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The Museum of Modern Art Archives, New York

J.B. Neumann
Papers

VI.B

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van Goghs House heute wie es war the painting Gauguins Zeichnung E'Arlesienne van Gogh L'Arlesienne Gauguin landscape Arles Gauguin le Christ jaune Gauguin women of Arles Gauguin...Tahiti seated woman another seated woman Tahiti-Girl another Tahiti girl Tahiti Girl Beauty Scene in Tahiti Two Tahity girls Tahitian scene Dale Days of the God Chicago Birch Bartelett Coll. Boys head Group Folkwang Museum Couple Arles on a Bench Folkwang A Tahitian	Gauguin Spirit of the dead wat ching read the text Girl with fan Folkwang Museum Gauguin...graphic works Misere humaine gincogra phie Noa-Noa woodcut Te ataa...the gods te faruru ici on fait l'amour another of the Noa Noa seriesand the Original woodblock woodcarving soyez amoureux et vous serez heureux Selfportrait bronze relief VAN GOGH Drawing woman Drawing man with cane Lithograph potatoeater 1885 Webstuhl weaver at a loom L'Arlesienne Cambridge Mr.Kersmaeker tells us	Hirschlands Lemons 1885 Paris 1886-1888 Little Street Chicago Factories Barnes Selfportrait Arles 1888-1889 Actor...Cologne Lettercarrier Roulin drawing two: young man Smoker...Barnes Selfpotrait with cut ear Sait Remy May 29-May 30 Photo Cloister March to Tarascon First step Millet sowerlithograph van Goghs letter about copying Daumier Drinker Dore and van Goghs picture Delacroix Pieta VANGOGHS 1890.Delacroix)	1888 (19 Feb 1888) Arles Gauguin 40+15 van Gogh 35+2 Rembrandt the awakening of Lazarus right corner Delacroix etching van Goghs Lazarus Garden Oppenheims landscape Breughel drawing which van Gogh surely did not know van Gogh drawing Dr.Gachet AUVERS sur Etching Oise 21.May to 29th of July 1890 Two letter pages Gachets drwing on death bed Theos portrait Cemetry Auvers sur Oise
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The Catalogue of the Museum of Modern Art gives the following short biographies/~~10/11/12/13/14/15/16/17/18/19/20/21/22/23/24/25/26/27/28/29/30/31/32/33/34/35/36/37/38/39/40/41/42/43/44/45/46/47/48/49/50/51/52/53/54/55/56/57/58/59/60/61/62/63/64/65/66/67/68/69/70/71/72/73/74/75/76/77/78/79/80/81/82/83/84/85/86/87/88/89/90/91/92/93/94/95/96/97/98/99/100~~ of Gauguin and van Gogh.

GAUGUIN PAUL
 born 1848 in Paris
 Peruvian mother, childhood
 in Peru. Seaman 1865-1868.
 Stockbroker 1868-1883(15)
 Painted in France 1873-86
 Martinique 1887. Arles 1888
 Brittany 1889-90. Tahiti
 1891-1893. Paris 1893-1895
 second time Tahiti...like
 Fannhauser and Venusberg...
 and Marquesas 1895 till
 his death in 1903...
 1903...like yesterday

GAUGUINS AGE 55

VAN GOGH VINCENT
 born 1853 at Zundert in
 The Netherlands. Artdealer
 (you see here we meet) the
 Hague London and Paris
 with the Goupils..
 Theological student and
 Evangelist in Holland
 and at the Borinage in
 Belgium 1877-1879. Studied
 in Holland with Mauve and
 Breitner (have you ever
 heard Breitners name?)
 1880-1886, Paris 1886-1888
 Arles 1888-1889. St. Remy
 (near Arles) 1889-1890.
 Last Month at Auvers sur
 Oise where he shot him-
 self 24 July 1890... "

Van GOGH only 37

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paintings - painting
 1888 Gauguin
 arrives in ARLES
 trouble
 HOSPITAL ARLES
 trouble with towns-
 people
 1889 removed to
 ASYLUM at ST. REMY
 Health becoming
 worse through
 PISARROS advice
 Theo brings Vincent
 to AUVERS sur oise
 under the care of
 Dr. GACHET
 near to Paris to be able
 to visit him frequently
 July 29 Paris
 end 1890
 6 month later
 Theo follows
 Vincent
 Identification of
 a Christlike man

7 NUENEN Dec 1883-1885
 DRAWINGS: MAN WITH CANE
 BLIND MAN / WEAVER AT A
 LOOM / PEASANT VORGEBEUGT
 LITHO POTAEOTEATER/ VILLAGE
 LEMONS
 6 PARIS March 86-88 Feb
 STREET CHICAGO
 STILLIFE HERRING CHICAGO
 FACTORIES BARNES/HOKSAIS
 STILLIFE/ITALIEN MODEL
 Feb.
 24 ARLES 1888-89 MAY
 SELF PORTRAIT/ 2 DRAWINGS
 AND 1 PAINTING LETTERCARI
 ROULIN/ 2 YOUNG MAN/ SELF POR-
 TRAIT DETROIT/ PHOTO HOUSE/
 HOUSE/ IN A GARDEN/ DALE GIRL
 DRAWINGS LANDSCAPE/ FACTORIES
 GROSSES BLATT/ MANN/ BRUECKE
 KOELN/ ACTOR/ MAN WIPE BARNE
 LA BERCEUSE/ TREE IN FRONT
 MUNICH/ GAUGUIN LANDSCA
 GAUGUIN ARLESIENE/ ARLESI
 SELF WITHOUT EAR
 20 SAINT REMY MAY 89 - MAY 90
 PHOTO CLOISTER ST. REMY
 CLOISTER INSIDE/ STILLIFE/
 CYPRESSES/ LANDSCAPE/ RAVINE
 MARCH TO TARASCON/ MILLET
 DRAWING/ FIRST STEP/ SOWER
 LITHO MILLET/ MILLET NOON/
 NOON/ DAUMIER DRINKER/ DORE
 REMBRANDT LAZARUS/ LANDSCAPE
 OPPENHEIMER/ CYPRESS W. SUN
 10 AUVERS SUR OISE 21. MAY
 1890 29. JULY
 GIRL 1890/ DELACROIX PIETA
 STORMY LANDSCAPE SEE TEXT
 RAIN/ TWO LETTERS/ PHOTO
 THEO / GACHET ETCHING/
 VINCENT DEAD BY GACHET/
 CEMETRY AUVERS SUR OISE

A MR. KERSMAEKER TELLS US ABOUT VINCENT AS HE STOOD
 A LONG TIME BEFORE REMBRANDTS JEWISH BRIDE.....
 I WOULD WILTINGLY GIVE TEN YEARS OF MY LIFE IF I
 COULD STAY FOR A FORTNIGHT BEFORE THIS PICTURE
 WITHOUT STIRRING AND WITH A LITTLE DRY BREAD TO EAT
 THIS IN 1885.....1885 IN AMSTERDAM AT THE RIKS-
 MUSEUM.....AND WHAT HE MADE OF THIS EXCITEMENT
 /HIRSCHLANDS STILLIFE LEMONS /

LOUIS PIERARD WHO WROTE THE TRAGIC LIVE OF VAN GOGH
 CALLS HIM THE CHARDIN OF NUENEN
 1883-1885.....NUENEN
 EARLY PART OF 1886 THREE MONTHS AT ANTWERP IN
 BELGIUM
 1886-1888.....PARIS
 1888-1889.....ARLES
 1889-1890.....SAINT REMY
 MAY 1890-JULY 29TH 1890 AUVERS SUR OISE
 MEIER GRAEFC

THERE ARE MOST WONDERFUL DESCRIPTIONS OF HIS PICTURES
 IN HIS LETTERS
 FOR INSTANCE MAY 1888 TO HIS BROTHER THEO
 IF THE MEADOW IS NOT CUT I SHOULD LIKE TO DO THIS
 STUDY AGAIN, FOR THE IDEA WAS VERY BEAUTIFUL, AND I HAD
 DIFFICULTY TO GET THE COMPOSITION. A LITTLE TOWN IN
 THE MIDST OF A COUNTRYSIDE, ALL FLOWERED OVER WITH
 YELLOW AND PURPLE: JUST....CAN'T YOU SEE IT.....A
 JAPANESE DREAM.....

X
 OCTOBER 1889 THE REAPER BY MILLET
 WHAT I AM SEEKING IN IT AND WHY it seems good to me
 to copy them I am going to try to tell you. We pain-
 ters are always asked to COMPOSE of ourselves and
 NOT TO BE ONLY COMPOSITORS. So be it ...but in Music
 it is not like that/ that...and if some person or
 other plays Beethoven he adds his personal inter-
 pretation....in music and more especially in sing-
 ing ...the INTERPRETATION of a composer is some-
 thing, and it is not a hard and fast rule that only
 the composer should play his own composition.
 Very good....and I, mostly because I am at present
 ill, I am trying to do something to console myself
 for my own pleasure. I pose the black-and white of
 Delacroix or Millet or something taken from them
 before me as a subject.

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And then I improvise color on it, not you understand altogether as myself, but searching for memories of their pictures, but the memory "the vague consonance of colors which are right in feeling at least".... that is my own interpretation.
 Heaps of people do not copy, heaps of others copy I started it by chance and I find that it teaches me things and above all it sometimes gives me consolation. And then my brush goes between my fingers as a bow would on the violin and absolutely for my pleasure.....and so on

the cypresses June 1889 Letter 596
 the cypresses are always occupying my thoughts, I would like to make them something of them like the canvases of the sunflowers, because it astonishes me that they have not yet been done as I see them. It is as beautiful in line and proportion as an Egyptian obelisk. And the green has a quality of such distinction. It is a splash of black in a sunny landscape, but is one of the most interesting of the black notes, and the most difficult to strike exactly, that I can imagine. But then you must see them against the blue, IN the blue rather

Fields at Auvers July 1890 Letter 649
 There...once back here I set to work again..... though the brush almost slipped from my fingers, and knowing exactly what I wanted, I have since painted three more big canvases. They are vast stretches of corn under troubled/ troubled skies, and I did not need to go out of my way to try to express sadness and the extreme of loneliness. I hope you will see them soon ...for I hope to bring them to you to Paris as soon as possible, since I almost think that these canvases will tell you, what I cannot say in words, the health ~~is~~ strengthening and
 that I see in the country, in

his smallest, sein letztes
 Brief der Deutschen Ausgabe

born 1853 ^{Groot Zunder} in HOLLAND
 real brother of REMBRANT
 16 years old apprentice at COUPILS picture dealers HAGUE 1869
 from this time the correspondence with his brother THEO starts
 1873 LONDON
 1875 PARIS dismissed from his post as an art dealer with "23"
 returned to Holland
 1876 pastor in England
 1877 preacher in Holland
 BORINAGE BELGIUM Preaching the GOSPEL
 starved himself suffered
 1882 the artist O.G. was his beginning devoting all time to art
 ANTON MAUVE
 JOSEF ISRAELS
 BREITNER

start "SLIDES"
 1884 went to HAGUE to study
 1885 NUENEN at the house of his parents
 PEASANTS IN THE FIELDS
 WEAVERS SEATED IN THEIR LOOMS
 THEODORE Peckol dealer at the COUPILS
 1886 Vincent in PARIS sharing rooms at Mod. Annerke
 studied a short time at the atelier CORMON and made the acquaintance of GAUGUIN, TOULOUSE-LAUTREC, PISARPO & SEURAT
 JAPANESE PRINTS
 1887 great influenza
 painting at the SEINE with EMMILE BERNARD
 after 2 years in PARIS February 1888 going SOUTH - ARLES
 WACKER

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**T H E
N E W
S C H O O L**
FOR SOCIAL RESEARCH, INC.

**1933
1934**

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THE NEW SCHOOL FOR SOCIAL RESEARCH, INC.

66 WEST TWELFTH STREET, NEW YORK
TELEPHONE • ALGONQUIN 4-2567

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AN INSTITUTION OF HIGHER ADULT EDUCATION

From the time of its founding in 1919 the New School for Social Research has devoted itself to working out a scheme of instruction adapted to the requirements of the intelligent adult. The period in which we live is one of all pervading change. Technical progress is transforming the basis of our economic life. The relations of our country to the world at large are assuming new forms. Our political and legal institutions are being subjected to unprecedented strains. Progress in psychological science and technique has thrown new light upon a host of problems of education, personality, hygiene, delinquency and crime, and even upon such remoter fields as law, politics, art. The physical sciences move restlessly forward, forcing readjustments not only in the technical field but in many of the concepts of philosophy and social science. Modernism is advancing rapidly in architecture, painting, music, the dance, in letters and ethics. One who wishes to keep abreast of the times and live effectively must in one way or another make provision for a continuous process of education.

