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| Marrakech 22/10 1933  P.S Læs nu Briffauts Brev, og om du vil skriv selv til  ham. Du ser, hvad han siger om Decameron!  men måske var den noget for England??  Hold mig altid a jour med  Din Adresse.  Kære Paul,  Tak for Brev, som jeg har faaet igaar aftes.  Jeg gaar nu ganske forretningsmæssigt til Værks og  søger at besvare dine Spørgsmaal i Rækkefølge,  for derefter at fortælle Dig andre Ting. Med Hensyn  til mine Priser forstaar Du, det er lidt vanskeligt i  Øjeblikket med den svingende Kurs. Men man maa  jo tage Krisen i Betragtning og se at slaa Penge paa  een eller anden Maade. Da jeg skrev til dig om Piazzas  Pris for “Andersen”, saa har jeg vist taget Fejl. Piazza  betalte mig c. 1500 francs per Tegning, hvilket var  Maximum af, hvad man paa det Tidspunkt betalte. Deri  var iberegnet, at han beholdt Originalerne. Dette gælder  for “hans Texter”. Han betalte mig apart for alle Smaa-  Tegninger: Têtes de chapitre, culs de lampe etc. Jeg husker  ikke hvad han betalte mig for de Smaating. Det var  en “Prix global”. – Paa det Tidspunkt representerede  1500 francs c. 200 Kr. Lidt derover. Nu har  jo imidlertid alt forandret sig, Kursen er en  ganske anden og der er – Krisen.  Altsaa: 1) Minimumspris burde være for en  Tegning nu c. 100 Kr. Størrelse c. 16 × 23 cm. (Mine  Øjne taaler ikke at lave dem mindre). Med Hensyn til Farvernes  Antal, saa spiller det igen Rolle i Prisen.  2) Du forstaar herudfra, at min Maximumspris  burde være fra 200 til 250 Kr. pr. Tegning. Men  [Side 2]  den tror jeg ikke det kan nytte, at Du insisterer paa i  Skandinavien i Øjeblikket. Maaske i England. – I  Maximumsprisen (250 Kr.) er Originalen indbefattet.  Minimumsprisen (100 Kr.) gælder Reproductionsretten og  Originalen tilhører mig. –––  3) Dette drejer sig altsaa kun om Tegninger direkte udførte  for Forlaget. – Du ved jo sikkert, at man altid i England  har betalt Tegninger langt højere end i Frankrig. – Kun  har jeg aldrig haft Lyst til at leve i England. Voilà!  Ellers havde jeg naturligvis tjent ganske andre Penge.  Især da Konkurrencen der er uendelig langt mindre  end i Paris, som jo er og bliver det store artistiske  rendez-vous fra alle Leder og Kanter. (Det er sågu ikke Franskmændene, som gir Tonen an i kunstnerisk  Henseende! Nej, det er alle de dygtigste Udlændinge, som  kommer dertil, fordi Byen er behagelig og har en gammel  Tradition!) ––– Med Hensyn til Priser for Clichérne  saa kan jeg intet andet sige Dig, end hvad jeg sagde  Dig i sidste Brev efter Briffauts Svar angaaende  Reproductionerne af de Ting han allerede har lavet.  Jeg vedføjer her et Brev som jeg lige har faaet fra  Briffaut. Jeg tænker Du kan læse hans Skrift. –––  Det er jo givet, at hvis man skulde kunne ordne det  med Reproductionerne hos Briffaut, maa jeg have  min Extrabetaling, - men det overlader jeg til Dig  at ordne. Du er som sagt langt mere Forretningsmand  end jeg. Du vil sikkert faa mere ud af det end jeg  selv kunde faa. ––– (Jeg har heri og i (2) ogsaa  besvaret Dit Spørgsmaal (4) angaaende Reproductionsretten  og Ejendomsretten. “Politiken” betalte mig i sin Tid  fra 100 til 150 Kr. Reproductionsretten til sine Forsider  i Søndagsmagasinet. Originalerne var mine. Voilà.  Men det var altsaa da 100 Kr. var c. 700 Francs. –  5) Med Hensyn til mine Tegninger  [Side 3]  2) til Andersen, saa havde jeg aldrig nogen Kontrakt  med Piazza, som var en gammel Hædersmand, og  hvis Ord var som en Kontrakt. (Jeg har heller aldrig  haft med Briffaut, som er ganske lige saa honnet). Vi  var simpelthen gode Venner og stolede gensidigt paa  hinanden. – Desværre døde Piazza, netop som  jeg havde mine Illustrationer næsten færdige. Han  og hans Efterfølger betalte mig intégralement mit Arbejde.  Men jeg har altsaa ikke et skriftligt Ord imellem os.  Den unge Efterfølger havde først en Del vanskeligheder  med Overtagelsen af det store Firma. Saa kom Krisen.  Derfor ligger Bogen stadig og sover hos ham. Jeg vil  nu skrive til ham og se, om der skulle være  mulighed for at trække Tegningerne fra ham. Lad  os nu se!  Det er som sagt den smukkeste Bog jeg har lavet, –  og jeg raser over at se den i 4 Aar begravet i en  Bagbutik, uden at komme ud. De sidste Ting blev  leveret netop nu for 4 Aar siden. Jeg havde lagt meget  andet tilside for at lave den. ––– Den vilde jo  kunne faa sikkert en stor succes i Skandinavien  og i England! Den er jo tilmed ganske uskyldig.  Jeg vil gøre, hvad jeg kan for at faa Tegningerne.  