Dear Dr. High, Heidi Taylor, and Alice Murphy,

Hello. I am following up the message I wrote last week (see below) to further extend the same inquiry. I apologize for having an outdated email address for your registrar, and perhaps Professor McLendon is busy with the beginning of the semester.

As I sure you are aware, with the collapse of the Limbach Commission and the litigation surrounding the Gurlitt hoard here and the various items of Raubkunst in American collections, such as have recently come up at Oberlin College and the Neue Galerie, this matter is of great interest to historians of the avant-garde.

It is of particular interest to me since I am both a Franz Marc scholar and a frequent visitor to the Ringling. I am presently writing both a book chapter on Marc's copying practices specifically with respect to Schöpfungsgeschichte II and giving a paper this coming December in Berlin on Raubkunst all Erinnerunsort – Looted Art as a Realm of Memory – precisely on the subject of how some of Marc's work came to land in American collections.

I would be very grateful if you could thus extend your cooperation to this research – I think we can all agree that resolving the issue of Raubkunst in favor of true provenance is only beneficial to the art world.

In addition to the questions below, I would also like to know how Schöpfungsgeschichte II came to be known as "Green and Yellow Horses," since this is actually one of Marc's iterations of primordial animals that are not horses. I was also wondering about the condition of the work, if it might be damaged in some way, and that is the reason it was not on display, ever, to my recollection. After Liegender Hund I'm Schnee was repatriated in 1961, this would have been one of the only Marcs in the Southeast United States, and I'm surprised you weren't yelling from the rooftops about it.

In any case I will be grateful for a response. I look forward to hearing from you very soon.

Please let me know if you have any questions or concerns.

Sincerely
Jean Marie Carey

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Dear Professor McLendon and Jessie Christian,

Hello. I am writing in reference to a story by Nanette Crist in last week's Florida Weekly (which I notice has now been taken down) about the iteration of Franz Marc's Schöpfungsgeschichte II (which was called...
"Green and Yellow Horses" in the story) in connection to the Beattie bequeathal.

I am a Franz Marc scholar working in Nürnberg and Kassel this summer, but by coincidence I am also a graduate of the USF art history MA program and in many visits as a student, and then taking my own students on tours of the Ringling, I don't ever remember seeing the page from Marc's speculative Book of Genesis on display, or ever hearing it mentioned or cited.

So I am curious to find out more about the provenance of this particular leaf. As you probably know Marc was not happy with his original rendering of the wood block print, describing it to Herwarth Walden as a "trial proof," and he did not consent to its reproduction in his lifetime. So I am wondering if the pressing you have was from the set run by Maria Marc in 1921, and, if so, if it was seized from Karl Osthaus from his collection or from another private owner.

I was also wondering if you have a complete list of the Beattie items, and if so if I might have a copy.

Any information you could provide would be gratefully received. I have actually written quite a bit about *Schöpfungsgeschichte II* as it nicely illustrates Marc's complicated relationship and thoughts about the copy and the original, and have another article forthcoming on this subject. Ms. Crist's story was obviously well-meaning but doesn't have the Ringling's imprimatur so my writing would be better-served by your expertise.

Please let me know if you have any questions or concerns and I look forward to hearing from you very soon.

Kind regards,
Jean Marie Carey

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