Finding aid for the Wassily Kandinsky papers, 1911-1940 (bulk 1921-1937) 850910

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Special Collections

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Table of Contents

Summary Information 3
Biographical / Historical Note 3
Scope and Content of Collection 5
Arrangement 6
Administrative Information 6
Controlled Access Headings 7
Collection Inventory 10
Bauhaus teaching materials, Berlin/Dessau,1925-1933 10
Notes for semesters I, II, and IV,1925-1933 10
Other lecture material,1922-1933 27
Kandinsky manuscripts,undated 33
Manuscript in Russian of *Über das Geistige in der Kunst*,undated 34
Other texts by Kandinsky,undated 35
Papers of the Russian Academy of Artistic Sciences [RAKhN],1921 38
Correspondence,1911-1940 41
Letters to J. B. Neumann,1935-1940 41
Other correspondence,1911-1933 42

Summary Information

Repository: Special Collections

Creator: Kandinsky, Wassily, 1866-1944

Title: Wassily Kandinsky papers

ID: 850910

Dates: 1911-1940 (bulk 1921-1937)

Extent: 2 Linear Feet (3 boxes, 1 flat file folder)

Request Materials: Request access to the physical materials described in this inventory through the catalog record for this collection. Click here for the access policy.

Language: Collection material is in German and Russian with some English and French.

Abstract: Russian-born artist considered to be one of the creators of abstract painting. Papers document Kandinsky's teachings at the Bauhaus, his writings, his involvement with the Russian Academy of Artistic Sciences (RAKhN) in Moscow, and his professional contacts with art dealers, artists, collectors, and publishers.

Preferred Citation

Wassily Kandinsky papers, 1921-1937, The Getty Research Institute, Los Angeles, Accession no. 850910.

http://hdl.handle.net/10020/cifa850910

^ Return to Table of Contents

Biographical / Historical Note

Wasily Kandinsky [Vasilii Vasil'evich Kandinskii] was born in 1866 in Moscow, Russia and died in 1944 in Neuilly-sur-Seine, France. He is considered one of the first creators of purely abstract painting.

In 1896, after academic studies and initial career in law and social sciences, Kandinsky turned down an offer of professorship in jurisprudence, and together with his first wife Anja Shemiakina, left Russia for Munich with the intention of becoming a painter.

In Munich, he enrolled at the Academie der Bildenden Künste where he studied with Anton Azbé and Franz von Stuck. After achieving a diploma in 1900, Kandinsky participated in several nonacademic shows, including the Phalanx group in Munich, of which he became president in 1902, with the Berlin Sezession group, in the Paris Salon' d'Automne and the Salon des Indépendants, and with the group Die Brücke in Dresden.

In 1909 Kandinsky met the German painter Gabriele Münter. They established a close relationship and lived and worked together in Munich as well as in Murnau, in southern Bavaria. At this time Kandinsky began the process that led to the emergence of his personal style and to the historic breakthrough into abstract painting. The marriage to Anja Shemiakina was dissolved in 1911.

Kandinsky was actively involved in avant-garde movements in Munich. Among his friends were Alexej von Jawlensky, Marianne von Werefkin, Franz Marc, Paul Klee, Hans Arp, August Macke, and the composer Arnold Schoenberg. In opposition to officially approved art, Kandinsky helped to found the group Neue Künstlervereinigung, and participated in the group's first exhibition in 1909 and in the second exhibition in 1910 at the Moderne Galerie Tannhäuser. While preparing for the third exhibition in December 1911, the group split due to aesthetic differences. Favouring freedom of expression, Kandinsky, Franz Marc, Gabriele Münter, and Alfred Kubin, left the group Neue Künstlervereinigung and exhibited their art work that same month at the Moderne Galerie Tannhäuser [Galerien Thannhauser] under the name Der Blaue Reiter. *Der Blaue Reiter* was also the title of a volume on aesthetics edited by Kandinsky together with Franz Marc, and published by Piper Verlag in Munich in 1912. Also in 1912, the Piper Verlag published Kandinsky's main theoretical treatise *Über das Geistige in der Kunst.*

In 1914, with the outbreak of World War I, Kandinsky left Munich and returned to Russia by way of Switzerland, Italy, and the Balkans. Gabriele Münter initially accompagnied Kandinsky; however, their relationship ended in Odessa in 1916. In Moscow Kandinsky settled down with the intention of reintegrating himself into Russian life. In 1917 he married a Russian woman, Nina von Andreevskaia. In 1918 he became professor at the Moscow Academy of Fine Arts and a member of the arts section of the People's Commissariat for Public Instruction. In 1919 he created the Institute of Artistic Culture, and helped to organize numerous museums across the Soviet Union. In 1920 he was made professor at the University of Moscow and was honored with a state-arranged one-man show. In 1921 he founded the Russian Academy of Artistic Sciences. Because of the change in the Soviet government's policy towards avant-garde art, Kandinsky and his wife Nina, left Russia for Berlin at the end of 1921.

Early in 1922 Kandinsky was offered a teaching position at the Bauhaus school of architecture and applied art in Weimar, where he began lecturing on the elements of form, gave a course in color, and directed the mural workshop. In 1923 Kandinsky became vice-president of the Sociéte Anonyme in New York and co-editor of the series *Bauhausbücher*. In 1924 he founded the group Die Blaue Vier, together with Klee, Feininger and Jawlensky. In 1925, after the school's relocation to Dessau, Kandinsky added a class on painting not intended as applied art. In 1926, his second important treatise *Punkt und Linie zu Fläche*, in which he emphasized in particular the expressiveness of colors, was published by Albert Langen in Munich. In 1927 several exhibitions of his art took place in Germany and abroad. His essay "Réflexions sur l'art abstrait" appeared in 1931 in *Cahiers d'art* in Paris.

In 1933 the Nazis forced the Bauhaus to close. After living several months in Berlin, Kandinsky emigrated to France. For the remaining 11 years of his life, he lived with his wife in an apartment in Neuilly-sur-Seine near Paris. During this time, he continued to paint and to write, mainly for the magazine *Cahiers d'art*. Numerous exhibitions of his art took place between 1934 and 1936, including the exhibition in 1935 in Paris at the gallery Cahiers d'art, in 1936 in the United States at J. B. Neumann's New Art Circle in New York and at the Stendahl Gallery in Los Angeles, and in San Francisco. In 1937 a retrospective show opened at the Kunsthalle in Bern. Also in 1937, Kandinsky's art work was included in the propagandistically designed Nazi exhibition of modern art called Entartete Kunst [Degenerate art], shown at the Hofgarten in Munich.

^ Return to Table of Contents

Scope and Content of Collection

The archive consists of ca. 280 items (on ca. 470 leaves) documenting various aspects of Kandinsky's professional life from 1911 to 1940. It is organized into four distinct groups. The most extensive part constitutes a large body of teaching materials from the time Kandinsky taught at the Bauhaus in Dessau, from 1925 until 1933, the year of the dissolution of theschool under the pressure from the National Socialist regime. Included are detailed teaching notes and graphic teaching aids, reading lists and class rosters. The entire collection was digitized in 2014 and is available online: http://hdl.handle.net/10020/850910.

Another group consists of undated manuscript writings by Kandinsky, mainly an unpublished Russian translation of *Über das Geistige in der Kunst*; also outlines for essays, and miscellaneous notes.

The third group relates to Kandinsky's professional life after his return to Russia at the outbreak of World War I, where he was actively involved as co-founder and vice president of the Russian Academy of Artistic Sciences in Moscow. Included are institutional records of the Academy, as well as outlines and transcripts of lectures and discussions by Kandinsky and several other Academy members. Most of the papers are dated 1921, the year in which Kandinsky and his wife left Moscow for Berlin.

The fourth group consists of professional correspondence. A significant portion comprise 19 letters by Kandinsky to the New York art dealer and collector, Israel Ber Neumann, written between 1934 and 1940, after Kandinsky's relocation from Germany to Neuilly-sur-Seine near Paris. Also present are ca. 50 letters received by Kandinsky from artists, art dealers, private collectors, art critics, editors and publishers, dating from 1911 to 1933. The letters are rich in detail related to Kandinsky's exhibition activities and the reception of his artistic ideas, as well as provide information about the activities of other significant persons, including Alexander von Jawlenski, Ernst Ludwig Kirchner, Franz Marc, and Arnold Schoenberg, and the American art collector Arthur Jerome Eddy.

^ Return to Table of Contents

Arrangement

The papers are arranged in 4 series: Series I. Bauhaus teaching materials, Berlin/Dessau, 1925-1933; Series II. Kandinsky manuscripts; Series III. Papers of the Russian Academy of Artistic Sciences [RAKhN], 1921; Series IV. Correspondence, 1911-1940.

^ Return to Table of Contents

Administrative Information

Access

Open for use by qualified researchers.

Publication Rights

Contact Library Reproductions and Permissions.

Acquisition Information

Acquired by the repository in 1985.

Processing History

The collection was first processed and described in 1986, when an inventory was prepared. In 2001, Isabella Zuralski re-processed the collection and wrote a new finding aid.

Alternate Form Available

The entire collection was digitized in 2014 and is available online: http://hdl.handle.net/10020/850910.

Microfiche available for Series I.A and parts of Series I.B. (All items in Box 1), and for Series II.

^ Return to Table of Contents

Controlled Access Headings

Contributor(s)

- Bakushinski#, A. V. (Anatoli# Vasil#evich), 1883-1939
- Bogdanov, A. (Aleksandr), 1873-1928
- Burberg, K. A.
- Deri, Max, 1878-
- Eddy, Arthur Jerome, 1859-1920
- Einstein, Carl, 1885-1940
- Erbslöh, Adolf, 1881-1947
- Frank, S. L. (Semen Li#u#dvigovich), 1877-1950
- Gallien, Antoine-Pierre
- Germanisches Nationalmuseum Nürnberg
- Grohmann, Will, 1887-1968
- Hahn, Livingstone
- IUr'evich, Valerii
- I#A#zvit#s#ki#, Valeri#, 1884-
- I#U#on, Konstantin Fedorovich, 1875-1958
- Kames, Alfred W.
- Kirchner, Ernst Ludwig, 1880-1938
- Klumpp, Hermann, 1902-1987
- Kluxen, Franz
- Kogan, P. S. (Petr Semenovich), 1872-1932
- Kreis für Kunst Köln
- Kuznet#s#ov, Pavel Varfolomeevich, 1878-1968
- Lazarev, P. P. (Petr Petrovich), 1878-1942
- Marc, Franz, 1880-1916
- Mashkov, Il#i#a# Ivanovich, 1881-1944
- Mashkovt#s#ev, N. G. (Nikola# Georgievich), 1887-1962
- Matsievskii
- Petrov, N. V. (Nikola# Vasil#evich)
- Petrovskii, A. M.
- Piper Verlag
- Platov, Fedor Fedorovich, 1895-1967
- Reiche, Richart
- Sadleir, Michael, 1888-1957
- Schoenberg, Arnold, 1874-1951
- Seewald, Richard, 1889-1976
- Shor, Evsei D.
- Sonderbund Westdeutscher Kunstfreunde und Künstler
- Sérouya, Henri, 1895-
- Uspenskii, Nikolai Evgenevich

Subjects - People

- Albers, Josef
- Arndt, Alfred, 1898-1976
- Arndt, Gertrud, 1903-2000
- Arp, Jean, 1887-1966
- Barr, Alfred H., Jr., 1902-1981
- Baumeister, Willi, 1889-1955
- Bayer, Herbert, 1900-1985
- Bechtejeff, Wladimir von
- Behrenbrock
- Bergson, Henri, 1859-1941
- Berndt, Siegfried
- Bloch, Albert
- Boerschmann, Ernst, 1873-1949
- Braga, Dominique
- Breuer, Marcel, 1902-1981
- Caspar, Karl, 1879-1956
- Chagall, Marc, 1887-1985
- Clemens, Roman, 1910-1992
- Cézanne, Paul, 1839-1906
- Dalí, Salvador, 1904-1989
- Debussy, Claude, 1862-1918
- Dix, Otto, 1891-1969
- Drewes, Werner, 1899-1985
- Driesch, Hans, 1867-1941
- Duncan, Isadora, 1877-1927
- Eddy, Arthur Jerome, 1859-1920
- Fischer, Edward
- Gabo, Naum, 1890-1977
- Genin, Robert, 1884-1943
- Gide, André, 1869-1951
- Goethe, Johann Wolfgang von, 1749-1832
- Grohmann, Will, 1887-1968
- Gropius, Walter, 1883-1969
- Guggenheim, Solomon R. (Solomon Robert), 1861-1949
- Helmholtz, Hermann von, 1821-1894
- Hertel
- Hodler, Ferdinand, 1853-1918
- Imkamp, Wilhelm, 1906-1990
- Jacoby, Heinrich, 1889-1964
- Jaques-Dalcroze, Émile, 1865-1950
- Jawlensky, Alexej von, 1864-1941
- Kandinsky, Wassily, 1866-1944
- Kirchner, Ernst Ludwig, 1880-1938
- Kirschmann, A. (August)
- Klee, Paul, 1879-1940