Men jeg tør naturligvis intet love. Med mindre Du  kan give mig et tilbud, saa jeg eventuelt kan  betale Forlæggeren i Paris et minimum for at faa  Tegningerne igen. Du kender jo Franskmænd og penge!!  Jeg vilde frygtelig gerne have den ud!  6) Du taler om en eventuel Provision til en  Mellemmand i England. Det lader jeg dig ganske om,  det er umuligt for mig herfra at sidde og ordne alt  sligt i Detailler. Du er en af de meget faa, som jeg  stoler paa, naar det gælder mine interesser. Se bare  at slaa nogle Penge for mig.  [Side 4]  À propos England: Saa har en gammel fin  Englænderinde her ladet sig presentere hos mig for at tale  med mig om Lilis Bog, som for nylig er udkommen  i England, og som skal have en stormende Succes og  være Dagens store Samtaleæmne. Man ved i London, at  det er mig, Gerda Wegener, som er Grete i Bogen. Og  min gamle engelske Veninde beklagede voldsomt, at jeg ikke  kunde komme til London i Øjeblikket, da hun paastaar,  at jeg vilde blive “Dagens Heltinde”. Ser Du Mulighed for  at “udnytte dette” paa en eller anden Maade for en  Edition eller lignende ??? Men i saa Fald maatte det  ikke vare for længe. Der skal jo altid smedes mens Jernet  er varmt. Dette “à titre d’indication”. ––– Lilis Bog, (som  jeg jo omtrent havde skrevet, og som kun er bleven banaliseret  og omlavet af den skidne Jødetamp som hedder Nils Høyer)  giver mig saa at sige intet. Han har faaet det lavet saa  snedigt, at jeg omtrent intet faar og han overholder ikke  engang sin Kontrakt. Han skovler alt til sig. Min  tidligere Svoger, Ingeneur T.C. Thomsen, som Lili havde  overdraget Forretningsførelsen af Bogen med, synes at være  i Ledtog med Høyer. Hvad vil du have, at jeg skal  gøre paa denne Afstand, kære? Jeg kan jo ikke sidde  herfra og lave Høyer en Proces! Du, som er jurist,  sig mig om der er noget at stille op? –––  Hvis du ser Vibeke, saa hils hende kærligt fra mig.  Jeg skriver snart til hende. Foreløbigt skal jeg  flytte til 1ste November. Men derefter skriver jeg. – Min  Adresse er og bliver den samme. Nando er jo altid  i Konsulatet et Par Gange om Dagen.  Hjærteligste Hilsner fra os begge samt fra to  Hundedrenge og en rød Kattepige.  Din hengivne  Gerda | Marrakech 22 October 1933  PS Read Briffaut’s letter and if you like, write to  him yourself. You see what he says about Decameron!  but perhaps it would be something for England??  Always keep me a jour [up to date] with  your address.  Dear Paul,  Thank you for your letter, which I got yesterday evening.  I will now proceed in a businesslike manner and  try to answer your questions one by one,  and tell you other things afterwards. As  to my prices, you understand it is a little difficult at  the moment with the fluctuating rate of exchange. But you have  to take the crisis into account and try to make money one  way or the other. When I wrote to you about Piazza’s  price for “Andersen”, I think I must have been wrong. Piazza  paid me about 1500 francs per drawing, which was  the maximum of what was paid then. Therein  was included that he kept the originals. This applies  to “his texts”. He paid me [apart] privately for all minor  drawings: Têtes de chapitre, culs de lampe [headings of chapters and vignettes] etc. I do not remember  what he paid me for those minor items. It was  a “Prix global” [overall price]. – At that time  1500 francs represented about 200 crowns. A little more. But now  everything has changed as you know, the rate is  quite different and there is – the crisis.  So: 1) A minimum price should now be for a  drawing about 100 crowns. Size about 16 × 23 cm. (My  eyes cannot stand making them smaller). As to the number  of colours, it does not matter to the price.  2) From this you understand that my maximum price  should be from 200 to 250 crowns per drawing. But  [page2]  I think that it will be hopeless to insist on that in  Scandinavia at the moment. Perhaps in England. – In  the maximum price (250 crowns) the original is included.  The minimum price (100 crowns) covers the right of reproduction and  the original belongs to me. –––  3) This only applies to drawings done directly  for the publisher. – You probably know that in England a  far higher price has always been paid for drawings than in France. – Only  I have never felt like living in England. Voilà!  Otherwise I would of course have earned quite different money.  