association has been prohibited in Nova Scotia, and the Association has been prohibited in Nova Scotia. The Association has been prohibited in Nova Scotia, and the Association has been prohibited in Nova Scotia.

The Growers' Association has been prohibited in Nova Scotia, and the Association has been prohibited in Nova Scotia. The Association has been prohibited in Nova Scotia, and the Association has been prohibited in Nova Scotia. The Association has been prohibited in Nova Scotia, and the Association has been prohibited in Nova Scotia. The Association has been prohibited in Nova Scotia, and the Association has been prohibited in Nova Scotia.

While inviting the Growers' Association to the Canada at Liverpool, the Association has been prohibited in Nova Scotia, and the Association has been prohibited in Nova Scotia. The Association has been prohibited in Nova Scotia, and the Association has been prohibited in Nova Scotia. The Association has been prohibited in Nova Scotia, and the Association has been prohibited in Nova Scotia.

## HONG-KONG

### NEO

(FROM OUR CORRESPONDENT.)

16th April, 6.

The Editor of  
THE TIMES,  
Printing House Square,  
LONDON, E.C.

Sir,

International Exchanges in Art.

The Art Section of the International Institute of Intellectual Cooperation is greatly interested in the letter of Mr. C.K. Scott Moncrieff on international exchanges in art, published in your issue of April 6th.

The question raised by your correspondent was discussed by the Art and Literature Sub-Committee of the International Committee of Intellectual Cooperation at its meeting in October, 1925. The members of the Committee, and in particular Professors Toesca and Focillon expressed the wish that it should be studied in detail by the Art Section of the Institute. It forms part of the general programme dealing with the improvement of the international organisation of museums, the lines of which have already been laid down and on which the Institute is at work at this moment.

The possibilities for the exchange of works of art to which Mr. Scott Moncrieff refers are certainly deserving of close attention. The cases which he mentions offer a twofold advantage in that the exchange would not only enrich two countries with works of historical and artistic value, but would also bring together fragments of works which have been dispersed. This latter is the case of the Siena Duccio referred to by Mr. Scott Moncrieff.

The idea is not so unrealisable as Sir Hercules Read's letter in your issue of April 8th might suggest; successful instances of exchange may be cited. Suffice it to mention the restoration by Italy to Belgium of the Laurent Froidmont of Roger Van Der Weyden, and by Belgium to Italy of a Veronese from the Ducal Palace at Venice which had found its way to the Brussels museum.

The system of exchange might be extended to duplicates in public collections and a system worked out by which provincial museums which specialise, for instance, in a particular archaeological field, and have several examples of the same object, might exchange them for objects in other museums. It is worth adding that the exchange of casts and photographs, which is also being studied in our department, can be a most useful addition to the documentation of museums.