- Laban, Rudolf von, 1879-1958
- Le Corbusier, 1887-1965
- Leonidov, Ivan I., 1902-1959
- Lissitzky, El, 1890-1941
- Luckiesh, Matthew, 1883-1967
- Manet, Édouard, 1832-1883
- Marc, Franz, 1880-1916
- Marées, Hans von, 1837-1887
- Mataré, Ewald, 1887-1965
- Meyer, Hannes, 1889-1954
- Monastirski, Luba
- Mondrian, Piet, 1872-1944
- Münter, Gabriele, 1877-1962
- Neubert, Dr.
- Neumann, J. B. (Jsrael Ber)
- Nierendorf, Karl
- Ostwald, Wilhelm, 1853-1932
- Palucca, Gret, 1902-1993
- Pashkov, V. A.
- Picabia, Francis, 1879-1953
- Pinder, Wilhelm, 1878-1947
- Probst, Rudolf
- Rebay, Hilla, 1890-1967
- Ridder, André de
- Rubin, Reuven, 1893-1974
- Russolo, Luigi
- Röseler, Hermann
- Sakharoff, A. (Alexandre), 1886-1963
- Scheyer, Galka E.
- Schlemmer, Oskar, 1888-1943
- Schmid, Wilhelm, 1892-1971
- Schoenberg, Arnold, 1874-1951
- Scriabin, Aleksandr Nikolayevich, 1872-1915
- Segal, Lasar
- Sisley, Alfred, 1839-1899
- Stam-Beese, Lotte, 1903-1988
- Sweeney, James Johnson, 1900-1986
- Thal, Ida
- Tolziner, Philipp
- Vesnin, Leonid Aleksandrovich, 1880-1933
- Werefkin, Marianne, 1860-1938
- Weyhe, E.
- Wiesner, Julius, 1838-1916
- Wittwer, Hans, 1894-1952
- Wölfflin, Heinrich, 1864-1945

Subjects - Corporate Bodies

- Bauhaus
- Brücke (Artists' group)
- Neue Künstlervereinigung München
- Obshchestvo molodykh architektov
- Rossi#skai#a# akademii#a# khudozhestvennykh nauk

Subjects - Topics

- Blaue Reiter (Group of artists)
- Neue Sachlichkeit (Art)

Genres and Forms of Materials

- Drawings (visual works)
- Gouaches
- Ink drawings
- Lectures
- Letters (correspondence)
- Transcripts

Collection Inventory

Series I. Bauhaus teaching materials, Berlin/Dessau, 1925-1933 ca. 260 items

Scope and Contents note:
This series contains material related to Kandinsky's teaching at the Bauhaus school of architecture and applied art, after the school's relocation from Weimar to Dessau in 1925. It is organized in two subseries: Notes for semesters I, II, and IV and Other lecture materials.

Series I.A. Notes for semesters I, II, and IV, 1925-1933 ca. 190 items

Notes for semesters I, II, and IV: 1925-1933

Scope and Contents note:
The subseries contains annotated typescripts and manuscripts notes; all text is in German. The arrangement of the notes follows the order of pagination found on the items; however, the numbering is most likely not in Kandinsky's hand. The notes relate mainly to the courses Abstrakte Formelemente [Theory of Form] and Grundlehre [Preliminary Course] and focus on the graphic elements: line, point, plane, and composition, and on Kandinsky's color theory. Also present are notes related to Kandinsky's "freie Malklasse", a course which concentrated on painting not intended as applied art. Several notes are illustrated with geometrical drawings and diagrams, and include descriptions of class exercises and critical evaluations of work by specific students. Kandinsky frequently refers to art history and to current artistic trends in the visual and in the performing arts. Most of the notes are undated; some have dates of lectures and classes to which they relate. The frequent presence of several dates added in pencil indicates that Kandinsky frequently reused his notes between 1925 and 1933.

Title/Description	Containers
Materials for Semester I courses, 1925-1931	

	Box 1	Folder 1-7
Courses: Abstrakte Formelemente and Grundlehre *Scope and Contents note*: 20 items, including 1 press clipping. Annotated typescripts and manuscript notes mainly on the concept of analysis and synthesis in visual arts, architecture, dance and poetry; also about the perception of color and the history of artistic trends from Impressionism to abstract art. Kandinsky mentions several contemporary artists, dancers and composers, including Ferdinand Hodler, Isadora Duncan, Mary Wigman, Gret Palucca, Alexander Sacharoff, Rudolf Laban, László [Moholy-Nagy?], Emile Jaques-Dalcroze, Claude Debussy, and Alexander Skriabin, the theater group Meiningen, also the scientist Hermann von Helmholtz, and Der Blaue Reiter.	Box 1	Folder 1
I. Semester. Abstrakte Formelemente, Vorträge im Vorkurs des Bauhauses, Sommersemester 1925, Dessau *Scope and Contents note*: 3 leaves: p. 2bis-6. Title leaf and 2 leaves of annotated typescript. With several small geometrical diagrams and drawings. Notes for lectures no. 1, 2 and 3, held frequently between 1925 and 1928.	Box 1	Folder 1
Grundlehre, Aufgaben. Sommersemester 1926 *Scope and Contents note*: 1 leaf: p.7. List of student assignments.	Box 1	Folder 1
Supplement to p. 2 *Scope and Contents note*: 1 leaf: p.8. Beginning words: "Nach Charakteristik der extremen Spezialisierung im 19. Jahr."	Box 1	Folder 1
Text by Cézanne *Scope and Contents note*: 1 leaf: p. 9. Typescript of a text by Cézanne; from an article by Christian Zervos published in *Cahiers d'art*.	Box 1	Folder 1
Small card *Scope and Contents note*: 1 item: p. 10-10bis. Inscribed with references to Wilhelm Ostwald's *Die Harmonie der Farben*, and to Hermann von Helmholtz's *L'optique et la peinture*.	Box 1	Folder 1
Manuscript note *Scope and Contents note*: 1 leaf: p. 11-11bis. Concerning the concepts "Wissen" (knowing) and "Erkennen" (realizing); with a Bauhaus stamp and date April 22, 1931.	Box 1	Folder 1
Stunde 4, I. Sem. Sommer 1931	Box 1	Folder 1

Scope and Contents note:
1 leaf: p. 12. Annotated typescript for a class held during summer semester, 1931. With a reference to jazz music.

"Ein tolles Spiel," 1933	Box 1	Folder 1

Scope and Contents note:
1 item: p. 13. Press clipping from *Berliner Allgemeine Zeitung* from Feb 22, 1933; review of a soccer game.

Supplement to p.4	Box 1	Folder 1

Scope and Contents note:
1 leaf: p. 14. Annotated typescript beginning with words: "Akademie im griech. Sinne ...."

Supplement to p.2	Box 1	Folder 1

Scope and Contents note:
1 leaf: p. 15. Typescript beginning with words: "Nach Synth. Reste im 19. Jahr. ...." With a small diagram added in pencil.

Manuscript notes, 1929	Box 1	Folder 1

Scope and Contents note:
1 leaf: p. 16-17. Includes notes for lecture no. 4, dated Nov 18, 1929. With a small diagram.

Typescript	Box 1	Folder 1

Scope and Contents note:
1 leaf: p. 18-19. Beginning with words: "warm- kalt ...." With a reference to August Kirschmann's theory of color perception.

Supplement to p. 8	Box 1	Folder 1

Scope and Contents note:
1 leaf: p. 20. Typescript beginning with words: "2 Klaviere in einem Raum ..." and "Zum Tanz."

Aufgaben - Sommerferien 1928	Box 1	Folder 1

Scope and Contents note:
1 leaf: p. 21. Student assignment for the summer break of 1928.

Aufgaben im Vorkurs	Box 1	Folder 1

Scope and Contents note:
1 leaf: p. 22-23. Student assignment with the title "Aufgaben im Vorkurs." With one small geometrical drawing added in pencil, and manuscript notes on verso.

Manuscript notes referring to Lecture 2	Box 1	Folder 1

Scope and Contents note:
1 leaf: p. 24-24bis. Beginning with words: "Wissen - Analyse ..."

Manuscript notes	Box 1	Folder 1

Scope and Contents note:
1 leaf: p. 25-25bis. Beginning with words: "Geistige Kunst ...." With a reference to Manet, Cézanne, Mondrian, Klee, Picabia, Schlemmer, and Neue Sachlichkeit.

Manuscript note	Box 1	Folder 1

Scope and Contents note:
1 leaf: p. 26. With two diagrams representing a pattern of change in art history, and a geometrical sketch on verso; also with a reference to Wilhelm Schaer [?].

Courses Abstrakte Formelemente and Grundlehre	Box 1	Folder 2

Scope and Contents note:
11 items. Annotated typscripts; mainly on the treatment of form, color and plane, and their interrelationships; also analysis of recent art trends from Impressionism to Abstract Art.

Grundlehre	Box 1	Folder 2

Scope and Contents note:
1 double-leaf: p. 29-31. A list of lectures for the class Grundlehre; with short descriptions of topics. Extensive notes in pencil on verso.

Gegensätze von heute	Box 1	Folder 2

Scope and Contents note:
1 leaf: p. 32. A table dividing art into two opposing classes: abstract ("ohne Gegenstand") and representational ("mit Gegenstand"). Kandinsky defines the inspirational basis of art as being either spiritual ("geistige") or mechanical ("mechanistische").

Stunde 7. I. Semester (Abstrakte Formelemente)	Box 1	Folder 2

Scope and Contents note:
1 leaf: p. 33.-34. Annotated; with small diagrams added in pencil. On the opposites "Intuition - Berechnung " (intuition - calculation) and "Inhalt - Form" (content - form).

4 Zwecke, die durch alle Zeiten gehen	Box 1	Folder 2

Scope and Contents note:
1 leaf: p. 35. Kandinsky defines the objectives of painting.

A list of artists' names	Box 1	Folder 2

Scope and Contents note:

1 leaf: p. 36. Names and dates of Manet, Degas, Cézanne, van Gogh, Seurat, Henri Rousseau, Matisse and Picasso. With remarks on the art of Degas, Cézanne, Seurat and Rousseau.

Was - Wie - Was, 2 gleichzeitige Vorgänge seit Impressionisten	Box 1	Folder 2

Scope and Contents note:
2 leaves: p. 37-39. An analysis of recent trends in art from Impressionism to Abstract Art, including Neoimpressionism, Expressionism, Kubism, Dada, Merz, Futurism, Neue Sachlichkeit, Surrealism, Verism, Constructivism, El Lissitzky's Proun paintings, Suprematism, Neoplasticism, and Purism. With extensive annotations concerning Abstract Art. Annotated in pencil.

Marinetti: Manifest des Futurismus	Box 1	Folder 2

Scope and Contents note:
1 leaf: p. 40. An excerpt in German.

Abstrakte Kunst	Box 1	Folder 2

Scope and Contents note:
1 leaf: p. 41. With references to Piet Mondrian, Dominique Braga, André Gide, Dada, Luigi Russolo, and Francis Picabia.

I. Semester. Vor "Farbe"	Box 1	Folder 2

Scope and Contents note:
1 leaf: p. 42. Kandinsky defines color in painting and analyses the perception of various combinations of colors. With a mention of Philipp Otto Runge, Goethe, Delacroix, and Signac.