Confronted by the bewildering problems of the time many men and women take a harshly critical view of their earlier education, which failed to prepare them adequately to understand the contemporary world. But no educational system confined mainly to the adolescent years can be adequate for the purpose. It is not merely that the content of the intellectual life is in constant flux; the dominant issues exhibit their full significance only to the mature mind, enriched by practical experience. Our general educational system needs to be supplemented by a type of institution which addresses itself to the requirements of the adult, recognizing the conditions under which he can pursue his studies without interfering with his practical affairs. In this field the New School holds a pioneer position.

Adult educational needs present a great variety, according to the experience and interest of the individual. There is no particular subject that holds a primary position for all students. Each person must choose for himself the subject that most appeals to his interest. Nevertheless certain subjects are well nigh indispensable to a well rounded intellectual life. Psychology is one of these. There is scarcely any department of human affairs which has not been influenced in some measure by recent advances in psychology. Economics is almost equally pervasive in its influence; the physical sciences are emerging from their scholastic isolation to play an important part in shaping the public mind. Literature and art are coming generally to be recognized as direct approaches to the evolving spirit of the time. The student should seek to

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make adequate provision for these interests, concurrently in so far as time permits; otherwise in an orderly sequence. The Director of the School may be consulted as to desirable groupings of courses.

NONPARTISANSHIP

As an educational institution the New School follows a settled policy of neutrality with respect to political, religious and social party groupings. It does not inquire whether a lecturer's private views are conservative, liberal or radical; orthodox or agnostic; aristocratic or proletarian. Neither does it undertake to restrict in any way the lecturer's freedom of utterance. The New School considers that it has fulfilled its obligation to its students when it has assured itself of the scholarly competence and teaching capacity of its instructors. Its students are adults and could not properly be asked to submit to interference with freedom of discussion.

METHODS OF INSTRUCTION

The lecture, followed by classroom discussion, is the prevailing method employed by the New School, as the most effective way of attaining a general oversight of the field. Where the material renders it desirable the lectures will be illustrated by lantern slides, moving pictures, demonstration (as in the dance). Reading lists are supplied with each course as a basis for more intensive study.

Workshop courses are offered in art and design, painting, sculpture, enameling, etching, the woodcut, printing, writing, music, the dance.

REGISTRATION AND FEES

The offices of the School will be open for registration every morning, afternoon and evening, except Saturday evening and Sunday, beginning September 18. Students may also register in advance by mail.

The fee for a course of eighteen sessions of one hour and a half, or for a course of fifteen sessions of two hours, is \$15. For courses of twelve sessions the fee is \$10; for a course of six sessions, \$5, etc.

Excepted from this rule are certain workshop and advanced courses—Nos. 29, 36, 46, 50, 51, 52, 53, 54, 55, 56, 59, 61, 68, 69, 70, 71, 72. For these the fee is indicated in the catalogue, in the description of the particular course.

SINGLE ADMISSIONS

With the exception of courses of limited registration, indicated above, any person may be admitted to any lecture on a single admission ticket, for which the charge is \$1 (\$1.25 for two-hour lectures), in so far as the seating capacity of the lecture-room exceeds the number of persons regularly registered. For the series of modern European plays and the concerts, prices of single tickets will vary; for Mr. Munson's class in writing (46), the single admission tickets will be \$1.75.

Those who intend to register, but for temporary convenience have purchased single admission tickets to the first two sessions of a course, may apply the cost of such tickets to the charge for registration, on presentation of the single admission stubs. The stubs must, however, be presented before the third session of a course.

DISCONTINUANCE OF COURSES

The New School reserves the option to discontinue any course for which the registration is insufficient. All registration fees will be refunded in such cases.

ASSOCIATE MEMBERSHIP

All persons contributing \$100 a year and upward to the New School are enrolled as Associate Members and are entitled to free admission to all general lecture courses. In so far as they meet other qualifications they are entitled to admission to workshop and limited attendance courses (listed above) on payment of one half the regular rate. Those who expect to take a number of courses each term will often find that the Associate Membership fee does not exceed tuition. It is, of course, highly desirable from the point of view of the institution that as many of its students as possible be enrolled as Associate Members.

An Associate Member may bring guests to any lecture, with the exception of those for which reserved seats are sold, provided that seats are available; but no member may bring the same person as guest more than twice in a term. The regular fee of \$100 is subject to three exceptions. Any two members of the same family may become Associate Members on payment of \$150. The fee for teachers, social workers and library workers is \$75. The fee for persons residing at a distance of fifty miles or more from New York is \$40.

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ENTRANCE CONDITIONS AND EXAMINATIONS

In general the New School fixes no entrance requirements and requires no examinations. Certain courses, however, are open only to persons who have been prepared for them through other courses at the New School or elsewhere. Public school teachers desiring credit under the "alertness clause" will be given examinations on lectures and reading similar to the final examinations in the universities.

TEACHERS' CREDIT

Courses of eighteen sessions of one hour and a half each, or fifteen sessions of two hours, supplemented by sixty hours of required reading or shopwork, are accepted for two points of credit under the "alertness clause" by the Board of Superintendents of New York. Courses of fewer than eighteen sessions may be combined with other courses to compose the number of sessions requisite to teachers' credit. This rule does not apply to studio and work courses for which the number of credits varies.

Every teacher desiring credit must indicate the fact on registration. A strict record of attendance will be kept. Only one unexplained absence will be permitted; an additional absence may be made up by extra work outside. A final examination or term paper will be given covering both the lectures and the reading.

DINING ROOM

The dining room on the fifth floor, under the management of Charles French Restaurant, serves dinners for groups of students when arrangements are made in advance. Regular restaurant service has been discontinued for the present.

GENERAL TIME SCHEDULE

This announcement covers, with exceptions, a fall term of eighteen weeks, from September 28 through February 12, and a spring term of twelve weeks, from February 13 through May 7. The following holidays will be observed in this period: Thanksgiving Day (November 30), Christmas holidays (December 24 through January 1) and Washington's Birthday (February 22).

A supplementary catalogue, including courses not covered here, will be issued in January for the spring term.

GRADUATE FACULTY IN SOCIAL AND POLITICAL SCIENCE

On October 1 the New School will launch a school of graduate instruction, manned by a faculty of scholars of international distinction selected from among the hundreds who have been displaced from German universities on account of race, religion, political views or other considerations irrelevant to scholarship. The scholars composing this faculty will form a self-governing organization, committed to the presentation of the methods and materials of the social sciences according to the highest standards of German university practice. The project is conceived as a protest against the destruction of academic liberty in a country in which the fruits of academic liberty have been of world wide importance. But in its actual operation the Graduate Faculty will remain aloof from all propaganda and politics, functioning purely as an organ of research and advanced instruction.

The work will be conducted by lectures and seminars. Each member of the faculty will offer a course of lectures giving systematically his approach to an important problem of social science, and a seminar in which students will present papers and discussions worked out under the instructor's direction. Each instructor will further give such individual direction as the student may require.

The subjects which will be treated in lectures are History of Economic Theory, by Professor Eduard Heimann; Theory of Economic Dynamics, by Professor Emil Lederer; Current Problems of European Economic Policy, by Professor Arthur Feiler; Public Finance in the World Crisis, by Professor Gerhard Colm; Agricultural Marketing, by Professor Karl Brandt; Social Policy, by Professor Frieda Wunderlich; Logic and Psychology, by Professor Max Wertheimer; Recent Trends in Sociology, by Professor Albert Salomon; Social Stratification, by Professor Hans Speier; Science and Forms of the Law, by Professor Hermann Kantorowicz; Comparative Musicology, by Professor E. von Hornbostel. Other courses will be announced later.

The seminars will include Heimann, Economic Planning; Lederer, Technological Unemployment; Feiler, International Economic Relations; Colm, Problems of Public Finance; Brandt, Agricultural Policy; Wunderlich, Problems of the Family; Wertheimer, Psychological Problems; Salomon, The Work of Max Weber; Speier, Labor Movement; Kantorowicz, Law and the State; von Hornbostel, Musical Psychology.

Instruction will be given in English. Lectures and seminars will be held, with few exceptions, in the morning and afternoon. Holders of the bachelor's degree are eligible for registration; others who are engaged in serious research may be admitted to the graduate classes with the consent of the instructor. The fee for each lecture course or seminar is \$20 a term; for full time registration with access to all courses and seminars the fee is \$100 a term.

A booklet with further particulars may be had on application.

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COURSES OF STUDY

1 Fear and Freedom: the Backgrounds and Prospects of Liberalism—Morris R. Cohen. 12 lectures. Mondays, 8:20-9:50 P.M., beginning October 2. \$10.

- Oct. 2 Liberalism in Retrospect
- Oct. 9 Traditional American Liberalism—its Achievements and Failures
- Oct. 16 Liberalism in Religion
- Oct. 23 Liberalism in Politics—Democracy and Reaction
- Oct. 30 Economic Liberalism
- Nov. 6 Moral and Educational Liberalism
- Nov. 13 Liberalism, Scepticism and Scientific Method
- Nov. 20 Liberalism and Social Studies
- Nov. 27 Liberalism in Art
- Dec. 4 Liberalism in Letters
- Dec. 11 Liberalism in Philosophy
- Dec. 18 The Future of Liberalism

2 Dominant Ideals of Western Civilization—Horace M. Kallen. Thursdays, 8:20-9:50 P.M. 18 lectures, fall term, beginning September 28. 12 lectures, spring term, beginning February 15. Fall term \$15; spring term \$10.

This course will survey the dominant ideals of Europe and America, from the Greeks and Hebrews to the present day, as expressed in the works of representative thinkers of Western history. These works will be analyzed and discussed in the light of modern psychology and social philosophy.

During the first term there will be considered in the order named: Plato's Republic, The Book of Job, Lucretius' On the Nature of Things, St. Augustine's City of God, Dante's Divine Comedy, Machiavelli's Prince, Castiglione's Courtier and Spinoza's Ethics.

The second term will be devoted to Pope's Essay on Man, Voltaire's Candide, Goethe's Faust, Mazzini's Duties of Man and Marx and Engels' Communist Manifesto, Nietzsche's The Will to Power, Santayana's The Life of Reason, Bergson's Creative Evolution, James' Pragmatism and Some Problems in Philosophy. Particular emphasis will be laid upon such questions as the origins, the conflict, the decay, the survival and the transmission of ideals.

3 Philosophy after the War—Horace M. Kallen. 12 lectures. Fridays, 8:20-9:50 P.M., beginning February 16. \$10.

The World War broke the continuity of the social process in Europe and America. The old moods and attitudes which are expressed by the major philosophies of the nineteenth and the early twentieth centuries are now confronted by others which are receiving new and authentic utterance. Prominent in the contemporary scene are such thinkers as Freud, Spengler, Henry Adams, Uramuno, Croce, Bertrand Russell, Lenin, Whitehead, Eddington, Jeans and Millikan and the "humanists," scientific and pseudo. The course will consider the character, background and implications of the philosophies of these thinkers of the present day.

4 New Frontiers of American Thought—Harry A. Overstreet. 18 lectures. Tuesdays, 8:20-9:50 P.M., beginning October 3. \$15.

It begins to be clear that forces of fundamental reconstruction are operating in America, as well as in the rest of the world, and that a new kind of social and spiritual pioneering is now in evidence. Every one of our major undertakings is affected by this vigor of new thinking, and the individual who wishes to escape the distressing effects of bewilderment in this rapidly changing world must achieve an orientation of himself with respect to the newly developing ideas. The time, in short, would seem to be at hand for an enlistment of ourselves in enterprises that are on the new frontiers of life.

Members of the class will be offered the opportunity of joining a voluntary discussion group which will meet at five-thirty on each Tuesday afternoon during the continuance of the course.

5 Applying Philosophy—Harry A. Overstreet. 12 lectures. Tuesdays, 8:20-9:50 P.M., beginning February 13. \$10.

If philosophy is a love of wisdom, it must pass beyond theory into practice or defeat its own aims. Perhaps the most significant event that is occurring in America is the development of a new philosophic outlook. It will be essential that this new outlook manifest itself in changed ways of life. The object of this course is to study the chief areas within which new experiments are being made, to evaluate these, and to discover further possibilities.

Members of the class will be offered the opportunity of joining a voluntary discussion group which will meet at five-thirty on each Tuesday afternoon during the continuance of the course.

6 The Making of a Nation's Mind (Origine et Tendances du Génie Français)—Jean-Paul Freyss. 6 lectures in French. Wednesdays, 5:20-6:50 P.M., beginning November 15. \$5.

Nov. 15 Introduction

Definition of genius considered as creative element of art. Influence of a country's climate and traditions of thought on the creative power of an artist. Survey of the principal European geniuses: Greek, Latin, Spanish, German. Natural limits of French genius: the Rhine, the Rhone, the Pyrenees, the Atlantic. Rapid survey of genius in the French provinces.