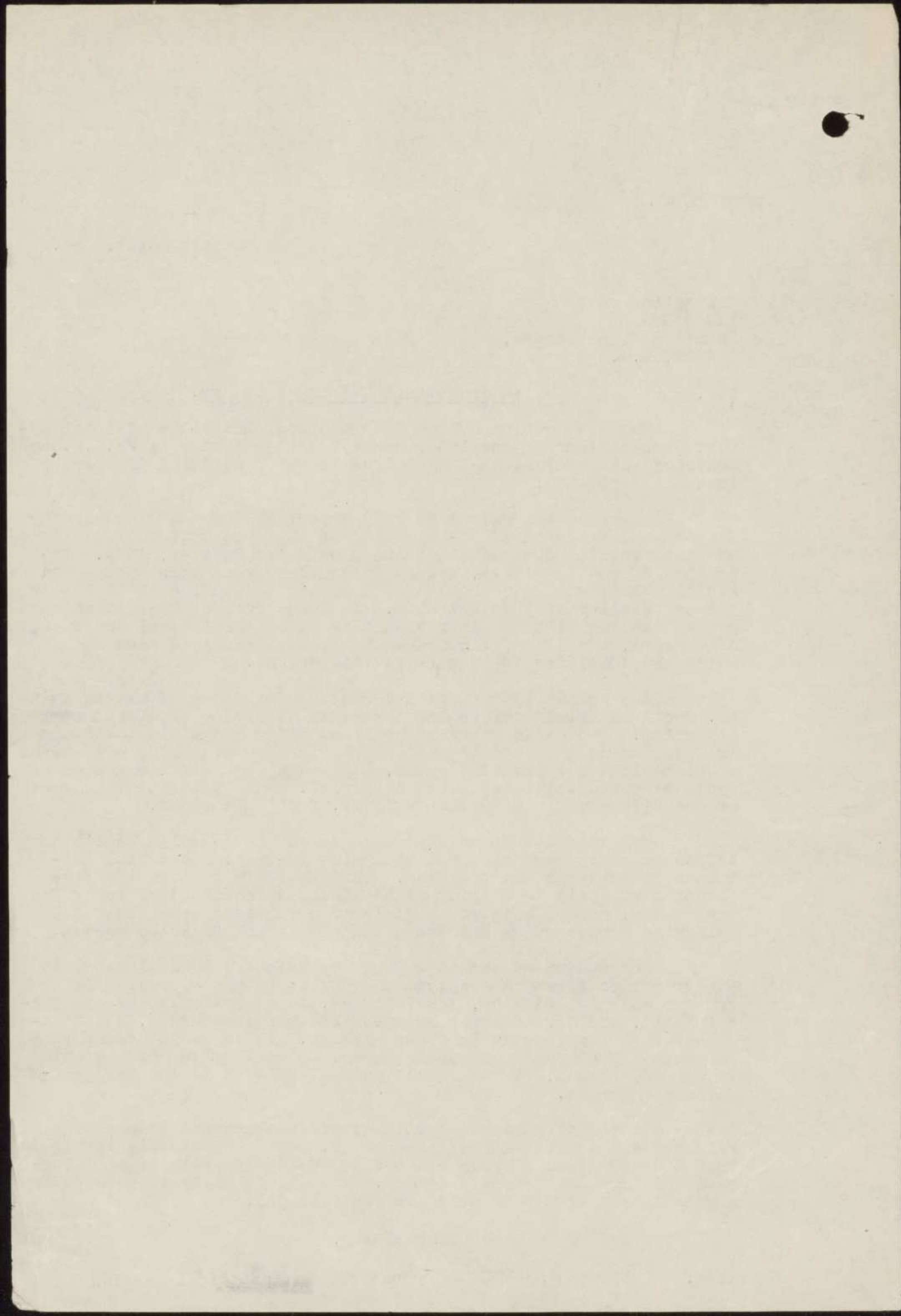
The International Institute of Intellectual Cooperation welcomes the opportunity offered by Mr. Scott Moncrieff's letter to draw the attention of your readers to the desirability of an international agreement in this domain. It will be happy to receive any suggestions that may be made towards this end.

Yours faithfully,

AZ/K.

(R. DUPIERREUX) Head of the Artistic Section







INSTITUT INTERNATIONAL  
DE COOPÉRATION INTELLECTUELLE

INTERNATIONAL INSTITUTE  
OF INTELLECTUAL COOPERATION

Please quote Ref. N° in reply  
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N°

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Adresse Télégraphique : INTELLECTI-PARIS

Paris (1<sup>er</sup>), 2, Rue de Montpensier (Palais-Royal)

SECTION DES AFFAIRES GÉNÉRALES

GENERAL SECTION

Le 12th April, 1926

The Editor of  
THE TIMES,  
Printing House Square,  
LONDON, E.C.

Sir, International Exchanges in Art.

The Art Section of the International Institute of Intellectual Cooperation is greatly interested in the letter of Mr. C.K. Scott Moncrieff on International Exchanges in Art, published in your issue of April 6th.