Wellenlänge in M.	Box 1	Folder 2

Scope and Contents note:
1 leaf: p. 43. A list of various ranges of ultraviolet rays and their color manifestations. From: *Licht und Arbeit* [Light and work] by Matthew Luckiesh (Berlin : Springer Verlag, 1926). Extensive notes in pencil on verso.

Course Abstrakte Formelemente	Box 1	Folder 3

Scope and Contents note:
7 items. Mainly annotated typescripts. Analysis of the colors red, white, and black.

Abstr. F-Elemente	Box 1	Folder 3

Scope and Contents note:
3 leaves: p. 49-51bis. Annotated typescript with titles: "Rot," "Weiss u. Schwarz," "Charakteristik von W. u. S.," and "Zusammenstellungen." With several diagrams. Notes for lectures no. 6 and 8, given frequently between 1925 and 1928.

Text by Siegfried Berndt	Box 1	Folder 3

Scope and Contents note:
1 leaf: p. 53-53bis. Citations from Siegfried Berndt's"Die Entwicklung des farbigen Gefühls und seines Ausdruckes"; issued in *Der Pelikan* (26/1927). Annotated.

Clipping of mask	Box 1	Folder 3

Scope and Contents note:
1 leaf: p. 54. Illustration [black and white] of a Chinese actor's face painted as a mask. With a caption explaining the symbolic meaning of the mask colors.

Manuscript notes	Box 1	Folder 3

Scope and Contents note:
1 leaf: p. 55-56. Particularly about the colors white and black. With a reference to Goethe.

Supplement to lecture 3	Box 1	Folder 3

Scope and Contents note:
1 leaf: p. 57-57bis. Typescript and manuscript notes concluding lecture no. 3. On the concept of synthesis in the arts. With a mention of Gret Palucca, Oskar Schlemmer, and the musician Heinrich Jacoby [1889-1964].

Course Abstrakte Formelemente	Box 1	Folder 4
Parallele Versuche mit W. u. S., zu Vortrag 8	Box 1	Folder 4

Scope and Contents note:
1 leaf: p. 58-59. Supplement to lecture no. 8. Kandinsky investigates how the colors white and black change their value when combined with blue or yellow.

Einige Beispiele der Farbwirkung auf lebende Wesen - physiol, bzw. psychol. art	Box 1	Folder 4

Scope and Contents note:
2 leaves: p. 60-61. Notes concerning the physiological and psychological effects of various colors on plants, animals and people. With a reference to Prof. Pomorzeff.

Manuscript note	Box 1	Folder 4

Scope and Contents note:
1 leaf: p. 61bis. About the graphic elements line and plane.

Table of color intensities	Box 1	Folder 4

Scope and Contents note:
1 leaf: p. 6 1ter. Typescript. Numerical values of various intensities of the colors white, green, yellow, brown, and black.

Tabelle der Beziehungen zw. Form, Farbe, Sinne usw.	Box 1	Folder 4

Scope and Contents note:
1 leaf: p. VIII. A table showing the relationships between line, angle, plane and color; vowels; tempo [music]; pulse rate; temperature; thought (Gedanke); feeling (Gefühl); action (Handlung); and the four senses [VIII].

Zusammenstellungen von Farben	Box 1	Folder 4

Scope and Contents note:
1 small leaf: p. IX. Typescript. Exercises in spatial relationships between colors. With a burn mark.

9. Vortrag. 14-III-25. Grün-Grau	Box 1	Folder 4

Scope and Contents note:
1 double-leaf: p. X-XIII. Typescript, extensively annotated. With several diagrams and schematic drawings. Detailed notes on the perception of various color combinations and on complementary colors. With a burn mark.

Abstrakte Elemente	Box 1	Folder 4

Scope and Contents note:
3 leaves: p. XIV-XIX. Extensively annotated. Notes for lectures 9, 10, 11 and 12 about form, color and plane; a lecture given frequently between 1925 and 1928. Titles of discussed topics: "Punkt u. Linie"; "Fläche"; "Drei Grundflächen"; "Charakteristik der 3 G-Formen"; "Beziehungen zu 3 Grundfarben"; "Varianten der Flächen." With numerous geometrical drawings and graphs.

Kompositionsübungen	Box 1	Folder 4

Scope and Contents note:
1 leaf: unnumbered. Description of exercises in composition for classes of Dec 15, 1925, and Jan 5 and 19, 1926.

Untitled color graph	Box 1	Folder 4

Scope and Contents note:
1 leaf: unnumbered. A graph of color combinations, based on the colors green and red.

Untitled notes	Box 1	Folder 4

Scope and Contents note:
2 small papers: unnumbered. Manuscript notes related to exercises in color; one includes drawings.

Course Abstrakte Formelemente	Box 1	Folder 5

Scope and Contents note:
4 items (on 5 leaves), pages 62 to 67. Annotated typescripts and manuscript notes. About the use of point and plane.

Zeichnerische Elemente; Punkt	Box 1	Folder 5

Scope and Contents note:
2 leaves: p. 62-63. About the point ("Punkt") as a graphic and spiritual element in painting, music, poetry, architecture, dance and sculpture. With a reference to Gret Palucca, Ewald Mataré and Naum Gabo. Also about the line as a spiritual and logical concept.

Grundfläche	Box 1	Folder 5

Scope and Contents note:
1 leaf: p. 64. About the plane as a graphic element in art.

Zu Stunde 12 - GF	Box 1	Folder 5

Scope and Contents note:
2 leaves: p. 65-67. About the plane as a graphic element in art. With several diagrams and small drawings added in pencil. Annotated.

Course Abstrakte Formelemente	Box 1	Folder 6

Scope and Contents note:
6 items. Typescript and manuscript notes.

I. Semester 1930 - nach Sommerferien - 8-9-30	Box 1	Folder 6

Scope and Contents note:
1 leaf: p. 68. Notes on the spiritual content in art.

Manuscript note	Box 1	Folder 6

Scope and Contents note:
1 leaf: p. 69. With a reference to Wilhelm Pinder's *Das Problem der Generation in der Kunstgeschichte Europas*.

Titles of lectures, 1927	Box 1	Folder 6

Scope and Contents note:
1 leaf: p. 69bis. A list of titles of lectures held in Apr-May and Oct-Nov 1927.

Manuscript notes	Box 1	Folder 6

Scope and Contents note:
3 small leaves: p. 70-71ter. Notes on form and color in art.

Wilhelm Ostwald	Box 1	Folder 7
Korrekturen zu Vorträgen von Ostwald	Box 1	Folder 7

Scope and Contents note:
1 leaf of typescript; paged 72. Undated. Kandinsky comments on Wilhem Ostwald's color theory.

Lecture Notes for Semester II, 1927-1933	Box 1	Folder 8-20

Course Malklasse	Box 1	Folder 8
II. Semester *Scope and Contents note*: Title leaf: unpaged.	Box 1	Folder 8
Malklasse, Freitag 6.I.33, Zusammenstellungen *Scope and Contents note*: 1 leaf: p. 73-74. Student assignment: a comparison between a painting by David and a painting by Manet. Kandinsky also mentions paintings by Otto Dix, Wilhelm Schmid, and Alfred Sisley, and compares one of his own paintings to a painting by Marc Chagall.	Box 1	Folder 8
II. Semester - nach Schluss des I. Sem... I. Stunde *Scope and Contents note*: 1 leaf: p. 75. Notes for the first and the second class. Extensively annotated; with several drawings added in pencil. About rhythm as an element of painting.	Box 1	Folder 8
Fragen nach Schluss des I. Semesters *Scope and Contents note*: 1 leaf: p. 76. A list of main topics addressed by Kandinsky during the first semester.	Box 1	Folder 8
Course Abstrakte Formelemente	Box 1	Folder 9
II. Semester, Zu Stunde I. Anfang *Scope and Contents note*: 1 leaf: p. 77. About "Aufbau" (composition) and "Rhytmus" (rthythm) as form elements in art.	Box 1	Folder 9
Astronomie - Entfernungen *Scope and Contents note*: 1 leaf: p. 78. About colors of various frequencies of light.	Box 1	Folder 9
Wintersemester 1926/7, and Sommersemester 1928, 1926-1928 *Scope and Contents note*: 1 leaf: p. 79-80. Description of student assignments for classes 6, 12 and 13 of the winter semester of 1926/1927. On verso, notes of the discussion of students' work during the last class of summer semester 1928.	Box 1	Folder 9
Typescript and manuscript notes *Scope and Contents note*: 1 leaf: p. 81-82. Beginning with words: "Was ist das Materielle in allen Künsten?" and "Anfänge der Kunst." An annotation indicates that this note supplements p. 4.	Box 1	Folder 9

Abstrakte Formelemente - Grundlehre, Wintersemester 25/6, 1925-1926	Box 1	Folder 9
Scope and Contents note: 1 double-leaf: p. 83-85. Annotated typescript. With several drawings added in pencil. Notes to lecture no. 13, given frequently between 1926 and 1927. Description of students' assignments.		
Stunde [10?] - Fortsetzung	Box 1	Folder 9
Scope and Contents note: 1 leaf: p. 86. Typescript; with several drawings added in pencil. About rhythm in painting, including a comparison of rhythm in paintings by Van Gogh and by Piet Mondrian.		
IV Semester. Konstruktion-Gestaltung. (Malerei)	Box 1	Folder 9
Scope and Contents note: 1 double-leaf: p. 87-89. Typescript, extensively annotated, with several small schematic drawings illustrating rhythm in composition. Notes for two lectures on composition in art and technology.		
Course Abstrakte Formelemente	Box 1	Folder 10
II. Semester 1939/31 (Winter)	Box 1	Folder 10
Scope and Contents note: 1 leaf: p. 90. Typescript. A description of students' assignments for Dec. 12, 1930 and "2. Stunde" (second lecture). The assignments concern the square as a "Grundform" (basic form), and the relationship between line and color.		
II. Semester. Zu Stunde 3	Box 1	Folder 10
Scope and Contents note: 1 leaf: p. 91. Typescript. Notes concerning the relationship between art and nature, the line as a form element in art; and a description of students' assignments.		
Course Abstrakte Formelemente	Box 1	Folder 11
Zur letzten Stunde Sommersemster 1927-1928	Box 1	Folder 11
Scope and Contents note: 1 leaf: p. 92-93. Typescript. Notes concerning line and color. With a description of students' assignments, and annotations in pencil concerning Kandinsky's teaching plans for the summer semester 1928.		
Course Abstrakte Formelemente	Box 1	Folder 12
Stunde 4 - II. Semester Sommer 1931	Box 1	Folder 12
Scope and Contents note: 1 leaf: 94-95. Notes for lectures 4, 5, 6 and 7, concerning the theme "Kunst - Wissenschaft- Technik - Natur" (art - science - technology - nature). With a small table and annotations in pencil.		

Bewegungen der Pflanze	Box 1	Folder 12
Scope and Contents note: 1 leaf: p. 96-97. Typescript, extensively annnotated on verso. Kandinsky refers to Julius Wiesner's theory of phototropism in plants.		
Manuscript note	Box 1	Folder 12
Scope and Contents note: 1 item: p. 96bis. A small note with words "II. Sem. Kugel Kreis."		
II. Semester - zu rhytmische Konstruktion	Box 1	Folder 12
Scope and Contents note: 1 leaf: p. 98. Kandinsky lists the five principles of crystallographic ornamentation ("Kristallograf. Ornamentik"). With five geometrical drawings.		
Supplement to lecture 7	Box 1	Folder 12
Scope and Contents note: 1 leaf: p. 99. Typescript, extensively annotated, with 2 drawings added in pencil.		
Supplement to lecture 5 (II. Semester)	Box 1	Folder 12
Scope and Contents note: 1 leaf: p. 100. Beginning with words: "Kölner Dom und Jupitertempel in Baalbeck." About the vertical and the horizontal line as a form element in architecture.		
Supplement to lecture 5 (II. Semester)	Box 1	Folder 12
Scope and Contents note: 1 leaf: p. 100bis. Beginning with words: "Innere Verbindungen." About nodal points as elements of composition in Venetian mosaics and Russian icons.		
Course Abstrakte Formelemente	Box 1	Folder 13
Linie	Box 1	Folder 13
Scope and Contents note: 1 leaf: p. 101-102. Annotated typescript. Notes for lectures 3, 4, 5, and 6; mainly about the form element line; also about the concept of "gesetz- u. zweckmässig" (regular and functional) in art, science and technology.		
Manuscript note	Box 1	Folder 13
Scope and Contents note: 1 item: p. 103-103bis. With a small geometrical drawing.		
Typescript	Box 1	Folder 13
Scope and Contents note:		

1 leaf: p. 104. About the form elements plane, line, and point in geometry, botany and zoology. Includes a citation from *Abstammungslehre*.