Nov. 22 Elements of French Genius and Their Origins

Sociability—ethical and historical study of the formation of France. Nationalism—its first form, found in the satisfaction given by the possession of land; development of the idea of nationalism in the parish, the county, the duchy, the nation.

Nov. 29 Elements of French Genius and Their Origins (continued)

Love of clarity—its origin in the possession of land and in the clemency of the heavens. Love of organization—Roman background and its evolution in French genius; its enrichment in the course of centuries by the acceptance, the addition, the purification, the transformation of foreign elements; the language, the morals.

Dec. 6 The Expression of French Genius in the Arts

Rapid study of the evolution and tendencies of French genius in the arts. Pre-middle age and middle ages—Gothic architecture and national style. The Renaissance—foreign influences and their transformation. Classic period—return and crystallization of a national genius.

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Dec. 13 The Expression of French Genius in the Arts (continued)

The 18th century—waves of foreign influences. The French phase of romanticism; spontaneous defense of the national genius against Anglo-Saxon and Oriental ideas. Post-romantic schools—naturalists, Parnassians, symbolists.

Dec. 20 Conclusion

The early 20th century. Future of the genius of France; its mission as interpreter of the Baltic, and beyond the Baltic of Asia, for the purpose of rendering certain concepts assimilable for the Occident.

7 The Three-Fold American Tradition—Ernest Sutherland Bates. 12 lectures. Thursdays, 8:20-9:50 P.M., beginning February 15. \$10.

It is frequently said that America has no traditions, but this is far from true. We have had a very definite one, though made up of incoherent and originally derived elements—religious Puritanism, literary romanticism and political individualism, adapted in various ways to the American economic background. To the incongruity of the mixture is due no small part of the weakness of American thought. Since the Civil War the typical American attitude has been in process of steady transformation, always under economic impulsion, toward a scientific, realistic and socialistic outlook which, when attained, will possess the coherence lacking in the older tradition. It is the purpose of the course to trace this transformation in the related fields of religion, literature and politics.

THE RELIGIO-ECONOMIC TRADITION

- Feb. 15 The Pioneer and the Puritan
- March 1 The Capitalist and the Christian
- March 8 The Rationalization of Religion into Philosophy
- March 15 The Replacement of Philosophy by Science

THE AESTHETIC-ECONOMIC TRADITION

- March 22 Middle Class Romanticism
- March 29 Displacement of English by Continental Influences
- April 5 Literature of Liberalism
- April 12 Proletarian Literature

THE POLITICO-ECONOMIC TRADITION

- April 19 From Natural Rights to Laissez Faire
- April 26 From Laissez Faire to Imperialism
- May 3 The Progressive Compromise
- May 10 The March of Revolution

8 The Historical Development of Modern Intellectual Life—Harry Elmer Barnes. Mondays, 5:20-6:50 P.M. 18 lectures, fall term, beginning October 2; 12 lectures, spring term, beginning February 19. Fall term \$15; spring term \$10.

This course traces the genesis of prevailing mental attitudes in contemporary society and describes the transformations of outlook and interests on the part of the intellectual classes in Western civilization. It is designed to provide the historical explanation of such important

contemporary trends and issues as fundamentalism, Puritanism, capitalism, conservatism, "hundred percentism," and other obstacles to an intelligent attitude toward human problems and a scientific control of social change. It indicates the necessity for the substitution of the scientific for the supernatural approach to human problems, if we are to be able to handle successfully the complex issues of the contemporary age.

The course will cover the following topics: the intellectual interests and outlook of primitive man; the origins of civilization in the Oriental period; intellectual progress in the Hellenic epoch and the rise of a secular view of life; the formation of the Christian epic, the revival of supernaturalism and the increasing importance of eschatology; medieval supernaturalism and Aristotelianism; the secular and tolerant trends in humanism; the recrudescence of supernaturalism in the period of the Reformation and counter-Reformation; the rise of capitalism, nationalism and Puritanism; the intellectual results of the expansion of Europe overseas; the growth of experimental science and the progress of secular views of life and of intellectual freedom; the emotional reaction against rationalism in romanticism, Christian evidences, evangelical religion and ultramontaniam; the genesis of the more novel and significant phases of contemporary intellectual life, including evolutionary doctrines, biblical criticism, natural and applied science, critical philosophy, the development of the social sciences, educational issues in the twentieth century and the problems of social readjustment. The material will cover both terms, but either term may be taken separately.

9 Living in the Twentieth Century: Leading Issues in Contemporary Society—Harry Elmer Barnes. Mondays, 8:20-9:50 P.M. 18 lectures, fall term, beginning October 2; 12 lectures, spring term, beginning February 19. Fall term \$15; spring term \$10.

This course will deal with the outstanding developments and problems of contemporary civilization. They will be differentiated and analyzed from the cultural, social, economic, political and international points of view. Among the topics to be considered will be: the cultural implications of living in the twentieth century; the growth of modern science and the rise of the evolutionary point of view; the conflict between science and religion; religion in the new age; Humanism; religion in the new Russia; the defects of modern history; history and human intelligence; the psychology of genius; the origins and manifestations of prejudice; anti-Semitism; censorship; the rise of the mental hygiene movement; the role of social work in modern society; science vs. religion as a guide to life; the rise of the new morality; rational sexology; vice and prostitution; sanity in the crime problem; capital punishment; the press and social progress; the place of the social sciences in social reconstruction; major defects of capitalism; the causes and cures of depressions; programs of social and economic reform; the economic future: capitalism, socialism or communism; "Technocracy"; the status of representative government and democracy; the collapse of party government; the swing to dictatorship; the Supreme Court and political law; the decline of civil liberties in the United States; the causes of the World War; post-War world; war debts, reparations and world finance; disarmament; the evolution of internationalism. The material will cover both terms, but either term may be taken separately.

10 Liberty and Property in America—Walton H. Hamilton. 12 lectures. Fridays, 8:20-9:50 P.M., beginning February 16. \$10.

A study in everyday language of the problems of contemporary culture which have their focus in the institutions of liberty and property. Attention will be given to the importance to society and to the individual of the arrangements which have to do with personal freedom and with

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private ownership; to the different things which liberty and property are among different peoples and at different times; to the personal and social rights which variously they combine; to the forms of liberty and of property, and to the ideas, values and sanctions built about them in a democracy; to the transformation of the institutions and to the clash of values which have come in the wake of industrialism; to the current conflict between what liberty and property are and what we think they are; and to the larger drama which centers in an attempt to get in order a rather unruly industrial system in which the exercise of freedom and the use of property are the stakes. A feature of the course will be an inquiry into the nature and the limits of protection accorded by the courts and into the constitutional position of liberty and property in America. While analogies will be drawn from the past and will serve to give perspective, the focus of the course will be the contemporary crisis with which American democracy is confronted.

11 Political Ideas and Forms of Today—Hans Kohn. 12 lectures. Tuesdays and Thursdays, 5:20-6:50 P.M., beginning September 28. \$10.

- Sept. 28 Social and Ideological Origins
- Oct. 3 Liberal Nationalism
- Oct. 5 Romantic Nationalism
- Oct. 10 National Socialism
- Oct. 12 Fascism
- Oct. 17 Romantic and Proletarian Socialism
- Oct. 19 Communism
- Oct. 24 Conquest of the Machine
- Oct. 26 Conflict of Nations
- Oct. 31 Conflict of Races
- Nov. 2 Pacifism
- Nov. 7 Problem of the Future

12 The Working Class and Its Struggle for Power—Horace B. Davis. 12 lectures. Thursdays, 8:20-9:50 P.M., beginning September 28. \$10.

Sept. 28 The Theory of Class Struggle

Pre-Marxian theories. The Communist Manifesto. Classes or classifications? Classes or groups? Changing concepts of class. Slaves vs. slave-owners. Farmers vs. city-dwellers. Rifts in the working class. The middle class. Restatement of the theory.

Oct. 5 The Theory of Socialist Uniformity

The nature of social change. The Marxian dialectic. Growth of the industrial proletariat. The capitalist organization of society. The proletariat's threat to capitalism. American "exceptionalism." Present status of the theory.

Oct. 12 The Slow Development of American Radicalism

Outline of radical working class movements in American history. Relation to trade unionism. Is class consciousness an alien importation? Correlation with periods of depression and crisis.

Oct. 19 Effects of the Frontier on the American Labor Movement

Early establishment of democratic forms. Westward migration and labor leadership. Shortage of labor. Tradition of violence. Influence of farm revolts on labor political parties.

Oct. 26 Immigration as a Cross-Current in the Labor Movement

The control of the job; working rules. The organization of immigrants in trade unions. Immigration as a movement from the country to the city.

Nov. 2 Peculiar Features of American Unionism

Anglo-Saxon vs. continental unionism. Unions as monopolies. Attitude of American unions to unskilled, Negroes and women, and effects on union development. Attitude to machinery. Corruption and graft. Trade union racketeers.

Nov. 9 The American Standard of Living

International comparison. Rising standard checked. Social stratification and opportunity for advancement. Stabilization of incomes. Social insurance and its influence on labor organization.

Nov. 16 Class Bias of Law Enforcement Agencies

Court doctrine of conspiracy and boycott. Injunctions. Yellow dog contracts. Private police.

Nov. 23 Capitalist Feudalism

Large scale production as a distinctive feature of American economic life. Company towns. "Welfare" and personnel work. Spies and blacklists.

Dec. 7 The Class Struggle in the South

Lynchings and homicides. Position of the poor white. Effect of industrialism. Future of the American Negro.

Dec. 14 International Differences in the Labor Movement: Causes and Conclusions

Industrial vs. craft unionism. Independent political action by labor. Business monopoly and domination.

Dec. 21 Recent Trends

What the President's Committee left out. Class collaboration and class antagonism.

13 The Far East Today—No-Yong Park. 6 lectures. Thursdays, 8:20-9:50 P.M., beginning March 8. \$5.

Amid the tremendous issues and problems that confront the world today, those of the Far East are among the most important, particularly to the United States. The ambitions of Japan, the confusing turmoil of China since the Revolution, the omnipresent shadow of Russia, are of vital interest to these Americans who give thought to the future. This course, given by a lecturer with first hand knowledge and understanding of his subject, will attempt to place these problems in a clearer light.

- March 8 Japanese Imperialism
- March 15 China Today
- March 22 The Sino-Japanese Conflict
- March 29 Manchuria Today
- April 5 Russia in the Far East
- April 12 American Relations with the Far East

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14 The Politics and Government of New York City—Paul Blanshard. 6 lectures. Tuesdays, 8:20-9:50 P.M., beginning October 10. \$5.

Oct. 10 How Tammany Works

The official and the real government of New York. The district leader as a political boss. The control of elections. The tin box brigade.

Oct. 17 The City of the Bankers

How New York is financed. The power of economic pressure groups. The distortion of reform waves.

Oct. 24 Political Leaders of New York

An excursion into personalities—James J. Walker, John P. O'Brien, Joseph V. McKee, John F. Curry, Samuel Seabury, Samuel Untermyer, etc.

Oct. 31 Racketeering—High and Low

An analysis of the exploitation of the New York consumer, worker and taxpayer by the power, telephone, bus and real estate interests, together with a constructive program for social control.

Nov. 14 The Meaning of the Election

A summary and interpretation of the results of the mayoralty battle.

Nov. 21 The City of the Future

The possibilities and limits of city democracy within American capitalism. A comparison of New York with European cities. The meaning of current movements for reform. A program for city organization in a new social order.

15 The Background of the News—I. M. Beard. 15 lectures. Fridays, 4:15-6:15 P.M., beginning October 6. \$15.

This course is planned primarily for history teachers. It is designed to give a background for following world history as it is being made today with extraordinary rapidity. The essentials of such background are knowledge of how the past history of nations influences their present development and a clear conception of the underlying forces and theories, such as population pressure, capitalism, communism, nationalism, commercial rivalry with its correlatives of armaments and trade barriers, which have shaped the world as it is.

The most important news of the day will be discussed in relation to its origins in past history and current theory. The United States, the British Empire, France, Germany, Italy, Russia, Japan, China and those groups of states which have common interests, such as the Baltic and Danubian states and Latin America, will be treated at sufficient length to make contemporary events intelligible.

16 Crime and Prison Life in America—Joseph Fulling Fishman. 12 lectures. Wednesdays, 8:20-9:50 P.M., beginning October 4. \$10.

Oct. 4 Some American Delusions about Criminals and Prisons

The public's ideas about crime and prisons invariably wrong. What facts and figures do to honor among thieves, police hounding of prisoners, desperadoes filled with dope, causes of

prison riots, plague of stool pigeons, jobs for ex-convicts, effects of underworld movies, "toughness" of lifers, keys and guns inside the prison, the better side of criminals.

Oct. 11 What Happens when You Go to Jail

Loss of identity. How prisoners become embittered. Convicted and unconvicted. Types and behavior of fellow prisoners. Sex starvation. Guards. Meaning of terms "jail," "prison," "penitentiary," etc. Inside administration of the prison.