The question raised by your correspondent was discussed by the Art and Literature Sub-Committee of the International Committee of Intellectual Cooperation at its meeting in October, 1925. The members of the Committee, and in particular Professors Toesca and Focillon, expressed the wish that it should be studied in detail by the Art Section of the Institute. It forms part of the general programme dealing with the improvement of the international organisation of museums, the lines of which have already been laid down and on which the Institute is at work at this moment.

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The International Institute of Intellectual Cooperation welcomes the opportunity offered by Mr. Scott Moncrieff's letter to draw the attention of your readers to the desirability of an international agreement in this domain. It will be happy to receive any suggestions that may be made towards this end.

Yours faithfully,

AZ/K.

Director;

*Approved, 5 copies*

*bring together  
and complete  
fragments of  
works*





13 Avril

6

Cher Monsieur Verne,

Les projets que nous avons esquissés en ces temps derniers à l'Institut International <sup>sur 3 questions</sup> ~~au point de~~ ~~vue~~ des Beaux Arts, prennent en ce moment une forme plus précise. La collaboration du Musée du Louvre et vos précieux conseils nous seraient particulièrement utiles. Quand pourrai-je aller vous voir ? Je vous serais reconnaissant de me l'écrire ou de me le téléphoner un de ces matins.

Je vous prie de croire, cher Monsieur Verne, à mes meilleurs sentiments.

Monsieur VERNE  
Conservateur du Musée du Louvre  
Paris



The first part of the paper is devoted to a discussion of the general principles of the theory of the atom. It is shown that the atom is a system of particles which are in constant motion and that the energy of the system is conserved. The second part of the paper is devoted to a discussion of the experimental results which have been obtained in the study of the atom. It is shown that the experimental results are in good agreement with the theoretical predictions of the theory of the atom.

le 13 Avril 1926

2 XXIII / 44

Cher Monsieur Focillon,

Je reçois cette après-midi, en réponse à la lettre que j'avais écrite hier à M. GUIFFREY, la lettre suivante :

"Je vous remercie de bien vouloir solliciter mon avis au sujet d'échanges entre Musées. Depuis bien des années j'entretiens avec quelques uns de mes collègues étrangers des relations cordiales qui m'ont, entre autres choses, porté à leur parler d'échanges éventuels. Je n'ai pas rencontré auprès d'eux de résistance de principe. Mais nous n'étions ni les uns ni les autres autorisés à poursuivre ces conversations au delà de la question purement théorique. Il nous faut faire admettre les uns et les autres ce principe par l'opinion publique par les conseils de trustees ou autres de qui dépendent en fin de compte, la réalisation de ces projets. Il y aurait, je crois, plus d'inconvénients que d'avantages à les révéler trop tôt et c'est pourquoi je n'ai pas un très grand désir à les voir discuter déjà ou mis à l'ordre du jour de réunion de Commissions internationales. Je dois, du reste, en parler prochainement à M. Focillon. Je serais très heureux, en maintenant ces réserves, de m'en entretenir également avec vous."

Je crois bien faire en vous communiquant immédiate-

11

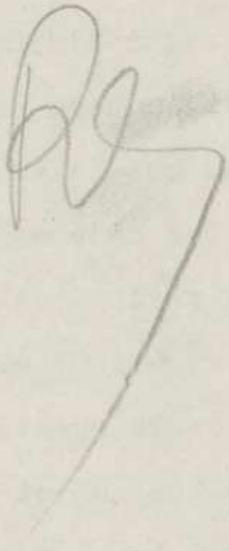
...



ment cette lettre. Peut-être estimerez-vous comme moi qu'il serait préférable pour la réalisation de nos projets que votre visite à M. Guiffrey précède celle que je compte lui faire tout prochainement.

Je vous téléphonerai demain pour prendre votre avis.

