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

Isabella Zuralski.
Descriptive Summary

Title: Wassily Kandinsky papers
Date (inclusive): 1911-1940 (bulk 1921-1937)
Number: 850910
Creator/Collector: Kandinsky, Wassily
Physical Description: 2 Linear Feet (3 boxes, 1 flat file folder)
Repository: The Getty Research Institute
Special Collections
1200 Getty Center Drive, Suite 1100
Los Angeles 90049-1688
reference@getty.edu
URL: http://hdl.handle.net/10020/askref
(310) 440-7390

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.

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.

Biographical / Historical Note

Wassily Kandinsky [Vasiliy 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 1910 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 accompanied 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 Andrejevskaia. 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 Société 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.

Access
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Preferred Citation
http://hdl.handle.net/10020/cifa850910
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.
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 the school 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 Ben 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.
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.

Subjects - Names
Weyhe, E.
Wiesner, Julius
Wittuer, Hans
Wölfflin, Heinrich
Tolziner, Philipp
Vesnin, Leonid Aleksandrovich
Werefkin, Marianne
Stam-Beese, Lotte
Sweeney, James Johnson
Thal, Ids
Segal, Lasar
Sisley, Alfred
Schoenberg, Arnold
Schmid, Wilhelm
Scriabin, Aleksandr Nikolayevich
Sakharoff, A. (Alexandri)
Schlemmer, Oskar
Scheyer, Galka E.
Rubin, Reuven
Röselier, Hermann
Russolo, Luigi
Driesch, Hans
Barr, Alfred Hamilton
Dreues, Werner
Dix, Otto
Debussy, Claude
Clemens, Roman
Gabo, Naum
Fischer, Edward
Eddy, Arthur Jerome
Duncan, Isadore
Bloch, Albert
Boerschmann, Ernst
Bergson, Henri
Berndt, Siegfried
Behrenbrock
Bayer, Herbert
Bechtjeff, Wladimir von
Caspar, Karl
Chagall, Marc
Braun, Albert
Breuer, Marcel
Braga, Dominique
Baumeister, Willi
Dali, Salvador
Arndt, Alfred
Albers, Josef
Arp, Jean
Arndt, Gertrud
Cézanne, Paul
Ostwald, Wilhelm
Nierendorf, Karl
Neumann, J. B. (Israel Ber)
Pashkov, V. A.
Palucca, Gret
Pinder, Wilhelm
Picabia, Francis
Ridder, André de
Rebay, Hilla
Probst, Rudolf
Luckiesh, Matthew
Manet, Édouard
Leonidov, Ivan I.
Lissitzky, El
Marc, Franz
Marées, Hans von
Meyer, Hannes
Monastirski, Luba
Mataré, Ewald
Neubert, Dr.
Mondrian, Piet
Münter, Gabriele
Jaques-Dalcroze, Émile
Kandinsky, Wassily
Klee, Paul
Jawlensky, Alexej von
Kirschwann, A. (August)
Laban, Rudolf von
Le Corbusier
Genin, Robert
Gide, André
Goethe, Johann Wolfgang von
Grohmann, Will
Gropius, Walter
Guggenheim, Solomon R. (Solomon Robert)
Helmholtz, Hermann von
Hertel
Hodler, Ferdinand
Kirchner, Ernst Ludwig
Imkamp, Wilhelm
Jacoby, Heinrich
Subjects - Corporate Bodies
Rossiĭskai︠a︡ akademii︠a︡ khudozhestvennykh nauk
Brücke (Artists' group)
Bauhaus
Obshchestvo molodykh architektov
Neue Künstlervereinigung München
Subjects - Topics
Blaue Reiter (Group of artists)
Neue Sachlichkeit (Art)
Subjects - Titles
Sovremennaia arkhitektura Cahiers d'art
Genres and Forms of Material
Transcripts
Letters (correspondence)
Lectures
Ink drawings
Drawings (visual works)
Gouaches
Contributors
Kirchner, Ernst Ludwig
Marc, Franz
Eddy, Arthur Jerome
Grohmann, Will
Schoenberg, Arnold
Uspenskii, Nikolai Evgenevich
Sèrouya, Henri
Shor, Evsei D.
Sonderbund Westdeutscher Kunstfreunde und Künstler
Seewald, Richard
Sadleir, Michael
Derl, Max
Gallien, Antoine-Pierre
Frank, S. L. (Semen Liudvigovich)
Erbslöh, Adolf
Einstein, Carl
Burberg, K. A.
Bogdanov, A. (Aleksandr)
Bakushinskiĭ, Anatolii Vasil'evich
Petrovskii, A. M.
Petrov, N. V. (Nikolai Vasil'evich)
Platov, Fedor Fedorovich
Piper Verlag
Reiche, Richard
Mashkov, Ilia Ivanovich
Mashkovtsev, N. G. (Nikolai Georgievich)
Matsievskii
Kandinsky, Wassily
Kames, Alfred K.
Series I. Bauhaus teaching materials, Berlin/Dessau, 1925-1933

Physical Description: ca. 260 items

Scope and Content 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

Physical Description: ca. 190 items

Scope and Content 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.