Oct. 18 The Real Narcotic Addict

The many fallacies concerning narcotics and crime. Why addicts send themselves to prison. Character of addicts inside the prison and out. Health of addicts. Who wants to be cured? Behavior of addicts under treatment. Do "cures" cure? Ignorance of doctors concerning the care of addicts. Various treatments.

Oct. 25 Crucibles of Crime

A close-up of the American jail. A debauch of dirt, disease and degeneracy. Women prisoners. Why the jail is more important than any other penal institution. What the judge really means when he says, "Thirty days in jail."

Nov. 1 The Story of our Prison System

A most fascinating page of the past. The genesis of what we do today. Punishment in England; hanging, torture, imprisonment. Prison ships. Prison colonies. The lash. "Detering" criminals. How it succeeded.

Nov. 8 Our Brothers' Keepers

The psychology of cruelty in some prison keepers. How and why the prison guard's job is far more hazardous than that of the policeman. Persistent ingenuity, courage and ability of both prisoners and their keepers. Lack of training for prison officers. What they should know. What should be done.

Nov. 15 Kangaroo Courts

A secret and barbarous institution. How and why it functions. Some of its practices. Where it exists. The part the jailer plays. Difficulty of detection. How to stamp it out.

Nov. 22 Lockstep, Stripes and Solitary

Old prison customs: the rule of silence, the shaving of heads, etc. Why the public believes they were abandoned. Why they were really abandoned. What has taken their place. The matter of their necessity.

Nov. 29 The Human Side of Prison Life

Extraordinary escapes. Interesting and unusual prisoners. Prison humor. Practical jokes. Prison verse. Convict leaders. Ingenious methods of smuggling. The prison "underground."

Dec. 6 Idleness and Employment in Prisons

Industries in penitentiaries, contract system, piece-price system, state use system, state account system, state road system. Limitations of county jails and how they can be overcome. Attitude of labor unions. The facts about vocational training. Compensation for prisoners. Compensation for prisoners' dependents. Machinery injuries to prisoners.

Dec. 13 Who Belongs in Prison?

American confusion between vice and crime reflected in vast legislation. Alcoholics, prostitutes, homosexuals, vagrants, narcotic addicts. Thousands of non-criminal able-bodied people living in idleness. Psychopathic, feeble-minded and idiotic. Habitual criminals. Recidivism. Possibilities of reform. What should be done to clean up existing chaos and relieve taxpayers' burdens.

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Dec. 20 The Prison of the Future

Modern steps at home. What Russia and other countries are doing. What we will probably come to.

17

Social Aspects of Housing: a Field Course—Abraham Goldfeld. 12 sessions. Saturday afternoons at 2 P.M., beginning October 7. \$10.

The object of the course is to study at first hand the existing housing conditions in New York. Attention will be given to the survival of obsolete housing in the city and to the more forward looking developments. The viewpoint will be social rather than technical, involving consideration of slum residents, their relation to the population as a whole, income and rent levels, old and new law tenements and the legal requirements that govern them. Also the social, recreational and educational activities organized in new housing projects and the significance of community participation.

Visits will be made to the Lower East Side to see the old type tenements in which the majority of low wage earners reside, and to housing developments such as the Amalgamated Housing Development in the Bronx (cooperative), the Brooklyn Garden Apartments (limited dividend), the Dunbar Apartments (Negro housing), Radburn (the town for the motor age) and the Lavanburg Homes (philanthropic housing). The trips will be made every Saturday afternoon, starting from the New School.

18

Anthropology and Contemporary Culture—Bernhard J. Stern. 18 lectures. Thursdays, 8:20-9:50 P.M., beginning September 28. \$15.

Anthropology is not merely concerned with the behavior of primitive peoples but contributes to an understanding of contemporary civilization. An attempt will be made in this course to give perspectives, from the vantage point of a study of human behavior under widely diverse cultures, on the evolution, structure and functioning of present day social institutions. The controversial problems of human nature, of race superiority and inferiority, of eugenics and social evolution will be discussed; primitive and modern behavior will be compared in reference to taboos, conservatism, conformity and standardization. The origins of the family, of classes, of the state, magic, science and religion and other aspects of a culture will be dealt with in so far as they cast light on the functioning of these institutions in contemporary society.

19

The Making of Modern Biology—Henry J. Fry. 12 lectures. Tuesdays, 8:20-9:50 P.M., beginning October 3. \$10.

The course discusses the more important concepts which constitute the science of modern biology, and shows how they have evolved from medieval times. Considerable time will be devoted to the personalities of great scientists, such as Harvey, Darwin and Pasteur, together with their methods of work and their contributions to modern science. The course presupposes no formal training in biology, but the treatment is as rigorous and thorough as is consistent with a relatively non-technical treatment of the subject. There will be abundant illustrations—lantern slides, microscope demonstrations, moving pictures, charts and models.

18

Oct. 3 Ancient, Medieval and Modern Attitudes toward Life and Man

The evolution of the modern point of view. The discovery of the anatomy of man. Vesalius and others.

Oct. 10 The Discovery of the Cellular Structure of Living Things

Leeuwenhoek and the early investigators. The development of the cell theory and its importance. Cell structure. Modern methods of cell study.

Oct. 17 The Rise of the Mechanistic Conception of Life

The vitalistic and mechanistic attitudes. The development of organic chemistry and its significance for biology. The physico-chemical structure of protoplasm as the basis of life.

Oct. 24 The Development of Human Physiology

Harvey and the discovery of the circulation of the blood. Other early investigators. Modern methods of studying how living things function.

Oct. 31 The Discovery of the Fuel Requirements of the Body

The human body as a machine. Its requirements for energy and structure. The balanced diet. The role of vitamins. Experimental studies of nutrition.

Nov. 7 The Discovery of the Role of Hormones

The effects of internal secretions under normal and abnormal conditions. Insulin and diabetes. Adrenalin, thyroxin and other secretions. The possibilities of using them for human betterment.

Nov. 14 The Growing Control of Disease

Early and modern concepts concerning the causes of disease. The work of Koch, Lister and Pasteur. Immunity. Filterable viruses. Parasites. The cancer problem.

Nov. 21 The Development of Genetics

Early concepts. Mendel and his laws; their physical basis. Mutations. Sex determination. Morgan and the theory of the gene. Eugenics and its social significance.

Nov. 28 Tracing Man's Mammalian Ancestry

Early ideas concerning the origin of man. The forerunners of Darwin. His theory of evolution. The problem of the inheritance of acquired characters. The present theory of evolution.

Dec. 5 Tracing the Development of the Embryo

Seventeenth century embryologists. Human embryology. Contributions from experimental embryology.

Dec. 12 Biological Advances Underlying Modern Psychology

The early attitude toward human behavior. The evolution of the nervous system. The structure and behavior of nerve cells. Experimental studies of behavior.

Dec. 19 The Scientific Attitude and the Possible Future of Man

20

Endocrinology and Its Relation to Psychological, Personality and Behavior Problems—A. S. Blumgarten. 12 lectures. Fridays, 8:20-9:50 P.M., beginning October 6. \$10.

The object of the course is to present the modern concepts of endocrinology, emphasizing especially its relationship to psychological problems, behavior problems and educational problems. Essentially the course will comprise the following: fundamental physiology of the ductless

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glands; discussion and evaluation of the recent advances in the subject; study of the manifestations of abnormal function or disease of the ductless glands; the role of the ductless glands in growth and development; the role of the ductless glands in determining the physical and psychological pattern of the individual; the endocrine factors in behavior problems, educational problems, psychoneuroses, functional nervous disorders, personality problems and criminology; case studies of normal individuals, presenting the relation of their endocrine make-up to their personality; case studies illustrating the endocrine factors in behavior problems, educational problems and psychological problems.

21 Fundamental Concepts of Modern Mathematics—Edward Kasner. 6 lectures. Wednesdays, 8:20-9:50 P.M., beginning October 4. \$5.

This course is based on the experience of years in making the theories of higher mathematics intelligible to lay audiences. It will show the tremendous imaginative reach of the pure science; its philosophical bearings, as in the theory of infinity; its often unexpected recoil on the problems of physics, as in the well known instance of relativity and the fourth dimension. No previous mathematical training is required.

22 Physics and Philosophy—Irving J. Saxl. 6 lectures. Wednesdays, 8:20-9:50 P.M., beginning November 15. \$5.

Few phases of human thought have undergone a more rapid evolution during the last decades than physics and its allied sciences. The progress of techniques and of the general attitude of man toward his world and its fundamental problems have brought about such an increase both in material and tools that we are today in the midst of a development which has no analogy in history. This series of lectures will show the development of physical thought and its parallelism in the philosophy of the various periods. Ideas about the universe and its philosophical and physical conception throughout the ages will be discussed in a clear manner.

Nov. 15 Physics and Philosophy

The development of the human mind from superstition to scientific belief. Reduction of data to physical facts. Primeval ideas about the universe. The interpretation of physical phenomena in ancient mythologies. Will and intelligence in nature. Immortality and physics. Physics and religion. The evolution of contemporary ideas about the cosmos and its laws.

Nov. 22 The Dawn of Thought

Early conceptions of physics and philosophy. Oriental philosophies. Ideas about the construction of the world and its phenomena. The form of the earth. The physical and philosophical interpretation of the stars and their courses. Pythagoras the physicist, musician, philosopher and mathematician. The principles of statics. The beginning of observation and mathematical conclusions. The systems of Ptolemy and Copernicus. Euclid. Thales of Miletus.

Nov. 29 The Renaissance and Physics

Evolution of physical thought in the Renaissance. The influence of theological prejudices and political pressure. The development of the principles of dynamics. Astronomy and astrology. Beginning of the classics. Celestial mechanics. Theories about gravitation, matter and waves. Space, time, motion. The luminiferous ether and infinity.

Dec. 6 Mystics and Philosophers

The development of quasi-mystical philosophies and the beginning of abstractism in physics.

The work of Pascal. Coordinate systems and their physical and philosophical interpretations. Descartes. Earliest theories about electricity and the origin of temperature. Boyle. Lavoisier. F. Bacon. Immanuel Kant and his cosmological ideas. Spinoza. Physics and metaphysics. Bernoulli. Maupertuis.

Dec. 13 The Thermodynamic Universe

Mathematics and philosophy. Finite and infinite numbers. Development of deduction. The investigation and analysis of wave motions. The theory of functions. Theories about energy and its distribution; its meaning in physics and philosophy. Ernst Mach. The first and second law of thermo-dynamics. The decadence of energy through the cosmos and its final consequences.

Dec. 20 The Universe of Space and Time

Quantum theoretical considerations. The atoms and their subdivisions. Contemporary thought about the microcosmos. The abstraction of physics. The principle of indeterminacy and its physical and philosophical meaning. The influence of astrophysics. The importance of relativistic considerations in physics and philosophy. Time as a factor in coordinate systems. The curvature of space. Cosmic rays. Theories about the neutron. The present picture of the physical universe and its philosophical interpretation.

23 Our Changing Psychologies—Horace M. Kallen. 18 lectures. Fridays, 8:20-9:50 P.M., beginning October 6. \$15.

It is still far from a hundred years since psychology has been set up as a "science," to be tested in laboratories by methods experimental and quantitative. Before the times of Helmholtz, Fechner, Wundt, William James, what is now known as psychology was called "mental philosophy." And to this day the philosophical premises, attitudes and overtones which distinguish one school of "scientific" psychology from another keep the status of psychology among the sciences more than a little ambiguous.

Beginning with the state of psychology in the first quarter of the 19th century, this course will study the origins, struggles and adjustments of various schools of psychology to one another and to the cultural climate of their times. It will review, among others, the psychologies of Wundt and the structuralists; William James and the Functionalists; John Watson and the Behaviorists; Sigmund Freud and the psychoanalytical schools, especially those of Jung and Adler; Max Wertheimer and his fellows of the Gestalt school.

The course will endeavor to suggest the influence of such institutional interests as religion, government, war, business, art and education upon the aims, the conflict, the decay and the survival of systems of psychology.

24 Naturalistic Psychology—Joseph Jastrow. 18 lectures. Thursdays, 8:20-9:50 P.M., beginning September 28. \$15.

The psychologist is the naturalist of the mind. Naturalistic psychology interprets every phase of mental life as a function in the total operation of the organism. Though not so designated, the overwhelming majority of psychologists belong to the naturalistic group. The conflicts of the psychologies arise from partial interpretations and prejudiced solutions. Schools and systems have misled more than they have advanced the science.

This course has for its object the setting of the psychological house in order. It is a reconstruction and an interpretation reflecting the increasing knowledge of the life of the mind. It represents the ripe conclusions of long occupation with the entire range of psychological problems.

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The presentation is addressed to the intelligent layman and presupposes only an elementary acquaintance with psychology. Avoiding details and emphasizing principles, it selects the pivotal data in the perspective of their importance. In each discussion definite conclusions will be reached and their application indicated, the whole serving as a comprehensive and consistent picture of contemporary psychology.