Course Abstrakte Formelemente	Box 1	Folder 14

Scope and Contents note:
About composition.

II. Semester, zu Konstruktion. Fläche	Box 1	Folder 14

Scope and Contents note:
1 leaf: p. 105-105bis. About the structure of crystals. With two geometrical drawings and a reference to *Allgemeine Kristallographie*.

II. Semester - zu Stunde 3 and II. Semester - zu Stunde 4	Box 1	Folder 14

Scope and Contents note:
1 leaf: p. 106-106bis. Notes concerning rhythm, line, and plane.

Konstruktion - Beziehungen der Einzelteile u. Fernwirkungen II. Sem.	Box 1	Folder 14

Scope and Contents note:
1 leaf: p. 107. With references to theories of Hans Driesch and Henri Bergson.

Course Abstrakte Formelemente	Box 1	Folder 15
II. Semester	Box 1	Folder 15

Scope and Contents note:
1 leaf: p. 108-109. Notes for semester 2, lectures 7, 8, and 9; mainly about the rhythm and harmony of color and line. With several small drawings added in pencil. Kandinsky refers to the color theory of Goethe.

II. Sem. 1932 - Stunde 9	Box 1	Folder 15

Scope and Contents note:
1 leaf: p. 110-111. Notes for semester 2, lecture 9; mainly analyzing changes of composition in painting from ancient times to present. Kandinsky also analyzes the concept of "Geistige Atmosphäre" (spiritual atmosphere) and its manifestation in art. With a mention of Franz Marc's painting "Gelbe Kuh" (Yellow Cow).

Stunde 8	Box 1	Folder 15

Scope and Contents note:
1 leaf: p. 112-115. Typescript, manuscript notes and small drawings; beginning with words "Stunde 8." Notes for semester 2, lectures 7 and 8. About composition in painting.

Course Abstrakte Formelemente	Box 1	Folder 16
Bemerkungen zu Bildern, II. Sem. Analyse	Box 1	Folder 16

Scope and Contents note:

1 leaf: p. 116. Typescript. Kandinsky analyzes composition in paintings by Hans Holbein (the Younger), Dieric Bouts, Pieter Bruegel (the Elder), and Leonardo da Vinci.

Rhytmus in zeichn. u. in maler. Form	Box 1	Folder 16

Scope and Contents note:
1 leaf: p. 117. Typescript. Kandinsky compares rhythm in architecture, painting and sculpture. With a reference to Heinrich Wölfflin's *Renaissance und Barock.*

Course Abstrakte Formelemente	Box 1	Folder 17
Neue Kunst (Bilder - Beispiele), II. Sem. 1932	Box 1	Folder 17

Scope and Contents note:
2 leaves: p. 118-120. Typescript. Notes for lectures 9, 10, 11, and 13 of the second semester. Mainly an analysis of composition in several recent trends in art, and by individual artists, including Cézanne, Marées, the group Die Brücke, Klee, Dalí, Mondrian, and others. Kandinsky also lists students' questions and answers.

II. Semester	Box 1	Folder 18

Scope and Contents note:
1 double-leaf, numbered: V-VII. Typescript, with annotations and small geometrical drawings. Notes about rhythm in composition, especially in painting and in dance.

Course Abstrakte Formelemente	Box 1	Folder 19
Hauptlehre Kompositionsübungen Anfang - 18 VII 25	Box 1	Folder 19

Scope and Contents note:
1 double-leaf. Title page. Unnumbered.

IV. Semester (Winter- 1929/1930)	Box 1	Folder 19

Scope and Contents note:
1 leaf: p. 121. typescript. Teaching plan for the winter session 1929-1930, lectures 1, 2, 3, and 4 held in Nov 1929.

Hauptlehre, Kompositionsübungen, 1925-1926	Box 1	Folder 19

Scope and Contents note:
3 double-leaves: p. 122-132. Typescript, with several small geometrical drawings: notes for lectures 1 to 15, dated between Jun 1925 to Nov 23, 1926. Annotated. Description of students' exercises in composition and color.

Course Abstrakte Formelemente	Box 1	Folder 20

Scope and Contents note:
4 items: typescripts and manuscript notes.

Elementare Kompositionsspiele		

Scope and Contents note: 1 double-leaf: 4 pages, of which only 1 page of text numbered 133. List of students' exercises in composition, conducted by Kandinsky on Jan 26, 1926 (date added in pencil).	Box 1	Folder 20
Supplements to lectures 1 and 2 *Scope and Contents note*: 1 leaf: p. 134-135. Manuscript notes for lectures 1 and 2. About the relationship of man and space (Mensch - Raum).	Box 1	Folder 20
Supplement to lectures 3 and 4 1928 *Scope and Contents note*: 1 small leaf: p. 136-136bis. Notes for lectures 3 and 4, dated Nov. 28, 1928. With two small geometrical drawings. About composition.	Box 1	Folder 20
Supplement to lecture 8, 1929 *Scope and Contents note*: 1 small leaf: p. 137-137bis. Notes supplementing lecture 8, dated June 21, 1929. About composition in Chinese and Egyptian art.	Box 1	Folder 20
Lecture Notes for Semester IV, 1928-1929	Box 1	Folder 21-22
Course Abstrakte Formelemente *Scope and Contents note*: 10 leaves. Typescripts, some annotated. Notes for semester 4, lectures 2 to 10.	Box 1	Folder 21
IV. Semster. Zu Stunde 3. Aufgabe: Charakteristik der Abstr. Kunst *Scope and Contents note*: 1 leaf: p. 138-139. Notes for lecture 3. About the concepts form and content ("Form - Inhalt") in abstract art. With a mention of the art movement New Objectivity ("Neue Sachlichkeit').	Box 1	Folder 21
Stunde 4, 30 Nov 1928 *Scope and Contents note*: 1 leaf: p. 140. With three small geometrical drawings. About the stage design at Bauhaus (Bauhausbühne).Kandinsky refers to the stage designer Roman Clemens; mentions a lecture on the functionality of a chair by Dr. Neubert; and names Edward Fischer in the context of lecturing about the definition of the concept "life".	Box 1	Folder 21
IV. Semester. 2. Stunde *Scope and Contents note*: 1 leaf: p. 141-142. Annotated typescript. Notes for lectures 2 (dated in pencil May 4 1928) and lectures 4 and 5 (dated May 18 1928 and Dec 7 1928). With several small geometrical drawings. About form as a psychological concept and about the relationship between form and space. Kandinsky refers to the	Box 1	Folder 21

theories of Hans Driesch, writes about Bauhaus architecture, especially of Le Corbusier and Gropius, and analyses the design of a chair by Marcel Breuer.

IV. Semester. Stunde 5	Box 1	Folder 21

Scope and Contents note:
2 leaves: p. 143-145. Typescript and extensive manuscript notes for lectures 5 and 6. About form and content in objects and in architecture, and about the relationship between art and functionality ("sachliche Zweckmässigkeit").

Stunde 6. Mitteilung Ziehkraft - Inhalt und Form	Box 1	Folder 21

Scope and Contents note:
2 leaves: p. 146-148. Typescript and extensive manuscript notes for lectures 6 and 7. Lecture 7 is dated Jun 15 1928. About form and content. Kandinsky justifies the absence of decoration ("Das Ornament") in contemporary art.

Stunde 7 - 25-I-29, and Stunde 8 - I-2-29	Box 1	Folder 21

Scope and Contents note:
1 leaf: p. 149-150. Notes for lectures 7 and 8, about life, form and content. Lecture 7 has title "Thema - Wohnhausbau (ein Teil des Themas "Leben')." Lecture 8 has title "Thema: Inhalt u. Form."

Stunde 8. 22-6-28	Box 1	Folder 21

Scope and Contents note:
1 leaf: p. 151-152. Annotated typescript. Notes for lectures 8 , 9 and 10, given in Jun and Jul 1928. About objectivity in technology and in art ("Sachlichkeit in Technik und Kunst", see p. 146). Kandinsky comments on work by the artists Ida Thal, Wilhelm Imkamp, Behrenbrock, and [Albert] Braun; also presents the architectural principles of Philipp Tolziner and Lotte Beese.

Stunde 8, 21 Jun 1929	Box 1	Folder 21

Scope and Contents note:
1 leaf: p. 153-154. Typescript, with small geometrical drawings added in pencil. Continuation of lecture no. 7; about vertical and horizontal lines as elements of composition.

Manuscript notes on form	Box 1	Folder 21

Scope and Contents note:
1 small leaf: unnumbered. With several small geomerical drawings.

Course Abstrakte Formelemente	Box 1	Folder 22

Scope and Contents note:
16 items.

IV. Semester. Konstruktion-Gestaltung-Komposition	Box 1	Folder 22

Scope and Contents note:
1 double-leaf. Unpaged.

4. Semester Künstlerische Gestaltung, 1928	Box 1	Folder 22

Scope and Contents note:
1 leaf: p. 22 (numbered in red crayon). List of participants of the summer session 1928: Beese, Bergner, Monastirsky, Sitte, Tolziner, Zierath. Annotated.

Deklaration der "Vereinigung junger Architekten" Moskau	Box 1	Folder 22

Scope and Contents note:
1 leaf: p. 155-156. Notes for class 8. With several small drawings. Kandinsky presents the aesthetic theories of OMA (Vereinigung junger Architekten) in Moscow, and refers to articles issued in *CA [Sovremennaia arkhitektura]* on architectural projects by Iwan I. Leonidov (the Lenin Institute Project) and by V. A. Pashkov (the VHUTEMAS art school building and the Lenin Library building). Kandinsky also refers to projects by Hannes Meyer and Hans Wittwer in Geneva, a project by Le Corbusier in Stuttgart, and an article by Leonid Aleksandrovich Vesnin issued in *CA [Sovremennaia arkhitektura]*.

Illustration of a W33 Junkers airplane	Box 1	Folder 22

Scope and Contents note:
1 leaf: p. 156bis.

Stunde 9 - 5-7-29, 1929	Box 1	Folder 22

Scope and Contents note:
1 leaf: p. 157. Notes on style and composition in Russian architecture.

Stunde 10 - 1-3-29, Stunde 11 - 8-3-29, and Stunde 12 - 15-3-29, 1929	Box 1	Folder 22

Scope and Contents note:
1 leaf: p. 158-159. Notes on the horizontal and vertical elements of compostion in architecture, painting and theater. Kandinsky compares the compositions of a Gothic cathedral, a modern factory building, and a Chinese pagoda. With several references to recent trends in painting; and to articles published in *CA [Sovremennaia arkhitektura]* on Le Corbusier and the Russian avantgarde theater. A short mention regarding class no. 13 (Stunde 13).

Stunde 14 - 19-10-28, 1928	Box 1	Folder 22

Scope and Contents note:
1 leaf: p. 160. Notes on composition in several European paintings, mainly in 15th century Flemish painting; and on the horizontal and vertical elements in Chinese architecture. Kandinsky refers to specific structures described by Ernst Boerschmann in *Baukunst und Landschaft in China* [1926].

Manuscript notes	Box 1	Folder 22

Scope and Contents note:
1 leaf: p. 160bis. About abstract art.