box 1, folder 1-7

Materials for Semester I courses, 1925-1931

Courses: Abstrakte Formelemente and Grundlehre

Scope and Content 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.
<table>
<thead>
<tr>
<th>Box</th>
<th>Folder</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>I. Semester. Abstracte Formelemente. Vorträge im Vorkurs des Bauhauses, Sommersemester 1925, Dessau  (Scope and Content 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.</td>
</tr>
<tr>
<td>1</td>
<td>1</td>
<td>Grundlehre, Aufgaben. Sommersemester 1926 (Scope and Content Note) 1 leaf: p. 7. List of student assignments.</td>
</tr>
<tr>
<td>1</td>
<td>1</td>
<td>Supplement to p. 2 (Scope and Content Note) 1 leaf: p. 8. Beginning words: “Nach Charakteristik der extremen Spezialisierung im 19. Jahr.”</td>
</tr>
<tr>
<td>1</td>
<td>1</td>
<td>Text by Cézanne (Scope and Content Note) 1 leaf: p. 9. Typescript of a text by Cézanne; from an article by Christian Zervos published in Cahiers d’art.</td>
</tr>
<tr>
<td>1</td>
<td>1</td>
<td>Small card (Scope and Content 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.</td>
</tr>
<tr>
<td>1</td>
<td>1</td>
<td>Manuscript note (Scope and Content Note) 1 leaf: p. 11-11bis. Concerning the concepts “Wissen” (knowing) and “Erkennen” (realizing); with a Bauhaus stamp and date April 22, 1931.</td>
</tr>
<tr>
<td>1</td>
<td>1</td>
<td>Stunde 4, I. Sem. Sommer 1931 (Scope and Content Note) 1 leaf: p. 12. Annotated typescript for a class held during summer semester, 1931. With a reference to jazz music.</td>
</tr>
<tr>
<td>1</td>
<td>1</td>
<td>&quot;Ein tolles Spiel,&quot; 1933 (Scope and Content Note) 1 item: p. 13. Press clipping from Berliner Allgemeine Zeitung from Feb 22, 1933; review of a soccer game.</td>
</tr>
<tr>
<td>1</td>
<td>1</td>
<td>Supplement to p. 4 (Scope and Content Note) 1 leaf: p. 14. Annotated typescript beginning with words: &quot;Akademie im griech. Sinne ....&quot;</td>
</tr>
<tr>
<td>1</td>
<td>1</td>
<td>Supplement to p. 2 (Scope and Content Note) 1 leaf: p. 15. Typescript beginning with words: &quot;Nach Synth. Reste im 19. Jahr. ....&quot; With a small diagram added in pencil.</td>
</tr>
</tbody>
</table>
box 1, folder 1  
**Manuscript notes, 1929**  
**Scope and Content Note**  
1 leaf: p. 16-17. Includes notes for lecture no. 4, dated Nov 18, 1929. With a small diagram.

box 1, folder 1  
**Typescript**  
**Scope and Content Note**  

box 1, folder 1  
**Supplement to p. 8**  
**Scope and Content Note**  
1 leaf: p. 20. Typescript beginning with words: "2 Klaviere in einem Raum ..." and "Zum Tanz."

box 1, folder 1  
**Aufgaben - Sommerferien 1928**  
**Scope and Content Note**  
1 leaf: p. 21. Student assignment for the summer break of 1928.

box 1, folder 1  
**Aufgaben im Vorkurs**  
**Scope and Content 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.

box 1, folder 1  
**Manuscript notes referring to Lecture 2**  
**Scope and Content Note**  
1 leaf: p. 24-24bis. Beginning with words: "Wissen - Analyse ..."

box 1, folder 1  
**Manuscript notes**  
**Scope and Content Note**  

box 1, folder 1  
**Manuscript note**  
**Scope and Content 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 Scher [?].

box 1, folder 2  
**Courses Abstrakte Formelemente and Grundlehre**  
**Scope and Content 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.

box 1, folder 2  
**Grundlehre**  
**Scope and Content 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.
Series I.Bauhaus teaching materials, Berlin/Dessau, 1925-1933
Series I.A Notes for semesters I, II, and IV, 1925-1933

Finding aid for the Wassily Kandinsky papers, 1911-1940 (bulk 1921-1937)
box 1, folder 3  
**Course Abstrakte Formelemente**

**Scope and Content Note**

7 items. Mainly annotated typescripts. Analysis of the colors red, white, and black.

box 1, folder 3  
**Abstr. F-Elemente**

**Scope and Content Note**


box 1, folder 3  
**Text by Siegfried Berndt**

**Scope and Content Note**


box 1, folder 3  
**Clipping of mask**

**Scope and Content 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.

box 1, folder 3  
**Manuscript notes**

**Scope and Content Note**

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

box 1, folder 3  
**Supplement to lecture 3**

**Scope and Content Note**


box 1, folder 4  
**Course Abstrakte Formelemente**

box 1, folder 4  
**Parallele Versuche mit W. u. S., zu Vortrag 8**

**Scope and Content 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.

box 1, folder 4  
**Einige Beispiele der Farbwirkung auf lebende Wesen – physiol, bzw. psychol. art**

**Scope and Content 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. Pomorzef.

box 1, folder 4  
**Manuscript note**

**Scope and Content Note**

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

box 1, folder 4  
**Table of color intensities**

**Scope and Content Note**

1 leaf: p. 6 1ter. Typescript. Numerical values of various intensities of the colors white, green, yellow, brown, and black.
box 1, folder 4  
Tabelle der Beziehungen zu. Form, Farbe, Sinne usw.
Scope and Content 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].

box 1, folder 4  
Zusammenstellungen von Farben
Scope and Content Note
1 small leaf: p. IX. Typescript. Exercises in spatial relationships between colors. With a burn mark.

box 1, folder 4  
Scope and Content 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.

box 1, folder 4  
Abstrakte Elemente
Scope and Content Note

box 1, folder 4  
Kompositionsübungen
Scope and Content Note
1 leaf: unnumbered. Description of exercises in composition for classes of Dec 15, 1925, and Jan 5 and 19, 1926.

box 1, folder 4  
Untitled color graph
Scope and Content Note
1 leaf: unnumbered. A graph of color combinations, based on the colors green and red.