Especially as there is infinitely less competition there  than in Paris, which is and always will be the great artistic  rendez-vous in every way. (It is certainly not  the French who set the tone in artistic  terms! No, it is all the cleverest foreigners who  come here because the city is comfortable and has an old  tradition!) ––– As to prices for the clichés [negatives],  I can tell you no more than what I said to  you in my last letter after Briffaut’s answer regarding  the reproductions of the things he had already done.  I enclose a letter here that I have just had from  Briffaut. I think you can read his handwriting. –––  It is certain, of course, that if it should be possible to arrange it  with the reproductions at Briffaut’s, I must have  my extra payment, – but I leave it to you  to arrange that*.* As I said, you are far more a business man  than I. You will probably get more out of it than I  would be able to have myself. ––– (In this and in (2) I have also  answered your question (4) regarding the right of reproduction  and the right of ownership. In the past, “Politiken” paid me  from 100 to 150 crowns for the right of reproduction to its covers  in Søndagsmagasinet [The Sunday Magazine]. The originals were mine. – Voilà.  But that was when 100 crowns were about 700 Francs. –  5) As to my drawings  [Page3]  2) for Andersen, I never had any contract  with Piazza who was an old gentleman and  whose word was like a contract. (I have also never  had with Briffaut who is just as honourable). We  were simply good friends and trusted  each other respectively. – Unfortunately Piazza died just as  my drawings were almost finished. He  and his successor paid me intégralement [in full] for my work.  But I really do not have a written word between us.  At first the young successor had some difficulties  with the take-over of the large company. Then the crisis came.  That is why my book still lies sleeping with him. I am going to  write to him now and see if there should be a  possibility of pulling the drawings from him. Let  us see!  As I said, it is the most beautiful book I have made, –  and I rage at seeing it buried for 4 years in the  back of a shop without being published. The last things were  delivered just now 4 years ago. I had put many  other things aside to make it. ––– Probably that would  have a great success in Scandinavia  and in England! It is even perfectly innocent after all.  I will do what I can to get the drawings.  But of course, I dare not promise anything. Unless you  can give me an offer, so that I can perhaps  pay the publisher in Paris a minimum in order to get  the drawings back. You know Frenchmen and money!  I would terribly like to have it published!  6) You talk about a possible provision for an  intermediary in England. I’ll leave that to you entirely,  it is impossible for me to arrange all  such matters in detail from here. You are one of the very few whom I  trust when it comes to my interests. Just  make some money for me.  [Page 4]  Speaking of England: A old  English lady has let herself be introduced to me to talk  to me about Lili’s book that has recently been published  in England, and is supposed to be a tremendous success and  and today’s great topic of conversation. It is known in London that it is me, Gerda Wegener, who is Grete in the book. And  my old English friend deeply regretted that I was  not able to come to London at the moment as she claims  that I would be “the heroine of the day”. Are you able  to “use this” in some way for an  edition or the like??? But in that case, do  not take too long, it is always best to strike while the iron  is hot. This is just for your information.. ––– Lili’s book, (which  I as you know had more or less written, and which has only been trivialised  and changed by the filthy Jew called Nils Høyer)  gives me practically nothing. He has arranged things so  cleverly that I get almost nothing and he does not even  keep to his contract. He rakes everything in. My  former brother-in-law, engineer T.C. Thomsen, whom Lili had  entrusted with the business management of the book, seems to be  in collusion with Høyer. What do you want me to  do at this distance, dear? After all I cannot sit  and make a lawsuit against Høyer from here! You who are a lawyer  tell me if there is anything to be done? –––  If you see Vibeke, then send her my love.  I will write to her soon. For now I am going to  move at the 1st of November. But after that I shall write. – My  address will remain the same. Nando is always  in the consulate a couple of times a day as you know.  The kindest regards from us both plus from two  dog boys and a red cat girl.  Yours sincerely  Gerda  Translated by Marianne Ølholm  19 January 2020 |