FOUNDATIONS

- Sept. 28 The Beginnings of Mind
- Oct. 5 Primary and Secondary Functions
- Oct. 12 The Animal Drive
- Oct. 19 The Big Brain
- Oct. 26 Formative Emotions
- Nov. 2 The Controls of Behavior
- Nov. 9 Psychic Growth
- Nov. 16 Patterns and Integration
- Nov. 23 The Life of Reason

INTERPRETATIONS AND APPLICATIONS

- Dec. 7 The Scale of Humanity
- Dec. 14 Abnormal Variants
- Dec. 21 Psycho-diagnosis
- Jan. 4 Types of Intelligence
- Jan. 11 Temperament and Training
- Jan. 18 The Social Reconstruction of Mind
- Jan. 25 The Role of Belief
- Feb. 1 The Technique of Personality
- Feb. 8 The Mission of Psychology

25 General Principles of Psychoanalysis—Fritz Wittels. 18 lectures. Wednesdays, 8:20-9:50 P.M., beginning October 4. \$15.

- Oct. 4 General Review of Psychoanalysis from Its Origin up to 1906**
Freud's teachers; the brain-anatomist Meynert, the physiologist Ernest Bruecke, Charcot's investigations on hysteria, Bernheim's experiments in Nancy. The cases of Josef Breuer and of P. Janet. Freud's departure from hypnosis. Fundamental rules of psychoanalysis. The unconscious. Dream interpretation. Sex theory. Repression, resistance and transference.
- Oct. 11 Psychoanalysis from 1906 to Date**
Oedipus complex. The psychoses. The archaic. The higher nature in man. The first psycho-analytical congress. C. G. Jung, Alfred Adler and their secession. Narcissism. Castration complex. So-called Freudian mechanisms. Metapsychology. The death principle. Group psychology. The super-ego. The ego impulses. Destruction and construction. Anxiety (fear). The personality of man. Different forms of neurosis. Hysteria. Psychoanalysis and culture.
- Oct. 18 Dream Interpretation**
In classic literature. In modern times before Freud. The key for deciphering the hidden meaning in dreams. Their primitive language. The aim of the dream. The retrospective and prospective tendencies. The wish fulfillment. The ever-present sex component. Typical dreams.
- Oct. 25 The Unconscious**
Evidence of an unconscious part in our psychical life. Slips of the tongue. Memory and its failure. Some facts of hypnosis and occultism. The hysterical symptom. The dream. The resistance in psychoanalysis. Transference. Repetition. Compulsion. Economy of psychical life.

Nov. 1 Perversions

The erogenous zones. Initial pleasure and final pleasure. Development of the libido. Pre-genital period. Phallic period. Latency period. Puberty. Masochism and sadism. Exhibitionism and peeping. Fetishism. Crime as a perversion. Sublimation of perversions. Other reactions.

Nov. 8 Narcissism

Libido as a movable energy invested in the ego. Autoerotism. Primary and secondary narcissism. Childish forms of narcissism. Hypochondria. Melancholia. Megalomania. Erotomania. The child-woman and the man-woman. Intoxication through love. Sleep. Decay of the world. Illness. Narcissistic and transferring forms of neurosis. Feeling of inferiority.

Nov. 15 Sadism and Masochism

Sadism a form of love; of satisfaction. Detective and mystery stories. Repressed and masked forms. Sadism disguised as benevolence; as tenderness. Sadism paired with masochism. Moral masochism. Self-punishment. Sublimation of sadism. Psychology of the judge.

Nov. 22 Psychic Hermaphroditism

Constitutional bisexuality of man; of living substance. Manifest unconscious homosexuality. The two forms of lust. How hidden unconscious homosexuality appears in psychoanalysis. Neurotic, criminal sublimated forms. Different cultures in their attitude toward sexual inversion. The third line of the "triangle." Can homosexuality be cured?

Nov. 29 Neurosis and Psychosis

Hysteria. Compulsion neurosis. The unconscious conflict. Neurosis of groups. Phobias. Paranoia and schizophrenia. Megalomania. Persecution ideas. Delusion of reference. Hypochondria. Melancholia. Identification. Introjection and projection.

Dec. 6 Primary and Secondary Function

The two systems forming human psychic life. The primitive mind. The child. The laws of the secondary function. The way leading to the creative element. Theories of the French anthropologists.

Dec. 13 The Hysterical Type

Conversion into physical symptoms. The child-woman. Hysterical activity. Actor and actress. Art and science. Beauty. Drug addicts. Suicidal tendencies. Ecstasy. Manic-depressive states.

Dec. 20 The Compulsive Type

Reaction formations against sadistic and anal tendencies. Obsessional orderliness. Punctuality. Pedantry. Stinginess. Obstinance. Psychology and education of nations.

Jan. 3 Suggestion and Hypnotism

Fakirs and scientists. Hypnotic rapport. History of hypnotism. Crimes in hypnotic state. Role of the hypnotist. Suggestion. Occultism. Miracle cures. Magnetism. Coué. Christian Science. Rutherford. Group psychology. Intoxication of love. Automatism. Magic thinking in culture.

Jan. 10 The Family

The primeval triangle: father, mother, child. Oedipus complex. First problem of the child. Identification with parents. Ambivalence in love and hate. Matriarchate and patriarchate. Separation. Doubt, guilt and punishment. Castration complex. The primitive horde. Incest, parricide and cannibalism. Father in Heaven. Father of one's country. Property and family.

Jan. 17 Love and Marriage

Love explained on the basis of bisexuality and of projection. The lover loses his ego and regains it. The sacrament of marriage based on the influence of the repressed relations between child and parents containing the characters of permanence, fidelity and force.

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Jan. 24 Ethics and Psychoanalysis

The super-ego. Jung's higher nature. Adler's social feelings. Religion compared with obsessive neurosis, but different from a neurosis by its genuine value. Future of religion. Primitive religion and sex. "The future of an illusion." The illusion of a future without religion.

Jan. 31 Philosophy and Psychoanalysis

The ego of the philosophers. The unconscious in philosophy. The thing in itself. The free will. The history of philosophy in the searchlight of psychoanalysis. Modern tendencies. Nietzsche.

Feb. 7 Pedagogy and Psychoanalysis

Development of the ego in the child. The thinking faculty of the child compared with that of primitive people. Problem parents. Orphans, stepchildren, children of divorced parents. Illegitimate children. The school. Brothers and sisters. Spoiled and discouraged children. Beginning of sex life. Masturbation periods. Castration complex. Latency period. Compulsions and anxiety states. Nightmares. Aims of education and dangers of over education. Asocial youth.

26 Understanding Human Nature—Alfred Adler. 18 lectures. Fridays, 8:20-9:50 P.M., beginning October 6. \$15.

In each session Dr. Adler will lecture for one hour and give the remaining half hour to the answering of questions.

- Oct. 6 Human Relationship and Individual Psychology
- Oct. 13 The Goal of Evolution
- Oct. 20 Heredity and Environment as the Bricks of the Personality
- Oct. 27 Striving for Superiority
- Nov. 3 Inferiority Complex
- Nov. 10 The Fundamental Age
- Nov. 17 Problem Children
- Nov. 24 Neurosis
- Dec. 1 Crime
- Dec. 8 Suicide
- Dec. 15 Drunkenness
- Dec. 22 Perversions
- Jan. 5 Mass Psychology
- Jan. 12 Rivalry of Children
- Jan. 19 Earliest Recollections and Their Significance
- Jan. 26 Day and Night Dreams
- Feb. 2 Private Intelligence and Common Sense
- Feb. 9 Summary

27 Introduction to Individual Psychology—Olga Knopf. 18 lectures. Mondays, 8:20-9:50 P.M., beginning October 2. \$15.

This course, based on the theories of Dr. Alfred Adler, will deal with the structure of the personality, its goal, its motivation and the way in which the life-style is formed. It will show the various ways in which individuals establish their personality ideal and will give attention to the method by which the different goals, unknown to the individual, can be found out. Illustrations will be taken from everyday experiences.

Oct. 2 Fundamentals of Individual Psychology

Unity of the personality, the goal, inferiority feelings, social interest.

Oct. 9 The Demands of Life

Every individual has to solve the problems of life. Right and wrong solutions. The useful and useless side of life.

Oct. 16 The Creation of the Personality Ideal

We want to be strong where we feel weak. Compensation through overcompensation. Personal interpretation of conditions and situations.

Oct. 23 Body and Mind

Organic inferiorities, their influence in character-formation. Direct and indirect influences. Primary and secondary organic inferiorities.

Oct. 30 The Family—I

"Spoiling" the child and its consequences in later life. Children assuming to be neglected. Children of "great" men and women. The stepchild, the foster child, the illegitimate child. Attitude of parents toward their children and children toward their parents.

Nov. 6 The Family—II

The only child, the oldest, the second, the youngest, etc., and their possible characteristics. Rivalry in the family.

Nov. 13 Craving for Superiority

The real goal is always unknown to the individual. Unmasking the goal by looking at actions in preference to words or feelings.

Nov. 20 The Problem of Distance

Distance-keeping as a means to increase an accomplishment. Fear as a means to avoid a test.

Nov. 27 Erotic Training—I

The right and wrong sex explanation. The conception of the own sexual role and the sex partner's. Choice of partner, marriage. Monogamy vs. free love.

Dec. 4 Erotic Training—II

Oversexed and undersexed people. Deviations from normal sex life.

Dec. 11 Childhood Memories

Recollections from childhood being selected to support the life-style.

Dec. 18 Dreams and Dream Interpretation

The dream serving a purpose. Finding out this purpose. Analysis of dream-elements and tendencies. Daydreaming.

Jan. 8 The Origin of Talent

Interplay of interest, training, goal and courage as the essential factors for "gifts."

Jan. 15 Choice of Profession

Compensation of an inferior position in the direct or opposite line. Way of least resistance. Success and failure.

Jan. 22 Prestige and Self-Esteem

Prestige as an interference with our fellowmen, self-esteem as an asset. Self-estimation of children. The "superiority complex."

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Jan. 29 Problem Children—Problem Adults

The nervous symptom as a means to avoid a feared defeat. The "cry-baby," "the nervous breakdown," etc.

Feb. 5 Change of Character

Psychological moment of change. Changing from pursuing one's goal on the useless side of life to the useful side.

Feb. 12 Normality

Normality is an ideal and never an accomplishment. Summary.

28 Psychology of Personalities—Olga Knopf. 12 lectures. Mondays, 8:20-9:50 P.M., beginning February 19. \$10.

In this course an attempt will be made to describe various personalities we meet in our daily contact. It will be shown that the ultimate aim of all of them can be brought to a common denominator—to assure security in an individual manner. The attempt will be made to show means of approach to these various types of personality. Illustrations will be drawn from history, daily life, literature and case-histories.

Feb. 19 The Need for Classification

Classifying as a means of security; advantages and disadvantages of generalization. Historical survey of dividing people into "types."

Feb. 26 The Base of Analysis

Discussion of the standpoint from which this present analysis is undertaken. Human similarities and differences.

March 5 Active and Passive Individuals

"Masculine" and "feminine" character qualities. "The Timid Soul" and the conqueror.

March 12 Weakness and Strength

Stubborn weakness is sometimes stronger than open aggressiveness. The "wild man" hiding his inferiority feelings behind a mask. People who never say Yes and people who can't say No.

March 19 The Emotional and the Reserved Individual

Background of demonstrativeness and coolness. Utilization of both.

March 26 The Intellectual and the Practical

The intellectual is inclined to look down on the practical individual to whom he really feels inferior. Admiration of the practical for the intellectual. Semi-intellectualism and culture.

April 2 Popularity

Being popular and being unpopular; the person who waits to be entertained and the "clown."

April 9 Two Attitudes toward Sex

The saint is not necessarily weak and the Don Juan not necessarily strong. Approach to the sex problem in accord with the approach to the other problems of life.

April 16 The Parasite and the Socially Useful

Contribution is the only real way toward satisfaction and happiness. Analysis of "contribution" and "creation."

April 23 Ambitious and Non-Ambitious People

The useful and useless side of life. Diversified interests and one track minds. Dilettantism and expertism.

April 30 Tolerance, Principles and Prejudice

Tolerance in its real sense and as an expression of lack of interest. "Principles" as a means of self-defense and fear. Prejudice and rigidity of opinion.

May 7 The Normal Individual

29 Therapy of Parental Attitudes—David M. Levy. 30 seminars. Wednesdays, 5:20-6:50 P.M., beginning October 4. \$80.

This course is limited to qualified social workers and will deal with the technique of therapy applied to students' active case work. For information, apply to Miss Katherine C. Moore, 145 East 57th Street.

No single admissions will be sold.