box 1, folder 4  
Untitled notes
Scope and Content Note
2 small papers: unnumbered. Manuscript notes related to exercises in color; one includes drawings.

box 1, folder 5  
Course Abstrakte Formelemente
Scope and Content Note
4 items (on 5 leaves), pages 62 to 67. Annotated typescripts and manuscript notes. About the use of point and plane.

box 1, folder 5  
Zeichnerische Elemente; Punkt
Scope and Content 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.
box 1, folder 5  
Grundfläche  
Scope and Content Note  
1 leaf: p. 64. About the plane as a graphic element in art.

box 1, folder 5  
Zu Stunde 12 - GF  
Scope and Content 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.

box 1, folder 6  
Course Abstrakte Formelemente  
Scope and Content Note  
6 items. Typescript and manuscript notes.

box 1, folder 6  
I. Semester 1930 - nach Sommerferien - 8-9-30  
Scope and Content Note  
1 leaf: p. 68. Notes on the spiritual content in art.

box 1, folder 6  
Manuscript note  
Scope and Content Note  

box 1, folder 6  
Titles of lectures, 1927  
Scope and Content Note  
1 leaf: p. 69bis. A list of titles of lectures held in Apr-May and Oct-Nov 1927.

box 1, folder 6  
Manuscript notes  
Scope and Content Note  
3 small leaves: p. 70-71ter. Notes on form and color in art.

box 1, folder 7  
Wilhelm Ostwald  
box 1, folder 7  
Korrekturen zu Vorträgen von Ostwald  
Scope and Content Note  
1 leaf of typescript; paged 72. Undated. Kandinsky comments on Wilhelm Ostwald's color theory.

box 1, folder 8-20  
Lecture Notes for Semester II, 1927-1933  
box 1, folder 8  
Course Malklasse  
box 1, folder 8  
II. Semester  
Scope and Content Note  
Title leaf: unpaged.

box 1, folder 8  
Malklasse, Freitag 6.1.33, Zusammenstellungen  
Scope and Content 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 Content 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.
<table>
<thead>
<tr>
<th>Box 1, Folder 8</th>
<th>Seiten nach Schluß des I. Semesters</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scope and Content Note</td>
<td>1 leaf: p. 76. A list of main topics addressed by Kandinsky during the first semester.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 1, Folder 9</th>
<th>Course Abstrakte Formelemente</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scope and Content Note</td>
<td>II. Semester, zu Stunde I. Anfang</td>
</tr>
<tr>
<td>1 leaf: p. 77. About &quot;Hufbau&quot; (composition) and &quot;Rhytmus&quot; (rhythm) as form elements in art.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 1, Folder 9</th>
<th>Astronomie - Entfernungen</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scope and Content Note</td>
<td>1 leaf: p. 78. About colors of various frequencies of light.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 1, Folder 9</th>
<th>Wintersemester 1926/7, and Sommersemester 1926, 1926-1928</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scope and Content Note</td>
<td>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.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 1, Folder 9</th>
<th>Typescript and manuscript notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scope and Content Note</td>
<td>1 leaf: p. 81-82. Beginning with words: &quot;Was ist das Materielle in allen Künsten?&quot; and &quot;Anfänge der Kunst.&quot; An annotation indicates that this note supplements p. 4.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 1, Folder 9</th>
<th>Abstrakte Formelemente - Grundlehre, Wintersemester 25/6, 1925-1926</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Box 1, Folder 9</th>
<th>Stunde [10?] - Fortsetzung</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scope and Content Note</td>
<td>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.</td>
</tr>
</tbody>
</table>

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<thead>
<tr>
<th>Box 1, Folder 9</th>
<th>IV Semester. Konstruktion-Gestaltung. (Malerei)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scope and Content Note</td>
<td>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.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 1, Folder 10</th>
<th>Course Abstrakte Formelemente</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scope and Content Note</td>
<td>II. Semester 1939/31 (Winter)</td>
</tr>
<tr>
<td>1 leaf: p. 90. Typescript. A description of students' assignments for Dec. 12, 1930 and &quot;2. Stunde&quot; (second lecture). The assignments concern the square as a &quot;Grundform&quot; (basic form), and the relationship between line and color.</td>
<td></td>
</tr>
</tbody>
</table>
II. Semester. Zu Stunde 3
Scope and Content 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

Zur letzten Stunde Sommersemester 1927-1928
Scope and Content Note

Stunde 4 - II. Semester Sommer 1931
Scope and Content 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
Scope and Content Note
1 leaf: p. 96-97. Typescript, extensively annotated on verso. Kandinsky refers to Julius Wiesner's theory of phototropism in plants.

Manuscript note
Scope and Content Note
1 item: p. 96bis. A small note with words "II. Sem. Kugel Kreis."

II. Semester - zu rhythmische Konstruktion
Scope and Content Note
1 leaf: p. 98. Kandinsky lists the five principles of crystallographic ornamentation ("Kristallograf. Ornamentik"). With five geometrical drawings.