IV. Semester (28 Sommer) 1928	Box 1	Folder 22
Scope and Contents note: 1 leaf: p. 161-162. Manuscript notes concerning composition and rhythm. With several small drawings illustrating various combinations of lines within a square. With caption: "Gesetz - Zweck."		
Stunde 12 - 28-9-28, and Stunde 13 - 5-10-28, 1928	Box 1	Folder 22
Scope and Contents note: 1 leaf: p. 163-164. Notes concerning student exercises in composition (horizontal and vertical elements). Kandinsky discusses the work by students Ida Thal and Luba Monastirski.		
Stunde 13, 22-3-29 IV. Sem. 1929	Box 1	Folder 22
Scope and Contents note: 1 leaf: p. 165. Kandinsky analyzes the composition in works by Hans Arp (woodcuts), Iwan I. Leonidov, V. A. Pashkov, El Lissitzky, Willy Baumeister, Oscar Schlemmer, and Herbert Bayer; and refers to articles on Leonidov published in *CA [Sovremennaia arkhitektura]* .		
Stunde 13 - 27-9-29, 1929	Box 1	Folder 22
Scope and Contents note: 1 leaf: p. 165bis. Notes concerning a lecture given by V. Arend [Alfred Arndt?].		
IV. Semester, nach Stunde 10	Box 1	Folder 22
Scope and Contents note: 1 small leaf: p. 166. Notes for lecture no. 10.		
Zu Stunde 12	Box 1	Folder 22
Scope and Contents note: 1 small leaf with manuscript notes: p. 166bis-166ter. Beginning words: "Sachlichkeit u. Romantik."		
Stunde 11 - 21-9-28, 1928	Box 1	Folder 22
Scope and Contents note: 1 leaf: p. 167. Notes for lecture no. 10 concerning the vertical and horizontal elements of composition in architecture. Kandinsky compares the composition of a Gothic cathedral with the composition of a modern factory building; and refers to architectural projects discussed in *Internationale Architektur* (*Bauhausbücher I*) [by Walter Gropius].		
Stunde 10 - 12-7-29 IV. Semester, and Stunde 14 - 18-10-29, 1929	Box 1	Folder 22
Scope and Contents note: 1 leaf: p. 168. Lecture no. 10: about the vertical and horizontal elements in composition in art and technology. Lecture no 14: Kandinsky comments		

on the concepts of content and form (Inhalt - Form) by Sander [?], and on a lecture on composition in abstract art given by V. Arend [Alfred Arndt?]

Series I.B. Other lecture material, 1922-1933 ca. 70 items

Other lecture material: 1922-1933

Scope and Contents note:
Subseries contains miscellaneous texts by Kandinsky and other authors, course outlines, student attendance lists, and course reading lists. Also included are ca. 40 graphic teaching aids: drawings of geometrical forms in various colors.

Title/Description	Containers	
Text materials	Box 1	Folder 23-33
Die Farbwelt and Von der Farbe, undated, 1929 *Scope and Contents note*: 2 leaves; written in Sütterlin script; possibly not in Kandinsky's hand. Text titled "Die Farbwelt" is dated "Jan 29", and includes a diagram of complementary colors.	Box 1	Folder 23
"Harmonie in Grau" by Wilhelm Ostwald undated *Scope and Contents note*: 3 leaves. Offprint from unidentified journal. With several illustrations.	Box 1	Folder 24
"Linie und Punkt in der Technik" by K. A. Burberg, 1927 *Scope and Contents note*: 4 leaves. Typescript. Draft with corrections. Dated: "dessau den 15. februar 1927." With a manuscript greeting by the author.	Box 1	Folder 25
Course outline: Freie malerische Gestaltung (Malunterricht im Bauhaus) 1927 *Scope and Contents note*: 2 leaves: p. I-IV. Typescript. Descriptions of exercises given to students of the free painting course, taught by Kandinsky during the summer and winter semesters of 1927. Kandinsky describes and comments on work by the students Werner Drewes, Herman Röseler [Rössler], Spiess and Fräulein Hantsch [Gertrud Arndt]; suggests solutions; mentions work by Wilhelm Imkamp and Ida Thal; and refers to the color theory of Wilhelm Ostwald.	Box 1	Folder 26
Attendance lists *Scope and Contents note*: The leaves are numbered in red pencil.	Box 1	Folder 27
Hauptlehre - Kompositionslehre, 1925-1926 *Scope and Contents note*: 1 leaf. Typescript list, dated: "1925/6 Ende Sommer u. Winter."	Box 1	Folder 27
IV. Semester - Sommer 1928 Unterricht Kandinsky - Konstruktion-Gestaltung-Komposition (Seminar), 1928-1929	Box 1	Folder 27

Scope and Contents note:
1 leaf; typescript. Attendance lists for the summer 1928 session and for the winter 1928-1929 session.

Attendance lists, 1928	Box 1	Folder 27

Scope and Contents note:
1 leaf. Signatures of students attending classes 6, 7 8, 9, and 10, held between June 1 and July 6 1928.

Attendance list, 1928	Box 1	Folder 27

Scope and Contents note:
1 leaf. Signatures of students attending class 1, held Nov 2 1928.

Attendance lists, 1929	Box 1	Folder 27

Scope and Contents note:
1 leaf. Signatures of students attending classes 6, 7, 8, and 9, held between Jan 18 and Feb 15, 1929.

Supplement to the attendance list for the free painting course, 1931	Box 1	Folder 27

Scope and Contents note:
1 leaf; typescript; dated: "dessau, den 21.4.31."

Freie Malklasse, 1932-1933	Box 1	Folder 27

Scope and Contents note:
1 large double-leaf; folded. Manuscript listing of students' names on school's form.

Bibliographies	Box 1	Folder 28
Strukturbegriff in Malerei und Baukunst	Box 1	Folder 28

Scope and Contents note:
1 leaf. Typescript. A list of books on the concept of structure in painting and architecture.

Kunst	Box 1	Folder 28

Scope and Contents note:
1 item (8 leaves): 4 carbon copies of a two-page typescript list of books on art and architecture.

Musik	Box 1	Folder 28

Scope and Contents note:
4 leaves: carbon copies of a one-page list of books on music.

Bücherverzeichnis	Box 1	Folder 28

Scope and Contents note:

1 item (4 leaves): carbon copy of a four-page list of books on art and architecture. Annotated.

Manuscript list of books on music *Scope and Contents note*: 1 item: manuscript list of books on music published in the 18th and 19th centuries.	Box 1	Folder 28
Manuscript list *Scope and Contents note*: 3 leaves: manuscript list of books on art and literature.	Box 1	Folder 28
Miscellaneous manuscript notes *Scope and Contents note*: 9 items. The leaves are numbered in a separate sequence: 3, 6-9, 11, 13, 16, and 21b: mainly notes on plane, line, and color. Included is an annotated double leaf colored in pink and silver.	Box 1	Folder 29
Kurzes Programm des Unterrichts "Formelemente" (Grundlehre), 1926 *Scope and Contents note*: 1 item (2 leaves): typescript; dated: "Dessau, 27-9-26." Course decription of Kandinsky's Abstrakte Formelemente class; including a section on analytical drawing. With a burn mark.	Box 1	Folder 30
Congratulatory letter to Kandinsky by his students, 1931 *Scope and Contents note*: 1 item (10 leaves): in honor of Kandinsky's 65th birthday, a manuscript letter from the students of the free painting course ("freie Malklasse"). Includes a celebratory statement in the hand of Hermann Klumpp, followed by several sheets of students' signatures.	Box 1	Folder 31
Im Falle der Ausfuhr von Gemälden, Kupfer- und Stahlstichen, Holzschnitten und Zeichnungen *Scope and Contents note*: 1 item. An undated typescript note concerning export of art; signed: Statistisches Reichsamt, Abteilung II, Handels- und Verkehrsstatistik.	Box 1	Folder 32
Untitled typescript, 1922 *Scope and Contents note*: 1 item (2 leaves); dated: "Berlin, den 4. Mai 1922"; concerning the establishment of a Russian section at the Carl Heymanns Verlag in Berlin. The plan involved Professor Lundberg [Evgenii Germanovich Lundberg?], Professor Lagorio, and Kandinsky.	Box 1	Folder 33

Graphic teachings aids, undated

	Oversize box 2	Folder 1-8
Clippings and geometrical drawings *Scope and Contents note*: 12 items; most are numbered in red pencil.	Oversize box 2	Folder 1
Clippings, *Scope and Contents note*: 1 envelope (12.5 x 15.5 cm.), containing 30 paper clippings in various sizes and shapes: rectangles, squares, triangles, circles, and stripes. Manuscript notes in pencil on envelope include: II. Sem. Stunde 9.	Oversize box 2	Folder 1
Three geometical drawings *Scope and Contents note*: 1 item: unnumbered. Three geometrical drawings in black ink; annotated: "Nach Hering."	Oversize box 2	Folder 1
A circular form *Scope and Contents note*: 1 item: number 5. A circular shape in black ink.	Oversize box 2	Folder 1
Three colored circles *Scope and Contents note*: 1 item: number 20. Three circles hand-colored in burgundy or maroon, orange, and olive-green (gouache?). Annotated below each circle with titles "Braunrot, Citron, Olive" and diagrams of color combinations. Manuscript notes relating to color theory on verso, in pencil.	Oversize box 2	Folder 1
Drawings *Scope and Contents note*: 1 item: number 10. Outline drawings in black ink of the circular shapes of a rotary phone and a barometer; annotated in pencil.	Oversize box 2	Folder 1
Circular shape *Scope and Contents note*: 1 item: number 12. Drawing of a circular shape in black ink; with extensive manuscript notes in pencil on the graphic element of the line. Beginning words: "Die Kunst steht und schwellt in Linien..."	Oversize box 2	Folder 1
Two geomerical drawings of a circle and a square *Scope and Contents note*: 1 item: number 14. Two geometrical drawings of a circle and a square contained within each other; in black ink. With notes refering to the values of "positive" and "negative", and references to colors marked as "G" and "B".	Oversize box 2	Folder 1

A grid *Scope and Contents note*: 1 item: number 4. A square grid in black ink (18 x 18 cm.).	Oversize box 2	Folder 1
Drawings of pendulum clock *Scope and Contents note*: 1 item: number 30. Two geomerical drawings of a pendulum clock in black ink. Manuscript notes in pencil.	Oversize box 2	Folder 1
Zu Lebensfunktionen *Scope and Contents note*: 1 item: number 19. Small geometrical drawing in pencil of a pendelum, and notes refering to "Seele" and "Körper" (soul and body).	Oversize box 2	Folder 1
Zu St. 9 *Scope and Contents note*: 1 item: number 15. Manuscript notes and diagrams about color; three sketched compositions in pencil on verso.	Oversize box 2	Folder 1
Rectangular drawing *Scope and Contents note*: 1 item: number 2. Drawing of a rectangle in black ink (image 14 x 10 cm.); dimensions indicated in pencil.	Oversize box 2	Folder 1
Rectangles and circles *Scope and Contents note*: 3 groups of rectangles and circles in various colors (gouache?)	Oversize box 2	Folder 2
One circle, two rectangles: yellow, green, and red *Scope and Contents note*: 3 items: a yellow circle (diam. 19 cm.); a rectangle (green, with stains in red and silver, 10.5 x 25.5 cm.); and a red rectangle (12.3 x 25.8 cm).	Oversize box 2	Folder 2
One circle, two rectangles: black, red, and green *Scope and Contents note*: 3 items: a black rectangle (10 x 30 cm.); a red circle (diam. 19 cm.); and a rectangle (green, with stains in red and white, 10.2 x 30.3 cm.).	Oversize box 2	Folder 2
One circle, two rectangles: white, black, and green *Scope and Contents note*: 3 items: a white circle (white, diam. 18.5); a black rectangle (10 x 30.2 cm.); and a green rectangle (10 x 30 cm.).	Oversize box 2	Folder 2
Rectangles and circles		