30 An Introduction to the Study of Behavior Problems in Children—David M. Levy. 18 lectures. Wednesdays, 8:20-9:50 P.M., beginning October 4. \$15.

The clinical approach to the study of behavior problems in children, illustrated by case material.

Sociologic viewpoint. Behavior problems explained primarily as adaptations to external social forces operating on the child, hence the development of milieu investigation and therapy. Case illustration from which gradations in social pathology are formulated on the basis of assumed social norms.

The medical (organic) viewpoint. Conduct disorders are primarily symptoms of body disease or deformity, whether of severe pathology of the central nervous system or minor physical defects. An attempt is made to evaluate the various forms of organic disease relating to conduct disorder. Therapy: medical.

Psychometric viewpoint. Developing out of intelligence tests a general explanation of behavior difficulties in terms of lack of memory, judgment and other special incapacities measured by standardized procedures. Therapy: adaptation to individual capacity and special pedagogy.

Behavioristic viewpoint (Watson). A physiology of behavior derived from Pavlov's conditioned reflex experiments. Contributions to the study of fear, love and anger. Therapy: reconditioning.

Viewpoint of individual psychology. Originally a psychology built out of responses to inferior body organs through a primary power-motif, now emphasizing especially the family "drama" as the source of personality motivation. Therapy: redirecting motivation through ego-appeal.

Psychoanalytic viewpoint. Concept of behavior arising out of opposing individual instinctive strivings and social ideals. Theory of infantile neurosis. Psychoanalytic therapy in childhood.

Psychiatric viewpoint. Anamnestic study of childhood traits of the adult psychotic patient. Personality classification. Psychopathic personality. Development of the group method of study and treatment: social, psychometric, physical and mental.

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Symptomatology. Case studies in school retardation, truancy, stealing, sex delinquency, incorrigibility.

Special problems of infancy. Temper tantrums, sucking, eating and elimination habits.

This course will be followed in the spring term by a course on "Case Studies in Behavior Problems of Children," at the same hour, beginning February 14. It will attempt to apply the conceptions gained in the introductory course to case studies featuring the so-called "habit problems."

31 | **Philosophic Aspects of Mental Hygiene: Their Application to Education—Frankwood E. Williams and Caroline B. Zachry. 15 lectures. Mondays, 4:15-6:15 P.M., beginning October 2. \$15.**

Mental hygiene is practically concerned with the problems of mental health, broadly interpreted. In the theoretical section of this course, Dr. Williams will point out how the relevant data of psychiatry, psychoanalysis, psychology, medicine, education, social case work, etc., form the basis of a more dynamic viewpoint effective in contemporary educational problems and consistent with changing educational standards. His aim will be to synthesize as well as to analyze the philosophic bases of mental hygiene, to determine their implications and to find new fields of application in education.

In the practical part of the course, conducted by Dr. Zachry, concrete cases will be discussed, such as examples of mental hygiene in teaching; attitudes of the teacher in relation to pupils and to supervisors, to the home and to the community; and instances of the effect of personality adjustment on professional adequacy. Detailed case studies of children's problems will illustrate the possibilities for interplay of mental hygiene principles and attitudes with the various forms of experimental education, mental measurement, principles of educational psychology and philosophy. This course is given in cooperation with the Teachers Union Auxiliary.

32 | **Seminar: Mental Hygiene in Education—Frankwood E. Williams and Caroline B. Zachry. 15 sessions. Mondays, 8-10 P.M., beginning October 2. \$15.**

Dr. Williams and Dr. Zachry will jointly conduct each session in this seminar. The subject matter will be determined largely by the needs and interests of the group. There will be opportunity for discussion of case studies in greater detail and more technically than is possible in a lecture course; as well as opportunity for exchange of ideas on theories of education from the mental hygiene point of view. Registration will be limited to those who have completed course No. 31 or its equivalent. This seminar is given in cooperation with the Teachers Union Auxiliary.

33 | **Conduct Disorders—Bernard Glueck and Caroline B. Zachry. 15 lectures. Mondays, 4:15-6:15 P.M., beginning February 19. \$15.**

A lecture and case discussion course for teachers, especially those interested in dealing with maladjusted youth. The problems dealt with in this course are of a nature whose gravity requires specialized treatment and management. On the basis of selected cases an attempt will be made to demonstrate the effect of classroom experience, a practically universal ex-

perience in the lives of civilized peoples, on the promotion and prevention of delinquent conduct. While the problems discussed will be common to all classrooms they will be of particular interest to those who teach in probationary schools and adjustment classes. This course is given in cooperation with the Teachers Union Auxiliary.

34 | **The Development of Progressive Education—V. T. Thayer. 18 lectures. Tuesdays, 8:20-9:50 P.M., beginning October 3. \$15.**

A critical study of the principles and methods that have given character to progressive education. The major concern of the course will be to trace the influences upon the school of dominant social, economic and religious trends in American life; to examine the relationship of theories of learning to the school curriculum and teaching methods; to appraise contemporary educational practice in elementary and secondary schools in the light of a constructive philosophy of education.

- Oct. 3 The American Dream and the American School
- Oct. 10 The Progressive School and the Needs of Contemporary Life
- Oct. 17 Psychologies of Learning and Educational Practice
An individualistic psychology and educational individualism.
- Oct. 24 Psychologies of Learning and Educational Practice
The return to nature and child-centered education.
- Oct. 31 Psychologies of Learning and Educational Practice
Children's interests as transitions to racial experience.
- Nov. 7 Psychologies of Learning and Educational Practice
Creative impulses and the activity school.
- Nov. 14 The Reorganization Movement and the Secondary School
- Nov. 21 Behavioristic Psychology and Its Influence upon Education
- Nov. 28 Providing for Individual Differences through Methods of Teaching
- Dec. 5 Providing for Individual Differences through Methods of Teaching (continued)
- Dec. 12 Scientific Method in Curriculum Construction
- Dec. 19 Creative Education Enters the School
- Jan. 2 Adjusting the Elementary Curriculum to the Needs of Children
- Jan. 9 The School Curriculum and Preparation for Social Change
- Jan. 16 The Secondary School "Steps Out"
- Jan. 23 Roads to Freedom Followed by Secondary Schools
- Jan. 30 Progressive Education Applied to School Administration and Supervision
- Feb. 6 Progressive Education Applied to School Administration and Supervision (continued)

35 | **Progressive Education and Behavior Problems—Isaac M. Altaraz. 18 lectures. Mondays, 8:20-9:50 P.M., beginning October 2. \$15.**

This course presents the experience of many years with practical problems of home, school and community, here and abroad. It will deal primarily with progressive education, its principles, techniques and applications. It will be a combination of lectures, seminars, discussions and original projects conducive to the study of personal problems and questions. Special reference will be made to the results achieved at the Dr. Altaraz School, a character-training school in Monterey, Massachusetts, conducted by the instructor. Members of the class will be privileged to visit the school by arrangement, to use the instructor's private reference library, and to consult him by appointment on special problems.

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Oct. 2 What is Progressive?

Benefit of the unprejudiced. The law of rejuvenation. Transitional nature of growth.

Oct. 9 A New Conception of Education

Education as natural development. Factors in natural growth. Originality. Creativeness. Imagination. Comradship. Character. Personality.

Oct. 16 The New Era

Youth meeting the new era. The conflict of youth with the seven cardinal hypocrisies. Self-expression. Self-government. Freedom and discipline. Leadership. The rebels. The adolescent. The dreamers, inventors and adventurers.

Oct. 23 A Lesson in Dynamics

Laws underlying life. The fearless mind. Activistic behavior. The law of relativity. Rhythm of living.

Oct. 30 Methods, Techniques, Administration

Cultivating and saturating the senses. Social life. Some adventures in social instincts. Facing and welcoming problems. Emotions and their hygiene. Dealing with facts. Coordination. Adjustment. Projects, social and individual. The importance of starting and finishing a project. Following up and continuing unfinished projects. Administration of a home-school. The family consciousness.

Nov. 6 The Outlets

First the man, then the job. Energies and needs suggest and create outlets. The family. The adults. The new classrooms: the social room, the dining room, the library, etc. Drama. Dance. Arts. Science. Community contacts.

Nov. 13 Aims and Objectives

The whole personality. Balanced character. Mental health. The art of living. Social harmony. Use of leisure. Using the hands. Habits and attitudes. Relaxation.

Nov. 20 The New Pioneers

Intelligent parents. Humanized teachers. Socialized artists. Home-like schools. Some reformed communities. Pioneer youth. Mental hygienists.

Nov. 27 Parents

Possessing the child. Family bondage. The material-economic idol. Intellectual savages. The mother. The father. Relatives. Sex inquiry and information.

Dec. 4 Home

The misery of isolation. Home industries. Work as a blessing. The tragedy of separations. Protection and approval. Encouragement. Importance of every member within a natural group.

Dec. 11 Emotional and Social Factors

Parents' substitutes. Potential parents. Adult advisers and formative periods of growth. Transference. Identification and hero worship. Forming of ideals.

Dec. 18 New Schools Abroad

European experiments. Russia. Asiatic attempts. South America. Mexico. Specialized schools, based on central ideas: dance, nature, agriculture, etc.

Jan. 8 American Progressive Schools

Description. Discussion. Recent adventures. Possibilities of establishing new schools. Essential factors to consider in new undertakings.

30

Jan. 15 Communities

Superstition. Prejudice. Fear of change and disapproval. Law of resistance. Racial superiority. The progressive school and the neighborhood. The school's contact with the community.

Jan. 22 Social-Economic Factors

Schools as social settlements. The school as producer. Sources of income. Students earning their tuition. Schools as community houses. Industry and educational readjustment.

Jan. 29 The New Consciousness

Human history remade by conscious directing of energies. Purposive planning. Courage to experiment. Failures and conflicts, problems and difficulties accepted as essential for progress. New inventions in various fields changing attitudes. New sources of energy.

Feb. 5 Possibilities of Pioneering

Reforming communities. Applying the laws of growth. Organizing isolated pioneers. Using deserted farms. Education as art of living.

Feb. 12 An Outlook

Signs of new socializing and humanizing processes. New Youth. A new realism.

36

Ten Modern European Plays in Rehearsal-Performance. Monday evenings at 8:30. \$10.

A group of Eva Le Gallienne's former apprentices will present at the New School during the fall and winter terms a series of ten significant modern European plays, some of them untranslated until now. These plays have little chance of production in America, although they are making social and theatrical history in Europe. They will be experiments, in that the presentation will be of the play itself, stripped of external and unessential properties, and reduced to the unobscured drama that has been the essence of the theatre from its beginning. The course will offer a rare opportunity to the genuine lover of the theatre to share, as a member of an adventurous audience, in the creative and stimulating forces that have almost disappeared from commercialized performances. The plays will be presented against black curtains, without costumes or scenery, in rehearsal-performance, and will include at least five of the following: S.S. Tenacity, by Charles Vildrac; The Secret Life, by H. R. Lenormand; Knocke, by Jules Romains; The Children's Tragedy, by Karl Schönherr; The Coral, by George Kaiser; The Call of Life, by Arthur Schnitzler; Fear, by Alexander Afingonov; The Squaring of the Circle, by Katayev; Naked, by Luigi Pirandello; The Makropoulos Secret, by Capek.

The plays will be directed by May Sarton, Eleanor Flexner and Kappo Phelan. They will be presented on November 6, November 20, December 4, December 18, January 15, January 29, February 12, February 26, March 12, March 26.

Two additional performances, to which those registered for the series will be admitted without charge, will be given in April if the initial series is successful. Registered students will also have the privilege of attending two rehearsals preceding each performance.

37

The American Theatre: Its Plays, Players and Business Organization—Joseph Wood Krutch. 12 lectures. Fridays, 8:20-9:50 P.M., beginning October 6. \$10.

At each meeting, and in addition to the formal topic of the evening, the theatrical openings of the previous week will be commented upon.

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- Oct. 6 The Recent History of the Drama
- Oct. 13 The Rise and Fall of the Problem Play
- Oct. 20 The Popular Drama
- Oct. 27 Modern Tragedy—I
- Nov. 3 Modern Tragedy—II
- Nov. 10 Modern Comedy—I
- Nov. 17 Modern Comedy—II
- Nov. 24 Some Playwrights
- Dec. 1 Experimental Forms
- Dec. 8 The Art of Acting
- Dec. 15 The Business of the Theatre
- Dec. 22 From Manuscript to First Night

38 Significant Forces in Contemporary Drama—Anita Block. 12 lectures. Wednesdays, 8:20-9:50 P.M., beginning October 4. \$10.

This course postulates that in the theatre the important thing is the play as a reflection of, a commentary on, or a criticism of life. How do a nation's problems, fears, dreams, ideals and essential character reveal themselves in its plays? To what extent does current drama concern itself with social problems, affected as they are by our changed standards and by the revelations of the new psychology? Is our age one in which real and lasting contributions to the drama are likely to be made? These and other questions will be considered through the analysis and discussion of what is most vital and thought provoking in the field of contemporary drama.