Croyez-moi, cher Monsieur Focillon, votre très dévoué,



P.S.- André BLUM a mis à l'étude les problèmes relatifs aux chalcographies et cabinets d'estampes. Il a l'intention de vous demander également conseil. Mais je crains un peu que nous ne finissions pas à abuser !

Monsieur FOCILLON  
26, rue des Fossés St Jacques  
Paris

Paris, le 13 Avril 1926

Monsieur

J'vous remercie de bien vouloir solliciter mon avis au sujet de l'échange entre nous. Depuis bien des années j'entretiens avec quelques uns de vos collègues d'autres des relations cordiales qui m'ont entre autres choses porté chez vous de l'échange d'ouvrages. J'ai eu pour l'occasion après d'un de ces échanges de livres. Mais nous n'avons eu les uns et les autres aucun échange de livres en conversation au delà de la guerre. Il nous faut pour admettre les uns et les autres ce principe par l'opinion publique, par les Comités de livres, ou autres, de qui dépendent en fin de compte la réalisation de ces projets. Il y aurait peut-être plus d'inconvénients que d'avantages à les réaliser trop tôt, car il faudrait pour nous en faire un grand desir et le voir disséminer déjà ou vers à l'ordre des jours de réunions de commissions ou autres nationales. Je dois du reste en parler prochainement à M. Foucault, pour en être très heureux, car cela me paraît en effet de nous en entretenir et également nous en.

Veuillez agréer, Monsieur, l'assurance de mes sentiments très distingués.

Rempert Aug.



12 Avril

6

Monsieur,

Monsieur Henri FOCILLON vous a parlé récemment des 1<sup>a</sup> décisions prise// par la Commission Internationale de Coopération Intellectuelle de provoquer la création à l'Institut International d'un Office des Musées. Il vous a dit qu'une des préoccupations de cet Office serait de déterminer, dans la mesure du possible, des échanges temporaires ou permanents de tableaux entre les Musées des différentes nations. Je crois que cette idée ne vous est pas indifférente, et je serais heureux d'avoir notamment, à ce sujet, votre précieux avis.

Je vous serais reconnaissant de bien vouloir me dire quels seraient vos jour/ et heure/et de croire, Monsieur, à l'expression de mes sentiments de haute considération.

Le Chef de la Section des Relations Artistiques :

(R. DUPIERREUX)

Monsieur GUIFFREY  
Conservateur au Musée du Louvre  
Paris





COPIE

G / ~~XXIII~~ / 45

Paris, le 5 avril 1926

Je vous remercie de l'envoi que vous avez bien voulu me faire du répertoire des catalogues des musées de province et des Documents relatifs à l'Association des Conservateurs des collections publiques de France. J'aurais beaucoup désiré m'en entretenir avec vous en vous soumettant divers projets qui rentrent dans le cadre de ces sortes d'organisation et je regrette d'autant plus de n'avoir pas eu le plaisir de vous voir que ce rendez-vous manqué fut tout simplement un malentendu... Je me permettrai de vous faire signe dès votre retour dans l'espoir d'être plus heureux ;

Votre bien dévoué.

Signé : R. DUPIERREUX.

Monsieur VITRY  
Conservateur du Musée du Louvre  
PARIS.

24/11/42

Dear Sir,

I have the pleasure to inform you that the  
order for the purchase of the above mentioned  
quantity of goods has been placed with the  
firm named in the order and the goods are  
being despatched to you as soon as possible.  
The goods will be delivered to you by the  
first of the month of December and you will  
be advised of the date of delivery by the  
firm named in the order.

Yours faithfully,

W. J. B. [Signature]

W. J. B. [Signature]

W. J. B. [Signature]

Cher M. Vassier

J'ai vu au Louvre du tout au jour. et  
J'ai pu voir un monde et si gentil  
beaucoup de m'as vu avec un  
Voici les documents que j'avais  
préparés pour vous.

Bien cordialement

V. V.



1. The first

2. The second

100

100

100