Supplement to lecture 7
Scope and Content Note

Supplement to lecture 5 (II. Semester)
Scope and Content 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)
Scope and Content Note
1 leaf: p. 100bis. Beginning with words: "Innere Verbindungen." About nodal points as elements of composition in Venetian mosaics and Russian icons.
<table>
<thead>
<tr>
<th>Box, Folder, Course</th>
<th>Scope and Content Note</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>box 1, folder 13</td>
<td>Linie</td>
<td>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 &quot;gesetz- u. zweckmässig&quot; (regular and functional) in art, science and technology.</td>
</tr>
<tr>
<td>box 1, folder 13</td>
<td>Manuscript note</td>
<td>1 item: p. 103-103bis. With a small geometrical drawing.</td>
</tr>
<tr>
<td>box 1, folder 13</td>
<td>Typescript</td>
<td>1 leaf: p. 104. About the form elements plane, line, and point in geometry, botany and zoology. Includes a citation from Abstammungslehre.</td>
</tr>
<tr>
<td>box 1, folder 14</td>
<td>Course Abstrakte Formelemente</td>
<td>About composition.</td>
</tr>
<tr>
<td>box 1, folder 14</td>
<td>II. Semester, zu Konstruktion. Fläche</td>
<td>1 leaf: p. 105-105bis. About the structure of crystals. With two geometrical drawings and a reference to Allgemeine Kristallographie.</td>
</tr>
<tr>
<td>box 1, folder 14</td>
<td>II. Semester - zu Stunde 3 and II. Semester - zu Stunde 4</td>
<td>1 leaf: p. 106-106bis. Notes concerning rhythm, line, and plane.</td>
</tr>
<tr>
<td>box 1, folder 15</td>
<td>Course Abstrakte Formelemente</td>
<td>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.</td>
</tr>
<tr>
<td>box 1, folder 15</td>
<td>II. Sem. 1932 - Stunde 9</td>
<td>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 &quot;Geistige Atmosphäre&quot; (spiritual atmosphere) and its manifestation in art. With a mention of Franz Marc's painting &quot;Gelbe Kuh&quot; (Yellow Cow).</td>
</tr>
<tr>
<td>box 1, folder 15</td>
<td>Stunde 8</td>
<td>1 leaf: p. 112-115. Typescript, manuscript notes and small drawings; beginning with words &quot;Stunde 8.&quot; Notes for semester 2, lectures 7 and 8. About composition in painting.</td>
</tr>
<tr>
<td>box 1, folder 16</td>
<td>Course Abstrakte Formelemente</td>
<td></td>
</tr>
</tbody>
</table>
box 1, folder 16  
Bemerkungen zu Bildern, II. Sem. Analyse  
Scope and Content Note  

box 1, folder 16  
Rhytmus in zeichn. u. in maler. Form  
Scope and Content Note  

box 1, folder 17  
Course Abstrakte Formelemente  
box 1, folder 17  
Neue Kunst (Bilder - Beispiele), II. Sem. 1932  
Scope and Content 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, Dali, Mondrian, and others. Kandinsky also lists students' questions and answers.

box 1, folder 18  
II. Semester  
Scope and Content 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.

box 1, folder 19  
Course Abstrakte Formelemente  
box 1, folder 19  
Hauptlehre Kompositionsübungen Anfang - 18 VII 25  
Scope and Content Note  
1 double-leaf. Title page. Unnumbered.

box 1, folder 19  
IV. Semester (Winter- 1929/1930)  
Scope and Content Note  
1 leaf: p. 121. typescript. Teaching plan for the winter session 1929-1930, lectures 1, 2, 3, and 4 held in Nov 1929.

box 1, folder 19  
Hauptlehre, Kompositionsübungen, 1925-1926  
Scope and Content Note  

box 1, folder 20  
Course Abstrakte Formelemente  
Scope and Content Note  
4 items: typescripts and manuscript notes.

box 1, folder 20  
Elementare Kompositionsspiele  
Scope and Content 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 25, 1926 (date added in pencil).
<table>
<thead>
<tr>
<th>Box, Folder</th>
<th>Description</th>
<th>Scope and Content Note</th>
</tr>
</thead>
<tbody>
<tr>
<td>box 1, folder 20</td>
<td>Supplements to lectures 1 and 2</td>
<td>1 leaf: p. 134-135. Manuscript notes for lectures 1 and 2. About the relationship of man and space (Mensch - Raum).</td>
</tr>
<tr>
<td>box 1, folder 21</td>
<td>Lecture Notes for Semester IV, 1928-1929</td>
<td>10 leaves. Typescripts, some annotated. Notes for semester 4, lectures 2 to 10.</td>
</tr>
<tr>
<td>box 1, folder 21</td>
<td>Course Abstrakte Formelemente</td>
<td>1 leaf: p. 138-139. Notes for lecture 3. About the concepts form and content (&quot;Form - Inhalt&quot;) in abstract art. With a mention of the art movement New Objectivity (&quot;Neue Sachlichkeit&quot;).</td>
</tr>
<tr>
<td>box 1, folder 21</td>
<td>Stunde 4, 30 Nov 1928</td>
<td>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 Eduard Fischer in the context of lecturing about the definition of the concept &quot;life&quot;.</td>
</tr>
<tr>
<td>box 1, folder 21</td>
<td>IV. Semester. 2. Stunde</td>
<td>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 theories of Hans Driesch, writes about Bauhaus architecture, especially of Le Corbusier and Gropius, and analyses the design of a chair by Marcel Breuer.</td>
</tr>
<tr>
<td>box 1, folder 21</td>
<td>IV. Semester. Stunde 5</td>
<td>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 (&quot;sachliche Zweckmässigkeit&quot;).</td>
</tr>
</tbody>
</table>
box 1, folder 21

Stunde 6. Mitteilung Ziehkraft - Inhalt und Form

Scope and Content 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.

box 1, folder 21

Stunde 7 - 25-I-29, and Stunde 8 - I-2-29

Scope and Content 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."

box 1, folder 21

Stunde 8. 22-6-28

Scope and Content 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.

box 1, folder 21

Manuscript notes on form

Scope and Content Note

1 small leaf: unnumbered. With several small geometrical drawings.

box 1, folder 22

Course Abstrakte Formelemente

Scope and Content Note

16 items.

box 1, folder 22

IV. Semester. Konstruktion-Gestaltung-Komposition

Scope and Content Note

1 double-leaf. Unpaged.

box 1, folder 22

4. Semester Künstlerische Gestaltung, 1928

Scope and Content Note

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

box 1, folder 22

Deklaration der "Vereinigung junger Architekten" Moskau

Scope and Content 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 VVUTEMAS 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].
Series I. Bauhaus teaching materials, Berlin/Dessau, 1925-1933

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

Finding aid for the Wassily Kandinsky papers, 1911-1940 (bulk 1921-1937)
Zu Stunde 12

Scope and Content Note
1 small leaf with manuscript notes: p. 166bis-166ter. Beginning words: "Sachlichkeit u. Romantik."