Oct. 4 **Introductory**

Definition of contemporary drama as differentiated from modern drama. The World War as the line of demarcation. The chief modern foundations of contemporary drama: Ibsen, Hauptmann, Wedekind, Schnitzler.

Oct. 11 **The Chief Modern Foundations of Contemporary Drama (continued)**

Brieux, Galsworthy, Shaw.

Oct. 18 **France, the Victor of Versailles**

Romains, Rostand, Raynal, Pagnol, Giraudoux, Amiel, Pellerin, Lenormand, Bourdet, Passeur, Antoine, etc.

Oct. 25 **Austria and Hungary, Victims of Versailles**

Chlumberg, Werfel, Földes, Lengyel, Pap, Mihály, etc.

Nov. 1 **Germany, the Supreme War Victim**

Bruckner, Toller, Wolff, Ludwig, Czokor, Zuckmeyer, Schönherr, Lampel, Hasenclever, Brecht, etc.

Nov. 8 **Germany (continued)**

Nov. 15 **Unrevolutionary England**

Nichols, Browne, Sheriff, Maugham, Johnston (Irish), etc.

Nov. 22 **Italy and Spain, the Persistingly Latin**

Pirandello, Chiarelli, Casella, Benavente, Sierra, the Quinteros.

Nov. 29 **Russia and Its New Propaganda Drama**
Majakowsky, Katajew, Tretjakow, Ivanow, Faiko, Kirchon, Ouspensky, Olyescha, Afinogenow, etc.

Dec. 6 **Russia (continued)**

Dec. 13 **Awakening America**

O'Neill, Green, Anderson, Howard, Rice, Lawson, etc.

Dec. 20 **Summary and Conclusion**

The contribution of contemporary drama to date. Its essential character and trend; strength and weakness; place as a medium of international understanding; permanent value as social literature.

39 Individual Conflicts in Contemporary Drama—Anita Block. 6 lectures. Wednesdays, 8:20-9:50 P.M., beginning February 14. \$5.

This course will analyze and discuss the conflict of the individual with the dominant social institutions and traditions of his time, as revealed in modern and contemporary drama.

Feb. 14 **Introductory**

Definition of the term individual conflict. The relation of the individual problem to the social problem. Is there a line of demarcation? The individual conflict as a focus of attention for a universal conflict. The personal vs. the impersonal in drama. Examples: Ibsen's *Rosmersholm* and Galsworthy's *The Fugitive*.

Feb. 21 **The Individual in Conflict with the Faith of his Fathers**

O'Neill's *Dynamo* and *Lazarus Laughed*; Barry's *Hotel Universe*.

Feb. 28 **The Individual in Conflict with the Demands of Marriage**

Wildgans' *Love*; Amiel's *Mr. and Mrs. So and So*; Chiarelli's *The Mask and the Face*; Maugham's *The Constant Wife* and *The Breadwinner*.

March 7 **The Individual in Conflict with Taboos**

Houghton's *Hindle Wakes*; Bourdet's *The Captive*; Bruckner's *Sickness of Youth*; Geddes' *The Earth Between*; Raphaelson's *Young Love*; Rehfisch's *The Gynecologist*.

March 14 **The Individual in Conflict with the Machine Age**

Treadwell's *Machinal*; McEvoy's *God Loves Us*; Rice's *The Adding Machine*.

March 21 **The Individual in Conflict with Himself**

Werfel's *Mirror-Man*; O'Neill's *The Great God Brown*, *Strange Interlude* and *Mourning Becomes Electra*.

40 The American Advance in Literature, Art and Music—Paul Rosenfeld. 10 lectures. Fridays, 8:20-9:50 P.M., beginning October 6. \$8.

Oct. 6 **Introduction: Autobiographical**

Oct. 13 **Mysticism and Democracy in Masters, Sandburg and Anderson**

Oct. 20 **The Critical Expression of Faith: Brooks, Willson and Frank**

Oct. 27 **Two Poets of the National Idea: Hart Crane and Phelps Putnam**

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- Nov. 3 The Pessimism of Hemingway; the Mysticism of E. E. Cummings
- Nov. 10 American Photography and the Faith of Stieglitz
- Nov. 17 American Watercolor and the Faith of Marin
- Nov. 24 American Painting and the Faith of O'Keeffe
- Dec. 1 The Significance of the Development of American Music: Charles E. Ives
- Dec. 8 The New American Music: Harris, Sessions, Copland and the Younger Group

41 The Self-Education of the Poet—Edward Davison. 6 lectures. Tuesdays, 5:20-6:50 P.M., beginning October 3. \$5.

This course has been carefully designed to assist writers as well as readers of verse. The viewpoint throughout will be that of a practicing poet rather than of a theorizing critic. Each lecture will be complete in itself and each will include a good deal of illustrative quotation. Group discussion is invited and personal problems of authorship will be answered by the lecturer to the best of his ability.

- Oct. 3 The poet in relation to the spirit of his age. Potentialities and actualities of his situation and some current impertinences of criticism concerning it. The choice between academic and revolutionary dogmas. New intimidations for old. The definition, evaluation and practice of poetic freedom.
- Oct. 10 The nature of poetic integrity. Some false attitudes and common self-deceptions. Characteristic examples of achieved independence and natural individuality. Blake, Keats, Robert Frost. Their capital difficulties.
- Oct. 17 Primary sources of poetic feeling. The question of literary influences. Poetry has always begotten poetry. The shadow line between imitation and emulation. Emotional validity of "vicarious" experience.
- Oct. 24 The poet at work. Aspects of conscious composition. Principles and practice of craftsmanship and self-criticism. Fundamental brainwork. The desiderata of form. The nature of spontaneity.
- Oct. 31 The poet at work (continued). Composition and its—relatively—unconscious processes. Common dissipations of creative energy. Apprehension and comprehension. Relations between the objective mind and the subjective mood. Articulation.
- Nov. 7 The substance of poetry, real and apparent. Its relation to emotional and intellectual fashions in literature. Some historic reevaluations in literary history and their lesson. What are the values that have made certain poetry survive? Recapitulation.

42 Modern English Poetry and the American Audience—Edward Davison. 6 lectures. Mondays, 8:20-9:50 P.M., beginning March 19. \$5.

This course will deal broadly with the outstanding English poetry written since 1900. The lecturer, an English poet nine years resident in the United States, believes that adequate explanations and justifications can be produced to offset certain imperfect sympathies with which the relatively conservative English tradition has been regarded in some American quarters. Similar imperfect sympathies, in their converse workings, have caused the British to underestimate comparable American poetry which, on a closer view, proves to be of great excellence. The lectures will not dwell upon established reputations at the expense of relatively unknown poets whose work seems to deserve American recognition.

- March 19 Common ground in the Anglo-American literary inheritance. American reaction following the 19th century. British ignorances of American poetry. Recent reper-

- March 26 The last Victorians. Bridges and Hardy. Survivors of the 'nineties. A. E. Housman and his unparalleled influence. Masefield and Georgian beginnings before the war. The imperialists and imitators of Kipling. Herbert Trench.
- April 2 Belloc. Chesterton. Flecker. Rupert Brooke and the pre-war scene.
- April 9 The not ignoble failure of the war poets. Owen, Sassoon, Graves, Nichols, Edward Thomas and some others.
- April 16 Peace and disintegration. Georgian survivors. The "Week End Poets." Effect of the anthologies. Emergence of J. C. Squire and the influence of the London Mercury. The Sitwells and some new movements.
- April 23 Post-war reputations and newcomers. Where the tradition stands.

43 The Greek Genius and the Twentieth Century—Charles Obermeyer. 12 lectures. Wednesdays, 5:20-6:50 P.M., beginning October 4. \$10.

In the Greek world the great expressive forms of the human spirit—religion, art, literature, philosophy and science—were more obviously integrated and more simply coordinated than in our own. This course will seek on the one hand to evaluate the Greeks, the map makers of the Western mind, in the light of modern psychology and sociology. On the other hand it will seek to approach our own over complex world with concepts and symbols derived from a more easily intelligible civilization.

Students enrolling for this course—which will have some of the characteristics of an intensive seminar—are strongly advised to concentrate, according to taste, on one or other of the aspects suggested above.

44 The Bible in the Light of Modern Psychology—Charles Obermeyer. 12 lectures. Tuesdays, 8:20-9:50 P.M., beginning October 3. \$10.

The Bible is the great source-book of our ethics. As such it contains in mythical and symbolic form much of the contents of our unconscious world. Modern psychology throws a flood of new light on the intriguing problem of religion in general and the Bible in particular. At the same time this old body of literature serves to make concrete what must needs remain abstract in psychological textbooks.

Some aspects with which the course will deal are Paradise; the problem of good and evil; sin; murder; incest; sex ethics; Jehovah; the Law and the Prophets; Jews and Gentiles; the Virgin Mother; birth, life, death and resurrection of Jesus Christ; the miracles and teachings; prayer; the Creed; virgins; saints; martyrs; the Apocalypse; Heaven and Hell.

45 The Legacy of the Nineteenth Century—Charles Obermeyer. 12 lectures. Wednesdays, 5:20-6:50 P.M., beginning February 14. \$10.

Our century is above all one of reevaluation: our purposes and values seem to be changing in essentials. Our immediate past—the nineteenth century—has influenced us profoundly. Its

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legacy, however, is partly one of paralysis and partly one of stimulus, and this course will attempt to estimate what is living and what is dead in that legacy.

- Feb. 14 Schopenhauer
- Feb. 21 Darwin
- Feb. 28 Tolstoy
- March 7 Dostoevski
- March 14 Whitman
- March 21 Mary Baker Eddy
- March 28 Wagner
- April 4 Nietzsche
- April 11 Balzac
- April 18 Ibsen
- April 25 Bismarck
- May 2 Karl Marx

46 Professional Writing—Gorham Munson. 10 sessions. Thursdays, 8:20-9:50 P.M., beginning September 28. \$15.

This is the third annual presentation of a workshop course in writing prose for those who feel they really have it in them to write one or another prose form from the epigram to the novel. The spirit, standards and methods employed are professional, and it is expected that the registrants will include, as before, a pace setting group who have already won their spurs. The unpublished writer is no less eligible. Submission of manuscripts for criticism during the course is not obligatory but the greatest value is extracted if manuscripts (short stories, essays, advertisements, letters, diaries, book reviews, chapters of a novel or biography, outlines of contemplated work, etc.) are turned in. The meetings consist of lectures and public criticism of the manuscripts offered. The identity of the writer criticized, however, is not revealed.

The lectures concentrate on practical tips and the psychology of writing. The emphasis is placed on the acquisition of skill in achieving a desired object, be it to write a cook book, to place work in the "pulp," or to win distinction in scholarly presentation. Literary criticism in its ordinary sense of theory and judgment of values is dispensed with in favor of the practical workshop attitude. The instructor has had experience as a popular magazine editor, as a publisher's reader and as a literary critic; his course is in essence the statement of the secrets of the writing profession which are taken for granted by writers in their shop talk but are usually omitted from the textbooks. His attitude is that of an editor with the free time to discover, encourage and instigate talent to develop along its own lines. The course is brief because it is the instructor's conviction that writing cannot be taught in the ordinary sense. The writer is self-taught, but his progress can be facilitated by practical suggestions.

Should the class be too large to be given the proper attention it may divide into two sections, one to meet on Thursday afternoons at 5:20. Please indicate on registering if this hour would be convenient.

- Sept. 28 On Putting Yourself in the Writer's Boots
- Oct. 5 Good and Bad Pen-Attitudes
- Oct. 12 On Finding Your Form
- Oct. 19 What is Your Native Style?
- Oct. 26 Tone, Rhythm, Vocabulary
- Nov. 2 On Writing Articles
- Nov. 9 Short Story Hints
- Nov. 16 A Miscellany of Practical Suggestions
- Nov. 23 The Self-Training of Writers
- Dec. 7 The Hierarchy of Prose Forms

47 Art Appreciation: Comparisons, Similarities and Contrasts—J. B. Neumann. 12 lectures. Mondays, 8:20-9:50 P.M., beginning October 2. \$10.

This course will relate only to works of art which can be seen in New York collections, or which will be shown in original during the lectures.