Scope and Contents note: 4 groups of rectangles and circles in various colors (gouache?),	Oversize box 2	Folder 3
Two rectangles: black and red *Scope and Contents note*: 2 items: a black rectangle (10 x 30 cm.); and a red rectangle (12.5 x 25.5).	Oversize box 2	Folder 3
Two red circles *Scope and Contents note*: 2 items: two circles (both diam. 18.5 cm.), each in a different tone of red.	Oversize box 2	Folder 3
One red rectangle *Scope and Contents note*: 1 item: a rectangle (red, covered with silver tissue, 24.8 x 20.7 cm.).	Oversize box 2	Folder 3
Two rectangles: black and red *Scope and Contents note*: 2 items: a black rectangle (10 x 30.2 cm.); and a red/burgundy rectangle (10 x 30 cm.).	Oversize box 2	Folder 3
Rectangles and circles *Scope and Contents note*: 3 groups of rectangles and circles in various colors (gouache?),	Oversize box 2	Folder 4
Two circles: white and pink *Scope and Contents note*: 2 items: a white circle (diam. 18.5 cm.); and a pink circle (diam. 18.5 cm.).	Oversize box 2	Folder 4
Two circles: gray and green *Scope and Contents note*: 2 items: a gray circle (diam. 18.5 cm.); and a light green circle (diam. 18.5 cm.).	Oversize box 2	Folder 4
Two rectangles: red and dark blue *Scope and Contents note*: 2 items: a rectangle (red, with red and silver stains, 12 x 25.5 cm.); and a dark blue rectangle (10 x 30 cm.).	Oversize box 2	Folder 4
Drawing with title "Knotenpunkte [?] Linien. u. Flächenform" *Scope and Contents note*: 1 item: drawing in black ink; 18 x 18 cm., on sheet 23 x 31 cm.; mounted. The drawing demonstrates the positioning of focal points caused by progressive diagonal divisions within a square.	Oversize box 2	Folder 5

	Triangle with cut-out overlay, *Scope and Contents note*: 2 items: an equilateral triangle (30 x 30 cm., on sheet 32 x 32 cm.), divided into 10 equilateral triangular parts, each one hand-colored (gouache?). Corner colors: yellow, blue and red. Marked in pencil: "Stunde 8." Together with a cut-out overlay (31.5 x 33.3 cm.), also marked in pencil: "Stunde 8." Both items are mounted.	Oversize box 2	Folder 5
	Black circle on white square *Scope and Contents note*: 1 item: circle (diam. 18.5 cm.), painted black (charcoal?); pasted down on plain paper (29.2 x 30.1 cm.); mounted.	Oversize box 2	Folder 6
	White circle on black square *Scope and Contents note*: 1 item: circle (diam. 18.5 cm.), painted white (gouache?); pasted down on paper (29.6 x 30 cm.), colored black (pastel); mounted.	Oversize box 2	Folder 6
	Yellow circle on white square *Scope and Contents note*: 1 item: circle (diam. 18.5 cm.), painted yellow (gouache?); pasted down on plain paper (29.3 x 30 cm.); mounted.	Box 2A	Folder 1
	Yellow circle on black square, *Scope and Contents note*: 1 item: circle (18.5 cm.), painted yellow (gouache?); pasted down on paper (29.2 x 30.5 cm.), colored black (gouache?); mounted.	Box 2A	Folder 2
	Blue circle on white square *Scope and Contents note*: 1 item: circle (diam. 18.5 cm.), painted blue (pastel); pasted down on plain paper (29.2 x 30 cm.); mounted.	Box 2A	Folder 3
	Blue circle on black square *Scope and Contents note*: 1 item: circle (diam. 18.5 cm.), painted blue (pastel); pasted down on paper (30.5 x 29 cm.), painted black (charcoal?); mounted.	Box 2A	Folder 4

^ Return to Table of Contents

Series II. Kandinsky manuscripts, undated 1 box(es)

Scope and Contents note:

This series consists of two subseries: Manuscript in Russian of Über das Geistige in der Kunst [*On the spiritual in art*], and other texts by Kandinsky. The entire collection was digitized in 2014 and is available online: http://hdl.handle.net/10020/850910.

Series II.A. Manuscript in Russian of *Über das Geistige in der Kunst,* undated ca. 75 leaves

Manuscript in Russian of Über das Geistige in der Kunst: undated

Scope and Contents note:
The first subseries contains portions of Kandinsky's own Russian translation of *Über das Geistige in der Kunst* [On the spiritual in art], an annotated proof copy, and drafts for the figures in chapter IV. The manuscript consists mainly of text in Kandinsky's own hand and some typescripts.

Title/Description	Containers	
Predislovie [Preface], undated (after 1915) *Scope and Contents note*: 1 leaf; typescript. Kandinsky mentions his writings on the analysis of form and composition from 1915. The beginning words are similar as in the preface to the 2nd edition of 1912.	Box 3	Folder 1
Draft of Vvedenie [Introduction], undated *Scope and Contents note*: 4 leaves. Two typescript copies of a two-page text. One of the copies includes corrections in pencil and three small schematic pencil drawings or signs.	Box 3	Folder 1
Draft of chapter III: Povorot [The spiritual turning-point], undated *Scope and Contents note*: 6 leaves; typescript. Two copies of a three-page text. The pages are marked as "Povorot I" and "Povorot 3." The text contains portions of the third chapter "Povorot k dukhovnomu [The spiritual turning-point]."	Box 3	Folder 2
Pages 1-5, undated *Scope and Contents note*: 6 leaves of a manuscript in ink; untitled; pages are numbered 1 to 5. [Needs further analysis.]	Box 3	Folder 3
[Section?] 28, undated *Scope and Contents note*: 4 leaves of a ms in ink; untitled; all pages are numbered as parts of [section?] 28. [Needs further analysis.]	Box 3	Folder 4
Draft of a footnote from chapter VI, undated *Scope and Contents note*: 1 leaf; typescript with corrections. Caption: "Predelzhenie prim.2/ na str. 64." The text is similar to the text of the footnote no. 4 from chapter VI titled "Iazyk form i krasok" ["The language of form and colour"].	Box 3	Folder 5

Pages 65-71, undated	Box 3	Folder 6
Scope and Contents note: 6 leaves, numbered from 65 to 71; manuscript in ink. [Needs further analysis.]		
Pages 74-107, undated	Box 3	Folder 7
Scope and Contents note: 36 leaves, numbered continuously from 74 to 107, and 2 additional single-leaves numbered 82 and 83; manuscript in ink. [Needs further analysis.]		
Unnumbered manuscript pages, undated	Box 3	Folder 8
Scope and Contents note: 2 leaves; manuscript in ink; includes a small drawing of a triangle.		
Text with geometrical figures, undated	Box 3	Folder 9
Scope and Contents note: 1 leaf; typescript with two section titles: "Zelenoe [Green]" and "Elementy konstruktsii [Elements of construction]." The text and the figures relate to Kandinsky's concept of the pairs of antithesises of colors and of movements as elements of composition in art. This item is most likely a draft for the figures in chaper VI "Iazyk form i krasok" ["The language of form and colour"].		
Draft of chapter VIII: "Tvorenie i khodozhnik [Art and artist]" undated	Box 3	Folder 10
Scope and Contents note: 5 leaves; numbered 1-5; typescript. Draft of chapter VIII: "Proizvedenie iskusstva i khudozhnik" ["Art and artist"].		
Epreuves corrigées de l'editión russe du Spirituel, undated	Box 3	Folder 11
Scope and Contents note: 1 item (20 leaves): pages 19 to 64, lacking pages 27-28 and 31-32. An incomplete proof copy of a Russian edition of *On the spiritual in art*. With numerous corrections and annotations in Russian in Kandinsky's hand. The text is printed in old Russian orthography and varies from the text published in 1967 in New York by Mezhdunarodnoe Literaturnoe Sodruzhestvo. Most likely this is a proof copy of Kandinsky's first, incomplete Russian translation interrupted by the war in 1914 (cf. Nina Kandinsky's preface in the Russian edition of 1967).		
Cover of the manuscript, undated	Box 3	Folder 12
Scope and Contents note: 1 leaf. Cover of the manuscript: a double-sheet of lined paper, inscribed in ink "Kandinskii. O dykhovnom v iskusstve [On the spiritual in art]."		

Series II.B. Other texts by Kandinsky, undated ca. 23 items

Other texts by Kandinsky: undated

Scope and Contents note:

Subseries includes outlines of two essays in Russian, and an annotated draft in German of a text titled "Der Wert des theoretischen Unterrichts in der Malerei." Also included are ca. 20 mostly undated miscellaneous notes in German. The entire collection was digitized in 2014 and is available online: http://hdl.handle.net/10020/850910.

Title/Description	Containers	
"Razvitie zhivopisnoi idei v sovremennom iskusstve [The development of ideas of painting in contemporary art]" undated *Scope and Contents note*: 1 leaf; typescript. Outline of an essay by Kandinsky.	Box 3	Folder 13
"Sushchnost' formy i formal'nyi element v zhivopisi [The existence of form and the formal element in painting]" undated *Scope and Contents note*: 1 leaf; typescript. Outline of an essay by Kandinsky.	Box 3	Folder 14
"Der Wert des theoretischen Unterrichts in der Malerei [The value of theoretical instruction in painting]" 1926 *Scope and Contents note*: 5 leaves; signed and annotated draft (typescript), dated: "dessau 20.3.26". Kandinsky's text on the methodology of the painting instruction at Bauhaus. [Published in English under the title *The value of theoretical instruction in painting* cf. 1982 ed. of *Kandinsky, complete writings on art*]	Box 3	Folder 15
Unidentified miscellaneous notes, undated *Scope and Contents note*: 20 items: mostly undated manuscript notes in German.	Box 3	Folder 16
Notes, undated *Scope and Contents note*: 1 item; in pencil; beginning words: "'Form' und 'Inhalt' wo Form=Inhalt ..."	Box 3	Folder 16
Notes, undated *Scope and Contents note*: 1 item; in pencil. [Needs further analysis.]	Box 3	Folder 16
Notes with bibliographical references, undated *Scope and Contents note*: 1 item; in pencil. Kandinsky lists three books: *Henri Rousseau* by Wilhelm Uhde, *Ein Geisteskranker als Künstler* [about Adolf Wölfli] by Walter Morgenthaler, and *Die Tragödie der Architektur* by Paul Fechter.	Box 3	Folder 16
Notes, undated *Scope and Contents note*: 1 item: in pencil; begining words: "Komposition 4 für Raum, München ... " With notes about color on verso.	Box 3	Folder 16

Notes with bibliographical references and a list names, undated	Box 3	Folder 16
Scope and Contents note: 1 item; in pencil; beginning words: "Deutsche Künstler." Kandinsky lists names of several artists, including Jussuf Abbo, Moriz Melzer, Franz Mathias Jansen, Erich Waske, and Luise Spannring.		
Manuscript text on art, undated	Box 3	Folder 16
Scope and Contents note: 1 item (2 leaves); in pencil. [Needs further analysis.]		
Notes, undated	Box 3	Folder 16
Scope and Contents note: 1 item; in pencil. Notes on the analysis and synthesis in art, and on color. With a mention of Der Blaue Reiter.		
Notes, undated	Box 3	Folder 16
Scope and Contents note: 1 item; in pencil. Beginning words: "Kunsttheorie und folgende...." An outline of relationships between art history and nature, technology, industry, science, folk art, art education; on verso a list of names of art historians.		
Notes, 1922	Box 3	Folder 16
Scope and Contents note: 2 leaves; in pencil; with several small geometrical drawings. Beginning words: "K. u. N. [Kunst und Natur]." Dated "5 V 22" [1922 May 5th]: notes about form, plane, and color in visual art, theater and music.		
Notes in Russian, undated	Box 3	Folder 16
Scope and Contents note: 2 leaves: in pencil; with small geometrical drawings of triagles. [Needs further analysis.]		
Notes, undated	Box 3	Folder 16
Scope and Contents note: 1 small item: the text concerns the identity of Berthold Kreuzburg in Leipzig. With a reference to the Armin Kreuzberg Verlag.		
Note, undated	Box 3	Folder 16
Scope and Contents note: 1 small manuscript note; listing the name and address of a person in Charlottenburg [name illegible].		
Note, undated	Box 3	Folder 16
Scope and Contents note:		

1 small manuscript note; beginning word: "Abendmahl."