Stunde 11 - 21-9-28, 1928

Scope and Content 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

Scope and Content 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?]

Die Farbwelt and Von der Farbe, undated, 1929

Scope and Content 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.

"Harmonie in Grau" by Wilhelm Ostwald, undated

Scope and Content Note
3 leaves. Offprint from unidentified journal. With several illustrations.

"Linie und Punkt in der Technik" by K. A. Burberg, 1927

Scope and Content Note

Course outline: Freie malerische Gestaltung (Malunterricht im Bauhaus) 1927

Scope and Content 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 Rösseler [Rüssler], 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.
<table>
<thead>
<tr>
<th>Box 1, Folder 27</th>
<th>Attendance lists</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scope and Content Note</td>
<td></td>
</tr>
<tr>
<td>The leaves are numbered in red pencil.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 1, Folder 27</th>
<th>Hauptlehre - Kompositionslehre, 1925-1926</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scope and Content Note</td>
<td></td>
</tr>
<tr>
<td>1 leaf. Typescript list, dated: &quot;1925/6 Ende Sommer u. Winter.&quot;</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 1, Folder 27</th>
<th>IV. Semester - Sommer 1928 Unterricht Kandinsky - Konstruktion-Gestaltung-Komposition (Seminar), 1928-1929</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scope and Content Note</td>
<td></td>
</tr>
<tr>
<td>1 leaf; typescript. Attendance lists for the summer 1928 session and for the winter 1928-1929 session.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 1, Folder 27</th>
<th>Attendance lists, 1928</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scope and Content Note</td>
<td></td>
</tr>
<tr>
<td>1 leaf. Signatures of students attending classes 6, 7, 8, 9, and 10, held between June 1 and July 6 1928.</td>
<td></td>
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</table>

<table>
<thead>
<tr>
<th>Box 1, Folder 27</th>
<th>Attendance list, 1928</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scope and Content Note</td>
<td></td>
</tr>
<tr>
<td>1 leaf. Signatures of students attending class 1, held Nov 2 1928.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 1, Folder 27</th>
<th>Attendance lists, 1929</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scope and Content Note</td>
<td></td>
</tr>
<tr>
<td>1 leaf. Signatures of students attending classes 6, 7, 8, and 9, held between Jan 18 and Feb 15, 1929.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 1, Folder 27</th>
<th>Supplement to the attendance list for the free painting course, 1931</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scope and Content Note</td>
<td></td>
</tr>
<tr>
<td>1 leaf; typescript; dated: &quot;dessau, den 21.4.31.&quot;</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 1, Folder 27</th>
<th>Freie Malklasse, 1932-1933</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scope and Content Note</td>
<td></td>
</tr>
<tr>
<td>1 large double-leaf; folded. Manuscript listing of students' names on school's form.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 1, Folder 28</th>
<th>Bibliographies</th>
</tr>
</thead>
<tbody>
<tr>
<td>Strukturbegriff in Malerei und Baukunst</td>
<td></td>
</tr>
<tr>
<td>Scope and Content Note</td>
<td></td>
</tr>
<tr>
<td>1 leaf. Typescript. A list of books on the concept of structure in painting and architecture.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 1, Folder 28</th>
<th>Kunst</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scope and Content Note</td>
<td></td>
</tr>
<tr>
<td>1 item (8 leaves): 4 carbon copies of a two-page typescript list of books on art and architecture.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 1, Folder 28</th>
<th>Musik</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scope and Content Note</td>
<td></td>
</tr>
<tr>
<td>4 leaves: carbon copies of a one-page list of books on music.</td>
<td></td>
</tr>
<tr>
<td>Box/Folder</td>
<td>Description</td>
</tr>
<tr>
<td>------------</td>
<td>-----------------------------------------------------------------------------------------------</td>
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<tr>
<td>1, folder 28</td>
<td>Bücherverzeichnis</td>
</tr>
<tr>
<td>1, folder 28</td>
<td>Manuscript list of books on music</td>
</tr>
<tr>
<td>1, folder 28</td>
<td>Manuscript list</td>
</tr>
<tr>
<td>1, folder 29</td>
<td>Miscellaneous manuscript notes</td>
</tr>
<tr>
<td>1, folder 30</td>
<td>Kurzes Programm des Unterrichts &quot;Formelemente&quot; (Grundlehre), 1926</td>
</tr>
<tr>
<td>1, folder 31</td>
<td>Congratulatory letter to Kandinsky by his students, 1931</td>
</tr>
<tr>
<td>1, folder 32</td>
<td>Im Falle der Ausfuhr von Gemälden, Kupfer- und Stahlstichen, Holzschnitten und Zeichnungen</td>
</tr>
<tr>
<td>1, folder 33</td>
<td>Untitled typescript, 1922</td>
</tr>
<tr>
<td>2*, folder 1-8</td>
<td>Graphic teachings aids, undated</td>
</tr>
<tr>
<td>2*, folder 1</td>
<td>Clippings and geometrical drawings</td>
</tr>
<tr>
<td>2*, folder 1</td>
<td>Clippings,</td>
</tr>
</tbody>
</table>
Series I.Bauhaus teaching materials, Berlin/Dessau, 1925-1933
Series I.B.Other lecture material, 1922-1933