Note, undated *Scope and Contents note*: 1 leaf. [Needs further analysis.]	Box 3	Folder 16
Notes on Purism and Cubism in France, ca. 1921 *Scope and Contents note*: 1 leaf; manuscript notes concerning articles on Purism and Cubism published in 1921 in the magazine *Das Kunstblatt*. Kandinsky summarizes Paul Westheim's article "Kunst in Frankreich" and Maurice Raymal's article "Juan Gris"; and lists names and titles of several artists and their art works, including Maurice Utrillo, Cezanne, J. Lipschitz, Ozenfant and Jeanneret [Le Corbusier], André Derain, George Braque, O. Kisling, Joseph Csaky, Juan Gris, and Pablo Picasso.	Box 3	Folder 16
Notes refering to *Orbis Pictus*, 1921? *Scope and Contents note*: 3 leaves: manuscript notes with references to books published within the series *Orbis Pictus*, including Walter Lehmann's *Altmexikanische Kunstgeschichte* [1921], Fannina W. Halle's *Alt-Russische Kunst* [1922?].	Box 3	Folder 16
Note, undated *Scope and Contents note*: 1 small manuscript note; listing various words and names, with caption: "Empfunden bei Clavierspiel."	Box 3	Folder 16
Brown wrapping paper, 1922? *Scope and Contents note*: 1 item: large brown wrapping paper, folded, and inscribed in pencil: "16.V.22. Diese Sachen fanden sich jetzt in einer Kommode" and "Russisches Manuscript zum 'Generalbass' oder Kontrapunkt. Etikett: 7.VI.10. Fortsetzung zu *Über das Geistige*." [Pulled from Box 3, f. 16. See also Box 4, f. 10.]	Oversize box 2	Folder 9

^ Return to Table of Contents

Series III. Papers of the Russian Academy of Artistic Sciences [RAKhN], 1921 ca. 12 items

Papers of the Russian Academy of Artistic Sciences [RAKhN]: 1921

Scope and Contents note:
This series contains mainly typescripts or carbon copies of typescripts; all text is in Russian. The papers include institutional records: a certified copy of the statutes of the Academy; a list of its active members; and a list of titles of lectures held by the members of the Academy between June 16th and October 29th, 1921. Also included are outlines of lectures and transcripts of sessions: two outlines of lectures held by Kandinsky and by the sociologist Aleksandr Bogdanov; and four transcripts of sessions. The transcripts of sessions contain the text of papers read by the art historian Anatolii Vasil'evich Bakushinskii [Bakushinsky], the philosopher Semen Liudvigovich Frank, Wassily Kandinsky, and the physicist Petr Petrovich Lazarev. The transcripts also include discussions subsequent to the reading of the papers by several Academy members, including the painters Konstantin

Fedorovich IUon [Yuon], Pavel Varfolomeevich Kuznetsov, and Ilia Ivanovich Mashkov; the art historian Nikolai Georgievich Mashkovtsev [listed as N. E. Mashkovtsev], the architectural historian Evsei D. Shor, the physicist Nikolai Evgenevich Uspenskii [Uspensky], also by [Iosif?] Eiges, Valerii Iolovich IAzvitskii [Yazvitsky], Valerii IUr'evich [Yurevich], Petr Semenovich Kogan, Matsievskii [Matsievsky], Nikolai Vasil'evich Petrov, A. M. Petrovskii [Petrovsky], and Fedor Fedorovich Platov.

Title/Description	Containers	
Statues, 1921	Box 4	Folder 1
Scope and Contents note: Title: "Ustav Rossiiskoi Akademii Khudozhestvennykh Nauk" [Statutes of the Russian Academy of Artistic Sciences]. 1 double-leaf; typescript; certified at foot of the final page with an ink signature and a stamp. Includes a statement regarding the approval of the statutes by the Gosudarstvennyi Khudozhestvennyi Komitet on 30 September and 5 October 1921, by the chairman Petr Semenovich Kogan and the secretary Akim Kondrat'ev. The text contains forty-three programmatic statements, defining the goals and the activities of the Academy, divided into six sections.		
List of members, undated	Box 4	Folder 2
Scope and Contents note: Title: "Spisok deistvitel'nykh chlenov Rossiiskoi Akademii Khudozhestven. Nauk" [List of active members of the Russian Academy of Artistic Sciences]. 1 leaf; typescript. A list of names of seventy-one active members of the Russian Academy of Artistic Sciences.		
List of lectures, 1921	Box 4	Folder 3
Scope and Contents note: Title: "Spisok dokladov, prochitannykh v plenarnykh zasedaniiakh Rossiiskoi Akademii Khudozhestvennykh Nauk za vremia Iiun'-Sentiabr' 1921 goda" [A list lectures held between June-September 1921 at the plenary meetings of the Russian Academy of Artistic Sciences]. 1 leaf; typescript. A list of lectures held between June 16 and October 29, 1921 at the plenary meetings of the Academy, including titles of the lectures, names of the lecturers, and dates.		
Outline of a lecture by Wassily Kandinsky, 1921	Box 4	Folder 4
Scope and Contents note: Title: "Tezisy k dokladu Osnovnye elementy zhivopisi V. V. Kandinskogo, I-IX-21" [Theses of lecture "The fundamental elements of painting" by W. W. Kandinsky]. 5 leaves; typescript. An outline of sixty-one theses of Kandinsky's lecture Osnovnye elementy zhivopisi, given on Sep 1 1921. At the end, the text is dated "30-IX-21" [30 Sep 1921].		
Outline of a lecture by Aleksandr Bogdanov, undated	Box 4	Folder 5
Scope and Contents note:		

Title: "Sotsial'no-organizatsionnoe znachenie iskusstva, tezisy doklada A. Bogdanova" [The social and practical significance of art, theses of a lecture by A. Bogdanov].

1 leaf; typescript. An outline of the theses presented by Aleksandr Bogdanov in his lecture given Oct 29 1921.

Lecture by Semen Liudvigovich Frank, 1921 — Box 4 — Folder 6

Scope and Contents note:
Title: "Zasedanie Nauchno-Khudozhestvennoi Akademii, 30/VIII.21" [Session of the Academy of Artistic Sciences, 20 August, 1921].

20 leaves (38 pp.); Typed transcript of the Aug 30th 1921 session of the Academy, including the text of the paper read by Semen Liudvigovich Frank, "Rol' iskusstva v positivnykh naukakh" [The role of art in the positivistic sciences], and its subsequent discussion by Valerii Iolovich IAzvitskii, Matsievskii, Eiges, Fedor Fedorovich Platov, Ilia Ivanovich Mashkov, E. D. Shor, Petr Semenovich Kogan, and Semen Liudvigovich Frank.

Lecture by Wassily Kandinsky, 1921 — Box 4 — Folder 7

Scope and Contents note:
Title: "Zasedanie Nauchno-Khudozhestvennoi Komissii I/IX.21 g." [Meeting of the Commission of Artistic Sciences, 1 September 1921].

35 leaves (pages numbered 1-35); typescript, with numerous corrections. Transcript of the Sep 1 1921 session of the Academy, (although this document is titled "Meeting of the Commission of arts and sciences"), at which Kandinsky read his paper "Osnovnye elementy zhivopisi" [The fundamental elements of painting]. The manuscript includes the text of Kandinsky's paper, and its subsequent discussion by Anatolii Vasil'evich Bakushinskii, Ilia Ivanovich Mashkov, Konstantin Fedorovich IUon, Nikolai E. Mashkovtsev, Nikolai Evgenevich Uspenskii, Valerii IUr'evich, A. M. Petrovskii, Nikolai Vasil'evich Petrov, Pavel Varfolomeevich Kuznetsov, and concluding remarks by Kandinsky.

Lecture by Petr Petrovich Lazarev, 1921 — Box 4 — Folder 8

Scope and Contents note:
Title: "Doklad P. P. Lazareva na temu: 'O vospriiatii tsveta'" [Lecture by P. P. Lazarev: "On the perception of color"].

24 leaves (pages numbered 1-32); typescript with corrections. Dated in ink: "20/IX21g". Transcript of the Sep 20 1921 session of the Academy, at which Petr Petrovich Lazarev delivered his lecture. The manuscript includes the text of Lazarev's paper, and its subsequent discussion mainly between Lazarev and Ilia Ivanovich Mashkov.

Lecture by Anatolii Vasil'evich Bakushinskii, undated — Box 4 — Folder 9

Scope and Contents note:
Title: "Nauchno Khudozhestvennaia Komissia 25 avgusta" [Commission of arts and sciences, 25 August].

30 leaves (pages numbered 1-30); typescript with corrections, of the August 25, [1921] session of the Academy, at which Anatolii Vasil'evich Bakushinskii delivered his lecture "Priamaia i obratnaia perspektiva v isskustve i v prirode" [Straight and

inverse perspective in art and nature]. Included is the text of Bakushinskii's paper, followed by its subsequent discussion by Bakushinskii, Ilia Ivanovich Mashkov, Fedor Fedorovich Platov, Nikolai Evgenevich Uspenskii, Konstantin Fedorovich IUon, and Pavel Varfolomeevich Kuznetsov.

Miscellaneous notes, 1921, undated	Box 4	Folder 10

Scope and Contents note:
3 items: two notes in Russian, originally with a brown paper wrapper inscribed in Russian. The inscription on the wrapper relates to the Sep 1 and Jul 21 1921 meetings of the Academy. [Wrapper now filed in Box 2, F. 9.]

^ Return to Table of Contents

Series IV. Correspondence, 1911-1940 ca. 60 items

Scope and Contents note:
The series contains letters written by and received by Kandinsky. Arranged in two subseries. The entire collection was digitized in 2014 and is available online: http://hdl.handle.net/10020/850910.

Series IV.A. Letters to J. B. Neumann, 1935-1940 ca. 20 letters

Letters to J. B. Neumann: 1935-1940

Scope and Contents note:
Letters written by Kandinsky to the art dealer and collector Israel Ber Neumann in New York. The letters are rich in information regarding sales, exhibitions and reception of Kandinsky's art work in the United States during the late 1930s.

Title/Description	Containers	
Kandinsky, Wassily, 1935-1937, 1940,	Box 4	Folder 11

Scope and Contents note:
19 letters, including 1 postcard, and two postmarked envelopes (total of 25 leaves). Kandinsky's letters to the art dealer Israel Ber Neumann in New York were sent from Neuilly-sur-Seine near Paris, between May 25 1935 and Mar 8 1937. There is one letter dated Jan 14 1940. All letters are typescripts, in German, with occasional additions in ink.

Kandinsky's letters reveal details concerning exhibitions and sales of his art work in the United States and in Europe, especially the planning and organizing of the exhibition at J. B. Neumann's New Art Circle in New York in 1936. The letters shed light on Kandinsky's contacts with J. B. Neumann and Galka Scheyer, as well as with other art dealers, artists, collectors and curators, including Solomon Robert Guggenheim, Hilla von Rebay, Karl Nierendorf, Rudolf Probst, James Johnson Sweeney, Christian Zervos, E. Weyhe, Alfred Hamilton Barr, Josef Albers and the former Bauhaus student Werner Drewes. Kandinsky frequently mentions the artists Reuven Rubin and Lasar Segal.

Kandinsky frequently addresses his intent to interest Solomon Robert Guggenheim in Kandinsky retrospective exhibition at the Museum of Modern Art in New York. Kandinsky also writes critically about sales and exhibitions of modern art currently taking place in Paris, including his own show at the gallery Cahiers d'art in 1935.

He comments on the exhibition of his art work organized in 1936 by Galka Scheyer at the Stendahl Gallery in Los Angeles, reports extensively on his retrospective exhibition at the Kunsthalle in Bern in 1937, and mentions several other exhibitions of his art work held in the United States and in Europe.

Kandinsky also comments on Galka Scheyer's and Will Grohmann's articles about his art published in *Cahiers d'art*, mentions several of his own articles published in *Cahiers d'art*, and writes about the book *Über Punkt und Linie zur Fläche*.

Several letters include Kandinsky's remarks concerning the place of his art among other contemporary art trends, especially its relation to Cubism and Surrealism. In this context Kandinsky responds critically to Alfred Barrs' text evaluating current developments in modern art, published in 1936 in the Museum's of Modern Art catalog *Cubism and abstract art*.

In several letters Kandinsky addresses the concept of abstract art, evaluates the various stylistic "periods" within his own artistic career, comments on the significance of some of his art works, and explains his technique of painting with watercolors.

Series IV.B. Other correspondence, 1911-1933 ca. 40 letters

Other correspondence: 1911-1933

Scope and Contents note:
Subseries contains letters written to Kandinsky by artists, art collectors, art critics and editors, including Willy Baumeister, Antoine-Pierre Gallien, Ernst Ludwig Kirchner, Paul Klee, and Franz Marc. Seven letters are from Kandinsky, two letters from others contain Kandinsky's replies. Six letters by the pioneer American art collector Arthur Jerome Eddy contain many details concerning Eddy's interest in collecting work by Kandinsky and other modern artists. Letters by the artist Adolf Erbslöh concern preparations for the third exhibition of the group Neue Künstlervereinigung at the Moderne Galerie Tannhäuser in Munich, and relate details leading to the split within the group. Two letters by the composer Arnold Schoenberg regard Schoenberg's participation in Der Blaue Reiter exhibitions and his contributions to the *Der Blaue Reiter* almanach. Among art critics and art historians are Max Deri, Carl Einstein, Will Grohmann, and the editor of the Belgian magazine *Sélection, chronique de la vie artistique*, André de Ridder. Also present is professional correspondence from the Piper Verlag in Munich and from the association Sonderbund [West] Deutscher Kunstfreunde und Künstler in Cologne. Five letters from the English novelist Michael Sadleir [Michael Thomas Harvey Sadler] relate to Sadleir's English translation of *Über das Geistige in der Kunst*. The entire collection was digitized in 2014 and is available online: http://hdl.handle.net/10020/850910.

Title/Description	Containers	
Baumeister, Willi, 1932	Box 4	Folder 12
Scope and Contents note: 1 letter by Kandinsky to Baumeister, sent from Dessau; concerning the inclusion of Kandinsky's art work in an exhibition. Kandinsky also refers to the positive reception of Baumeister's art work in Dresden, and mentions his student at the Bauhaus, the architect Hertel.		
Deri, Max, 1913	Box 4	Folder 12
Scope and Contents note: 1 letter to Kandinsky by the art historian, sent from Berlin; concerning the translation of an upcoming book by Deri. With a mention of [Ernst?] Stadler.		

Eddy, Arthur Jerome, 1913 — Box 4 — Folder 12

Scope and Contents note:
6 letters (on 8 leaves) to Kandinsky by the pioneer American art collector and lawyer. The letters were sent from Chicago and New York to Munich. The letter from August 18th was sent from London to Mocow. Four letters are written on the letterhead of the firm Law Offices Eddy, Wetten & Pegler, the Temple, in Chicago. The letters are written in English, except one which is in German. The letter from August 18th is annotated by Kandinsky and Eddy.

Eddy writes extensively about his interest in collecting avant-garde art, refers to his upcoming book *Cubists and Post-Impresionism* [1914], and comments on Kandinsky's artistic development and theoretical writings. He also mentions recent purchases of Kandinsky's art work and of other artists, including Robert Genin and Alexej von Jawlensky, lists names of artists represented in his collection of Cubist art, and expresses interest in purchasing art by Franz Marc, Albert Bloch, and Mme. Kandinsky [Gabriele Münter].

Erbslöh, Adolf, 1911 — Box 4 — Folder 12

Scope and Contents note:
2 letters: 1 letter (4 leaves and 1 envelope) to Kandinsky by the artist and chairman of the group Neue Künstlervereinigung, and Kandinsky's reply letter. Erbslöh's letter relates details concerning preparations for the third exhibition [held in December 1911 at the Moderne Galerie Tannhäuser in Munich] of the group Neue Künstlervereinigung, especially the consignment of Kandinsky's paintings from Berlin and Leipzig, and the exhibition space. The correspondence also provides insight into the differences in aesthetic outlook between Kandinsky and the Neue Künstlervereinigung, which ultimately lead to a split within the group and to the movement Der Blaue Reiter. In context of the prospect of an exhibition at the Grossherzogliches Museum in Weimar, Erbslöh cites the director of the museum in Weimar who asked to send in only understandable art work ["und möglichst nicht so unverständliche Werke!"]. Kandinsky argues strongly in favor of the freedom of artistic expression. He also criticizes the exhibition space in Munich [at the Moderne Galerie Tannhäuser]. Erbslöh frequently mentions Franz Marc, also Gabriele Münter, Marianne von Werefkin, Wladimir von Bechtejeff, Karl Caspar, H. [Frowein?], Alexander Kanoldt, Karl Wittgenstein, Schnabel, Alexej von Jawlensky, and Th. Brodersen [business manager of Th. Brodersen & Co., in Weimar], and comments on an article by Kandinsky and Marc published in *Süddeutsche Monatshefte*.

Einstein, Carl, undated [1926?] — Box 4 — Folder 13

Scope and Contents note:
1 letter to Kandinsky by the art historian; regarding photographs of Kandinsky's recent art work used by Einstein in lectures on art history.

Gallien, Antoine-Pierre, 1925 — Box 4 — Folder 13

Scope and Contents note:
1 letter to Kandinsky by the French artist; asking for permission to translate *Über das Geistige in der Kunst* into French. Signed: Antoine-Pierre Gallien "Peintre-à-la ligne-noire". Sent to Moscow and addressed to Kandinsky as "Secretaire principal Commissariat des beaux-arts." Annotated by Kandinsky [numbers on verso].

Germanisches Nationalmuseum Nürnberg, 1913	Box 4	Folder 13

Scope and Contents note:
1 letter to Kandinsky, signed by the director of the museum [signature illegible, possibly Ludwig Grote]; concerning the inclusion of Kandinsky's graphic work in an exhibition at the Nürnberger Kupferstichkabinett. Included is [a draft?] of Kandinsky's reply.

Grohmann, Will, 1925	Box 4	Folder 13

Scope and Contents note:
1 postcard by Kandinsky to Grohmann in Dresden; extending an invitation to visit him in Weimar. With a mention of Alexej von Jawlensky.

Kandinsky, Wassily, undated	Box 4	Folder 13

Scope and Contents note:
1 letter by Kandinsky addressed to the [Trizema?] Verlag in Berlin. Draft in pencil. Signed by Kandinsky as the Vice President of the Russian Academy of Artistic Sciences.

Kirchner, Ernst Ludwig, undated [1912?]	Box 4	Folder 13

Scope and Contents note:
1 letter by the artist to Kandinsky; concerning the return of Kirchner's art work exhibited at "Blauer Reiter Collection Bild und Plastik". With a mention of Franz Marc und Herwarth Walden.

Klee, Paul, 1910?	Box 4	Folder 13

Scope and Contents note:
1 item: empty envelope addressed to Willi Baumeister and Oskar Schlemmer in Stuttgart. Sent by Paul Klee from Munich.

Kluxen, Franz, 1912	Box 4	Folder 13

Scope and Contents note:
2 letters to Kandinsky by an art collector from Wyk on the North Frisian island Föhr. Kluxen writes about his interest in collecting modern paintings, and lists the names of artists whose work he already owns, including Picasso, Jawlensky, Marc, and Macke. Kluxen mentions Kandinsky's painting "Weisse Kuh" [White cow], and writes about his interest in buying Kandinsky's painting "Improvisation 3 (Don Quichote)."

Kreis für Kunst Köln, 1913	Box 4	Folder 13

Scope and Contents note:
1 letter (with envelope) to Kandinsky, signed by the director of the Deutsches Theater in Cologne, Alfred W. Kames, and the writer Livingstone Hahn. Kames and Hahn present the cultural program of the Sonderbund [West] Deutscher Kunstfreunde und Künstler, and ask Kandinsky to participate in an exhibition planned to open in January 1914 at the Deutsches Theater in Cologne. [Also see correspondence with Sonderbund Westdeutscher Kunstfreunde und Künstler, Box. 4, F.14.]

Die Kunstwelt, 1911	Box 4	Folder 13

Scope and Contents note:
1 business letter to Kandinsky; asking for reproduction rights of Kandinsky's painting "Romantische Landschaft." Signed by Felix Lorenz.

Marc, Franz, 1912	Box 4	Folder 13

Scope and Contents note:
2 items: a postcard from Marc to Kandinsky and a manuscript note by Kandinsky to Marc; concerning *Der Blaue Reiter* almanach [need further analysis].

Piper Verlag, 1912, 1914	Box 4	Folder 14

Scope and Contents note:
3 items: business correspondence from the R. Piper & Co. Verlag in Munich to Kandinsky. Included are an expense report for the book *Über das Geistige in der Kunst*; a letter concerning printing and publishing of Kandinsky's book *Klänge* and the advertising policy at the Piper Verlag; and a letter signed by Reinhard Piper regarding reproduction rights of Kandinsky's painings for a book by Paul Fechter [*Der Expressionismus*?], with a mention of Franz Marc.

Ridder, André de, 1933	Box 4	Folder 14

Scope and Contents note:
1 letter by Kandinsky to the editor of the Belgian magazine *Sélection, chronique de la vie artistique*; declining an invitation to exhibit in Brussels. Kandinsky also offers a gouache to the art dealer Manteau [Galerie Manteau]. He further discusses Will Grohmann's articles for the magazine *Sélection*, as well as Grohmann's book *Kandinsky* [1931].

Sadleir, Michael [Sadler, Michael Thomas Harvey], 1912-1913, undated	Box 4	Folder 14

Scope and Contents note:
5 letters (8 leaves, including 1 envelope) to Kandinsky from the English biographer, novelist, and bibliophile. Mainly business correspondence related to Sadleir's English translation of *Über das Geistige in der Kunst*, to be published by Constable in London under the title *The art of spiritual harmony*. Included is a letter sent by Sadleir from Boston, Massachusetts in which he mentions plans for an American edition of Kandinsky's book by Houghton Mifflin Company. Sadleir also confirms receiving from his father letters by Kandinsky and by Gabriele Münter, and drawings by Kandinsky. He also refers to the significance of Kandinsky as an artist by citing an article by Oscar Bluemner published in Alfred Stieglitz's *Camera work*. In the letter from Boston, Sadleir writes about his impressions of life in the United States, and comments on the art scene in Boston as hostile towards Symbolism and dominated by the art historian Ronald Alley and the artist John Singer Sargent. In French.

Sadler, M. E., 1913-1914	Box 4	Folder 14

Scope and Contents note:
2 letters to Kandinsky by the father of Michael Sadleir; sent from Leeds, England; concerning the delay of his son's translation of Kandinsky's book, and a thank-you letter.

Schoenberg, Arnold, 1911-1912	Box 4	Folder 14

Scope and Contents note:
2 letters to Kandinsky by the composer. Schoenberg asks Kandinsky to return all of his paintings shown at the Blauer Reiter exhibition in Munich to Budapest, except the painting "Dame in Rosa." He also mentions the almanach *Der Blaue Reiter* and the magazine *Die Musik.*

Seewald, Richard, 1913	Box 4	Folder 14

Scope and Contents note:
1 letter by Kandinsky to the artist Richard Seewald. Annotated by Sewald.

Sérouya, Henri, 1928	Box 4	Folder 14

Scope and Contents note:
1 letter to Kandinsky by the French writer; concerning illustrations of Kandinsky's art work in an upcoming publication [*Initiation à la peinture d'aujourd'hui*, 1931].

Sonderbund Westdeutscher Kunstfreunde und Künstler, 1912	Box 4	Folder 14

Scope and Contents note:
1 letter to Kandinsky by Richart Reiche, on letterhead of the association Sonderbund Westdeutscher Kunstfreunde und Künstler; concerning the plan to include Russian artists in the coming exhibition of the Sonderbund [May 25-Sep 30 1912]. Reiche inquires about Nataliia Goncharova, Ilia Ivanovich Mashkov, and M. Carionoff [i.e. Mikhail Larionov].

Zervos, Christian, 1933	Box 4	Folder 14

Scope and Contents note:
1 letter by Kandinsky to the French art critic and editor of *Cahiers d'art*; regarding Zervos's text for the *Kandinsky* volume of the Belgian magazine *Sélection, chronique de la vie artistique*. Kandinsky comments on the *Braque* volume published by the magazine and mentions the editor André de Ridder. Kandinsky also writes about Richard Dudensing's review of his exhibition in New York, the diminishing interest of art collectors and museums in abstract painting in Germany under the new government, and the imminent visit of Galka Scheyer to Berlin.

^ Return to Table of Contents