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

box 2*, folder 1

Three geometrical drawings
Scope and Content Note
1 item: unnumbered. Three geometrical drawings in black ink; annotated: "Nach Hering."

box 2*, folder 1

A circular form
Scope and Content Note
1 item: number 5. A circular shape in black ink.

box 2*, folder 1

Three colored circles
Scope and Content 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.

box 2*, folder 1

Drawings
Scope and Content Note
1 item: number 10. Outline drawings in black ink of the circular shapes of a rotary phone and a barometer; annotated in pencil.

box 2*, folder 1

Circular shape
Scope and Content 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 schweift in Linien..."

box 2*, folder 1

Two geometrical drawings of a circle and a square
Scope and Content Note
1 item: number 14. Two geometrical drawings of a circle and a square contained within each other; in black ink. With notes referring to the values of "positive" and "negative", and references to colors marked as "G" and "B".

box 2*, folder 1

A grid
Scope and Content Note
1 item: number 4. A square grid in black ink (18 x 18 cm.).

box 2*, folder 1

Drawings of pendulum clock
Scope and Content Note
1 item: number 30. Two geometrical drawings of a pendulum clock in black ink. Manuscript notes in pencil.

box 2*, folder 1

Zu Lebensfunktionen
Scope and Content Note
1 item: number 19. Small geometrical drawing in pencil of a pendulum, and notes referring to "Seele" and "Körper" (soul and body).

box 2*, folder 1

Zu St. 9
Scope and Content Note
1 item: number 15. Manuscript notes and diagrams about color; three sketched compositions in pencil on verso.
box 2*, folder 1  Rectangular drawing  
Scope and Content Note  
1 item: number 2. Drawing of a rectangle in black ink (image 14 x 10 cm.); dimensions indicated in pencil.

box 2*, folder 2  Rectangles and circles  
Scope and Content Note  
3 groups of rectangles and circles in various colors (gouache?)

box 2*, folder 2  One circle, two rectangles: yellow, green, and red  
Scope and Content 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).

box 2*, folder 2  One circle, two rectangles: black, red, and green  
Scope and Content 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.).

box 2*, folder 2  One circle, two rectangles: white, black, and green  
Scope and Content 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.).

box 2*, folder 3  Rectangles and circles  
Scope and Content Note  
4 groups of rectangles and circles in various colors (gouache?),

box 2*, folder 3  Two rectangles: black and red  
Scope and Content Note  
2 items: a black rectangle (10 x 30 cm.); and a red rectangle (12.5 x 25.5).

box 2*, folder 3  Two red circles  
Scope and Content Note  
2 items: two circles (both diam. 18.5 cm.), each in a different tone of red.

box 2*, folder 3  One red rectangle  
Scope and Content Note  
1 item: a rectangle (red, covered with silver tissue, 24.8 x 20.7 cm.).

box 2*, folder 3  Two rectangles: black and red  
Scope and Content Note  
2 items: a black rectangle (10 x 30.2 cm.); and a red/burgundy rectangle (10 x 30 cm.).

box 2*, folder 4  Rectangles and circles  
Scope and Content Note  
3 groups of rectangles and circles in various colors (gouache?),

box 2*, folder 4  Two circles: white and pink  
Scope and Content Note  
2 items: a white circle (diam. 18.5 cm.); and a pink circle (diam. 18.5 cm.).
Two circles: gray and green
Scope and Content Note
2 items: a gray circle (diam. 18.5 cm.); and a light green circle (diam. 18.5 cm.).

Two rectangles: red and dark blue
Scope and Content 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.).

Drawing with title "Knotenpunkte [?] Linien. u. Flächenform"
Scope and Content 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.

Triangle with cut-out overlay,
Scope and Content 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.

Black circle on white square
Scope and Content Note
1 item: circle (diam. 18.5 cm.), painted black (charcoal?); pasted down on plain paper (29.2 x 30.1 cm.); mounted.

White circle on black square
Scope and Content Note
1 item: circle (diam. 18.5 cm.), painted white (gouache?); pasted down on paper (29.6 x 30 cm.), colored black (pastel); mounted.

Yellow circle on white square
Scope and Content Note
1 item: circle (diam. 18.5 cm.), painted yellow (gouache?); pasted down on plain paper (29.3 x 30 cm.); mounted.

Yellow circle on black square,
Scope and Content Note
1 item: circle (18.5 cm.), painted yellow (gouache?); pasted down on paper (29.2 x 30.5 cm.), colored black (gouache?); mounted.

Blue circle on white square
Scope and Content Note
1 item: circle (diam. 18.5 cm.), painted blue (pastel); pasted down on plain paper (29.2 x 30 cm.); mounted.

Blue circle on black square
Scope and Content Note
1 item: circle (diam. 18.5 cm.), painted blue (pastel); pasted down on paper (30.5 x 29 cm.), painted black (charcoal?); mounted.
Series II.Kandinsky manuscripts, undated

Scope and Content 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

Physical Description: ca. 75 leaves

Scope and Content 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 typewritten material.

box 3, folder 1
Prefislovie [Preface], undated (after 1915)
Scope and Content Note
1 leaf; typewritten. 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 Content Note
4 leaves. Two typewritten 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 2
Draft of chapter III: Povorot [The spiritual turning-point], undated
Scope and Content Note
6 leaves; typewritten. 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 duhovnomu [The spiritual turning-point]."

box 3, folder 3
Pages 1-5, undated
Scope and Content Note
6 leaves of a manuscript in ink; untitled; pages are numbered 1 to 5. [Needs further analysis.]

box 3, folder 4
[Section?] 28, undated
Scope and Content Note
4 leaves of a ms in ink; untitled; all pages are numbered as parts of [section?] 28. [Needs further analysis.]

box 3, folder 5
Draft of a footnote from chapter VI, undated
Scope and Content Note
1 leaf; typewritten 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 6
Pages 65-71, undated
Scope and Content Note
6 leaves, numbered from 65 to 71; manuscript in ink. [Needs further analysis.]
Series II.Kandinsky manuscripts, undated

Series II.A. Manuscript in Russian of Über das Geistige in der Kunst, undated

box 3, folder 7  Pages 74-107, undated
Scope and Content Note
36 leaves, numbered continuously from 74 to 107, and 2 additional single-leaves numbered 82 and 83; manuscript in ink. [Needs further analysis.]

box 3, folder 8  Unnumbered manuscript pages, undated
Scope and Content Note
2 leaves; manuscript in ink; includes a small drawing of a triangle.

box 3, folder 9  Text with geometrical figures, undated
Scope and Content 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 antitheses of colors and of movements as elements of composition in art. This item is most likely a draft for the figures in chapter VI "Iazyk form i krasok" ["The language of form and colour"].

box 3, folder 10  Draft of chapter VIII: "Tvorenie i khudozhnik [Art and artist]" undated
Scope and Content Note
5 leaves; numbered 1-5; typescript. Draft of chapter VIII: "Proizvedenie iskusstva i khudozhnik" ["Art and artist"].

box 3, folder 11  Epreuves corrigées de l’édition russe du Spirituel, undated
Scope and Content Note

box 3, folder 12  Cover of the manuscript, undated
Scope and Content 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

Physical Description: ca. 23 items
Scope and Content 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.

box 3, folder 13  "Razvitie zhivopisnoi idei v sovremennom iskusstve [The development of ideas of painting in contemporary art]" undated
Scope and Content Note
1 leaf; typescript. Outline of an essay by Kandinsky.
box 3, folder 14

"Sushchnost' formy i formal'nyi element v zhivopisi [The existence of form and the formal element in painting]" undated
Scope and Content Note
1 leaf; typescript. Outline of an essay by Kandinsky.

box 3, folder 15

"Der Wert des theoretischen Unterrichts in der Malerei [The value of theoretical instruction in painting]" 1926
Scope and Content 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 16

Unidentified miscellaneous notes, undated
Scope and Content Note
20 items: mostly undated manuscript notes in German.

box 3, folder 16

Notes, undated
Scope and Content Note
1 item; in pencil; beginning words: "'Form' und 'Inhalt' wo Form=Inhalt ..."

box 3, folder 16

Notes, undated
Scope and Content Note
1 item; in pencil. [Needs further analysis.]

box 3, folder 16

Notes with bibliographical references, undated
Scope and Content Note
1 item; in pencil. Kandinsky lists three books: Henri Rousseau by Wilhelm Uhde, Ein Geisteskranker als Künstler [about Adolf Wölfl] by Walter Morgenthaler, and Die Tragödie der Architektur by Paul Fechter.

box 3, folder 16

Notes, undated
Scope and Content Note
1 item; in pencil; beginning 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
Scope and Content 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.

box 3, folder 16

Manuscript text on art, undated
Scope and Content Note
1 item (2 leaves); in pencil. [Needs further analysis.]

box 3, folder 16

Notes, undated
Scope and Content Note
1 item; in pencil. Notes on the analysis and synthesis in art, and on color. With a mention of Der Blaue Reiter.
box 3, folder 16  Notes, undated
Scope and Content 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.

box 3, folder 16  Notes, 1922
Scope and Content 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.

box 3, folder 16  Notes in Russian, undated
Scope and Content Note
2 leaves: in pencil; with small geometrical drawings of triagles. [Needs further analysis.]

box 3, folder 16  Notes, undated
Scope and Content Note
1 small item: the text concerns the identity of Berthold Kreuzburg in Leipzig. With a reference to the Armin Kreuzberg Verlag.

box 3, folder 16  Note, undated
Scope and Content Note
1 small manuscript note; listing the name and address of a person in Charlottenburg [name illegible].

box 3, folder 16  Note, undated
Scope and Content Note
1 small manuscript note; beginning word: "Abendmahl."

box 3, folder 16  Notes, undated
Scope and Content Note
1 leaf. [Needs further analysis.]

box 3, folder 16  Notes on Purism and Cubism in France, ca. 1921
Scope and Content 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 Raynal'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 referring to Orbis Pictus, 1921?
Scope and Content Note
3 leaves: manuscript notes with references to books published within the series Orbis Pictus, including Walter Lehmann's Alt Mexikanische Kunstgeschichte [1921], Fannina W. Halle's Alt-Russische Kunst [1922?].

box 3, folder 16  Note, undated
Scope and Content Note
1 small manuscript note; listing various words and names, with caption: "Empfunden bei Clavierspiel."
box 2*, folder 9  Brown wrapping paper, 1922?

Scope and Content Note


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

Physical Description: ca. 12 items

Scope and Content 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 Anatoliy 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 Il'yon [Iuon], Pavel Varfolomeevich Kuznetsov, and Iliya Ivanovich Mashkov; the art historian Nikolai Georgievich Massarov [Maslov]; the architectural historian Evsei D. Shor, the physicist Nikolai Evgenevich Uspenskii [Uspensky], also by [Iosif?] Eiges, Valerii Iosifovich Izvitskii [Yazvitsky], Valerii Iur'evich [Yurevich], Petr Semenovich Kogan, Martsievskii [Matsievsky], Nikolai Vasil'evich Petrov, A. M. Petrovskii [Petrovsky], and Fedor Fedorovich Platov.

box 4, folder 1  Statues, 1921

Scope and Content 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.

box 4, folder 2  List of members, undated

Scope and Content 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.

box 4, folder 3  List of lectures, 1921

Scope and Content Note

Title: "Spisok dokladov, prochitannykh v plenarnykh zasedaniiakh Rossiiskoi Akademii Khudozhestvennykh Nauk za vremia Iun'-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.
<table>
<thead>
<tr>
<th>Box, Folder</th>
<th>Lecture Title</th>
<th>Document Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>4, 4</td>
<td>Outline of a lecture by Wassily Kandinsky, 1921</td>
<td>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 &quot;30-IX-21&quot; [30 Sep 1921].</td>
</tr>
<tr>
<td>4, 5</td>
<td>Outline of a lecture by Aleksandr Bogdanov, undated</td>
<td>1 leaf; typescript. An outline of the theses presented by Aleksandr Bogdanov in his lecture given Oct 29 1921.</td>
</tr>
<tr>
<td>4, 6</td>
<td>Lecture by Semen Liudvigovich Frank, 1921</td>
<td>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, &quot;Rol' iskusstva v positivnykh naukakh&quot; [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.</td>
</tr>
<tr>
<td>4, 7</td>
<td>Lecture by Wassily Kandinsky, 1921</td>
<td>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 &quot;Meeting of the Commission of arts and sciences&quot;), at which Kandinsky read his paper &quot;Osnovnye elementy zhivopisi&quot; [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 Ilon, Nikolai E. Mashkovtsev, Nikolai Evgenevich Uspenskii, Valerii IUr'evich, A. M. Petrovskii, Nikolai Vasil'evich Petrov, Pavel Varnolomeeovich Kuznetsov, and concluding remarks by Kandinsky.</td>
</tr>
<tr>
<td>4, 8</td>
<td>Lecture by Petr Petrovich Lazarev, 1921</td>
<td>24 leaves (pages numbered 1-32); typescript with corrections. Dated in ink: &quot;20/IX21g&quot;. 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.</td>
</tr>
</tbody>
</table>

Finding aid for the Wassily Kandinsky papers, 1911-1940 (bulk 1921-1937)
Series III. Papers of the Russian Academy of Artistic Sciences [RAKhN], 1921

box 4, folder 9  Lecture by Anatolii Vasil'evich Bakushinskii, undated
Scope and Content 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.

box 4, folder 10  Miscellaneous notes, 1921, undated
Scope and Content 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.]

Series IV. Correspondence, 1911-1940
Physical Description: ca. 60 items
Scope and Content 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
Physical Description: ca. 20 letters
Scope and Content 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.
Kandinsky, Wassily, 1935-1937, 1940,

Scope and Content 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, Kari Nierendorf, Rudolf Frobst, 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 Barr’s 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

Scope and Content 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 Derl, 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.

box 4, folder 12

Baumeister, Willy, 1932

Scope and Content 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.

box 4, folder 12

Derl, Max, 1913

Scope and Content Note

1 letter to Kandinsky by the art historian, sent from Berlin; concerning the translation of an upcoming book by Derl. With a mention of [Ernst?] Stadler.

box 4, folder 12

Eddy, Arthur Jerome, 1913

Scope and Content 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 Moscow. Four letters are written on the letterhead of the firm Law Offices Eddy, Wetten 8 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-Impressionism [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].
box 4, folder 12  Erbslöh, Adolf, 1911

Scope and Content 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.

box 4, folder 13  Einstein, Carl, undated [1926?]

Scope and Content 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.

box 4, folder 13  Gallien, Antoine-Pierre, 1925

Scope and Content 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 "Secrétaire principal Commissariat des beaux-arts." Annotated by Kandinsky [numbers on verso].

box 4, folder 13  Germanisches Nationalmuseum Nürnberg, 1913

Scope and Content 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.

box 4, folder 13  Grohmann, Will, 1925

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

box 4, folder 13  Kandinsky, Wassily, undated

Scope and Content Note
1 letter by Kandinsky addressed to the [Trizem?] Verlag in Berlin. Draft in pencil. Signed by Kandinsky as the Vice President of the Russian Academy of Artistic Sciences.

box 4, folder 13  Kirchner, Ernst Ludwig, undated [1912?]

Scope and Content Note
1 letter by the artist to Kandinsky; concerning the return of Kirchner's art work exhibited at "Blaue Reiter Collection Bild und Plastik". With a mention of Franz Marc und Herwarth Walden.
box 4, folder 13  Klee, Paul, 1910?
Scope and Content Note
1 item: empty envelope addressed to Willi Baumeister and Oskar Schlemmer in Stuttgart. Sent by Paul Klee from Munich.

box 4, folder 13  Kluxen, Franz, 1912
Scope and Content 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)."

box 4, folder 13  Kreis für Kunst Köln, 1913
Scope and Content 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.]

box 4, folder 13  Die Kunstwelt, 1911
Scope and Content Note
1 business letter to Kandinsky; asking for reproduction rights of Kandinsky's painting "Romantische Landschaft." Signed by Felix Lorenz.

box 4, folder 13  Marc, Franz, 1912
Scope and Content 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].

box 4, folder 14  Piper Verlag, 1912, 1914
Scope and Content 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 paintings for a book by Paul Fechter [Der Expressionismus?], with a mention of Franz Marc.

box 4, folder 14  Ridder, André de, 1933
Scope and Content 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
Scope and Content 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
Scope and Content 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
Scope and Content 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
Scope and Content Note
1 letter by Kandinsky to the artist Richard Seewald. Annotated by Seewald.

Sérouya, Henri, 1928
Scope and Content 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
Scope and Content 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 Natalia Goncharova, Ilia Ivanovich Mashkov, and M. Carionoff [i.e. Mikhail Larionov].

Zervos, Christian, 1933
Scope and Content 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 Gaika Scheyer to Berlin.