- Oct. 2 The Origin of Art**
Forms of art in nature. Primitives old and new. Cave painting. New drawings of children.
- Oct. 9 Pre-Christian Religious Art**
The life of Buddha. The religious art of China. Decoration of temples. Egypt—gods, gods and more gods.
- Oct. 16 Greek and African Artistic Influences**
What did Greece do to the past generations? What Africa has done to us. Greek ideal vs. Negro sculpture. Cultural self-expression in applied art.
- Oct. 23 Christian Art**
The Christian spirit. Cathedrals. Fresco. Mosaic. Illumination and the early woodcut. Illustration of the first books printed. Art for the glory of God.
- Oct. 30 The Birth of Modernism**
Easel painting. The six pioneers—Giotto, Hieronymus Bosch, Piero de la Francesca, Gruenewald, Greco, Rembrandt.
- Nov. 6 Smile and Laughter**
A new discovery. Newspaper cartoons and lithography. Rowlandson and Daumier. Toepfer and Busch—the grandfathers of Mickey Mouse.
- Nov. 13 The Impressionists and Their Forerunners**
The peak of mediocrity. Revolution. The last naturalist—Cezanne shows a new way. An intermezzo: the resurrection of Rodolphe Bredin.
- Nov. 20 Expressionism**
Van Gogh, Hodler, Munch, Rouault, Beckmann, Grosz. The Douanier Rousseau.
- Nov. 27 The New School of Paris**
End of subject matter. The new Picasso. Matisse, Braque, Leger, Delauney. Intellectualism. The futurists in Italy. Klee conquers Paris. Kandinsky and the abstract painters.
- Dec. 4 Thirty-Three Years of the New Century in German Art**
Independence from foreign schools. From Corinth to Dix. From Lehmbruck to Belling. The new architecture. Bauhaus—the new art guild.
- Dec. 11 The Art Contribution of North America**
Santos of New Mexico. Eclecticism. The Armory Show as the signal for the beginning of new art in the United States.
- Dec. 18 The Art of the Cinema**
The new photography. Is art at an end? Who cares for paintings?

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48 Experiencing Pictures—Ralph M. Pearson. 15 lectures. Wednesdays, 8:20-10:20 P.M., beginning October 4; repeated at same hour in spring term, beginning February 14. \$15.

This course comprises a thorough study of modern pictures and sculptures. It is planned to give its members the foundation of an intelligent critical attitude toward all visual art. It separates the tangible qualities of pictures, i.e., those which exist in nature or on the picture's surface, from the intangible effects of those qualities on mind, and studies the former exhaustively. Through discussion and diagram it equips the student to experience pictures rather than merely to "like" or "dislike" them.

The first sessions in the course will be given to a study of the plastic design elements such as line, space, texture, color, light-dark and form in all pictures from ancient to modern. The remaining sessions will be given to a discussion of the picture as a whole and will include evening trips to outstanding exhibitions which will be opened especially for the class. Reference to Mr. Pearson's new book, *Experiencing Pictures*, will make possible a more condensed study of the ways and means of the art of the picture and allow more time for critical applications to a variety of specific works.

49 Seminar in Art and Economics—Horace M. Kallen. Thursdays, 5:20-6:50 P.M. 18 sessions, fall term, beginning September 28. 12 sessions, spring term, beginning February 15. Fall Term \$15; spring term \$10.

Analyses and interpretations of the influence of modern economic life upon the status and significance of the arts and the artists. Among the topics discussed will be the relation of the artist to his public, his middlemen and his markets; the transformations of taste; the origin and survival of new forms; the influence of psychological and philosophical fashions such as expressionism and psychoanalysis; changes in the conceptions of beauty, comedy and tragedy; the influence of "revolutionary" social philosophies such as Communism and Fascism and Hitlerism upon aesthetic theory and practice.

This course is planned for students with a professional interest in the creation, distribution and enjoyment of works of fine art, who are desirous of carrying on research in the field.

50 History and Practice of Book Collecting—Elmer Adler. 12 sessions. Thursdays, 8:20-9:50 P.M., beginning September 28. \$30.

Proceeding by lecture, group discussion, visits to outstanding collections and student reports on individual projects, this course is designed to give members insight and direction in the formation of a private special-interest library. It purposes to introduce such tools and methods of bibliography as will enable the amateur to assemble significant material, relating to a subject in which he has a particular interest. In this way it looks, eventually, toward an original contribution by each student, directly or indirectly, to the literature of his subject. Admittance to the group, the membership of which will be limited, is subject to the instructor's approval after consultation with the applicant.

No single admissions will be sold.

51 Work Courses in Painting, Oil and Drawing—Camilo Egas.

- a. Mondays, 8:15-10:30 P.M., beginning October 2. 12 sessions. \$12.
- b. Wednesdays, 8:15-10:30 P.M., beginning October 4. 12 sessions. \$12.

Each section will include the following studies:

- I. Drawing from life—copy, interpretation, creation, exaggeration, deformation
- II. Influence of contrasts, activity and movement—values of forms, characteristics of sincerity, dangers of influence, importance of personality
- III. Oil painting from life—copy interpretation, creation, exaggeration, deformation, memory training
- IV. Composition—oil painting and drawing
- V. Materials

- c. Tuesdays and Thursdays, 1:30-5:30 P.M., beginning October 3. \$25 per month.

This class is intended for students to whom art is a serious interest and will include drawing and oil painting. Geometric figures, landscapes, still life and the human figure will be studied. The study of design and composition will take into account the relative importance of copy, interpretation, contrast, activity, movement and the preparation of materials. An important aspect of the instruction will be the development of memory as a factor in the artist's equipment. Mr. Egas will offer instruction in mural painting at this hour in the spring term.

52 Sculpture in Wood and Stone—José de Creff.

- a. Mondays and Fridays, 7-10 P.M., from October 2 through December 22. \$42.

Students in the class will have the privilege of working, without supervision, on Wednesday evenings, in addition to the regular sessions of the class on Mondays and Fridays. Materials and tools will be supplied to each student.

- b. Tuesdays and Thursdays, 1-5 P.M., beginning October 3. \$25 per month, or \$60 for three months paid in advance.

Students in the class will be given one extra period each week when they can work in the studio without supervision. Materials and tools will be supplied to each student.

The basic idea in Mr. de Creff's method is that the sculptor must be not only artist but craftsman. The particular block of wood or stone largely determines its own treatment. Hence the artist works without intermediaries, in direct contact with his material.

53 Workshop in Design and Painting—Erika Giovanna Klien. 12 sessions. Fridays, 8-10 P.M., beginning October 6. \$15.

The object of this course is to reawaken in the adult the capacity for rhythmic creation. No attempt is made to inculcate any particular style; but great emphasis is placed upon the relation of the student's work to contemporary forces. Within the area circumscribed by sincerity and significance every effort is made to bring out the student's individual expression. The first half of the course will be devoted to the study of composition, form and movement through drawing and painting. The second part will be given to the same problem of art expressed through the various materials of painting, relief and sculpture.

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Classes in Etching—Nat Lowell.

- a. For beginners. Tuesdays, 7:30-9:30 P.M., beginning October 3. 15 sessions. \$15.
 - b. For beginners. Wednesdays, 4:15-6:15 P.M., beginning October 4. 15 sessions. \$15.
 - c. For advanced students. Thursdays, 4:15-6:15 P.M., beginning October 5. 15 sessions. \$15.
 - d. For advanced students. Thursdays, 7:30-9:30 P.M., beginning October 5. 15 sessions. \$15.
- These are studio courses in etching. Instruction is given in acid biting, drypoint, soft ground etching and aquatint. The art of printing of plates will also be taught, with the use of a professional printing press. Students must provide their own materials, such as tools, ink, paper, etc.
- e. Color etching. Fridays, 4:15-6:15 P.M., beginning October 6. \$8 per month.
 - f. Color etching. Fridays, 7:30-9:30 P.M., beginning October 6. \$8 per month.

In these classes instruction will be given in the preparation of plates and the printing of etchings in color. A general knowledge of the technique of etching is required for all students entering the classes. Students must provide their own materials.

55

Workshop in Enameling—Harold Tishler. 12 sessions. Thursdays, 7-9 P.M., beginning September 28. \$25.

The course will cover preliminary preparations of the metal—cutting, shaping and cleaning; the enamel—grinding and washing previous to its application on metal; enameling over the metallic surface; the enamel kiln—its characteristics; insertion and firing of the enamel; the application of silver foil; study of different techniques.

The class will be limited to six members so that each student may receive individual attention. The cost of material needed by each student will not be more than \$10 for the term, and should be less than the commercial value of the work he produces.

56

Workshop in Graphic Arts—under the direction of Ray Nash

A. Class in Woodcut and Engraving—Allen Lewis. Wednesdays, 9 A.M. to 4 P.M., and Saturdays, 11 A.M. to 2 P.M., beginning October 4. \$15 a month.

This course will range from the making and composition of pictures to their use as illustrations in relation to type. In cooperation with the course on "Printing Design and Production" it offers an opportunity to work out specific projects in this field. Every effort will be made to help the student find and express his own ideas. Part time arrangements, with relative fees, may be made with the instructor.

B. Class in Etching—Allen Lewis. Wednesdays, 9 A.M. to 4 P.M., and Saturdays, 9 A.M. to 12 M., beginning October 4. \$15 a month.

The Wednesday class in this course will be devoted to general workshop methods: etching, drypoint, correcting mistakes in biting and in printing. On Saturday morning a personal demonstration of various etching practices will be given, not only for active workers but also for those wishing a general knowledge of the subject. There will be time for individual work. Plain talks on the logic of picture making will be given when needed, and each student will be assisted in clarifying and bringing out his own ideas.

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C. Printing Design and Production—Joseph Blumenthal. Group I: Tuesdays and Fridays, 7:30-10 P.M., beginning October 3. \$15 a month. Group II: Saturdays, 2-6 P.M., beginning October 7. \$12 a month.

Instruction will cover thoroughly every step in the building of a book: layout, decoration, selection of type and paper, composition and general shop practice, make-ready, printing and binding. The course is planned to prepare each student, as a working amateur, to set up his own press, or in the commercial field, to give him competence to solve with some distinction the problems put before him. Advanced members may carry through to completion a small edition of the book they elect to design and print. Facilities include hand presses, an adequate range of the newer type faces and all other equipment called for in the making of books in the craftsmanly tradition. Illustrations may be obtained by cooperation with students of Allen Lewis.

57

Contemporary American Music—under the direction of Henry Cowell. 12 sessions. Wednesdays, 8:20-9:50 P.M., beginning September 27. \$10.

The course will consist of lectures on American musical tendencies and composers, copiously illustrated by composers and interpretive artists; of forums led by composers of different opinions who will discuss topics relative to their work and aims; and of chamber orchestra concerts of American works. Composers participating in the course will represent the Pan American Association of Composers, the League of Composers, the Yaddo Festival of American Music, the International Society for Contemporary Music, the New Music Society of California, the Philadelphia Society for Contemporary Music, the Chicago Society for Contemporary Music, the Institute of Musical Art, the Young Composers' Group, the Composers' Protective Society, the Chicago College of Music, the music departments of Vassar College and St. Thomas College and of Columbia, Yale, Harvard and New York Universities.

Among the composers who will personally participate in the course are Lahn Adohmyan, Marion Bauer, John Becker, Russell Bennett, Evelyn Berckman, Nicolai Berezowsky, Marc Blitzstein, Henry Brant, Aaron Copland, Henry Cowell, Ruth Crawford, Richard Donovan, Vladimir Dukelsky, Lehman Engel, Vivian Fine, Rudolph Ganz, Rubin Goldmark, John Green, Howard Hanson, Roy Harris, Irwin Heilner, Bernard Herrmann, Phillip James, Wesley LaViolette, Daniel G. Mason, Max Meth, Jerome Moross, Harold Morris, Walter Piston, Quincy Porter, Wallingford Riegger, Dane Rudhyar, Carl Ruggles, Carlos Salzedo, Joseph Schillinger, Charles Seeger, Elie Siegmeister, Nicolas Slonimsky, David Stanley Smith, William G. Still, Mitya Stillman, Vanna Suesse, Bernard Wagenaar, Adolph Weiss.

All concerts will be introduced by a short talk by Henry Cowell, and all lectures will have musical illustration.

- Sept. 27 Introductory lecture on trends in American music
- Oct. 4 Concert of selections from the Yaddo Festival of American Music
- Oct. 11 Forum led by composers of differing views, illustrated with their music
- *Oct. 16 Concert of the Young Composers' Group, Bernard Herrmann, conductor
- Oct. 25 Lecture on the relation of American to European composition
- Nov. 1 Concert of Latin American music, under auspices of Pan American Association of Composers
- Nov. 8 Forum led by composers of differing views, illustrated with their music
- *Nov. 13 Chamber orchestra concert of American music
- Nov. 22 Lecture on indigenous elements in American music
- Nov. 29 Chamber concert of American music

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- Dec. 6 Forum led by composers of differing views, illustrated with their music
- *Dec. 11 Chamber orchestra concert of the Pan American Association of Composers
- *Included in the concert series and presented on Monday evenings.

Students may register for this series and the series on "Music Systems of the World" for \$17; or for this and the concert series for \$12.

58 Music Systems of the World (Comparative Musicology). 12 sessions. Mondays, 8:20-9:50 P.M., beginning October 2. \$10.

These sessions are devoted to a study of the various forms of primitive, folk and cultivated Oriental and Occidental music. The twelve sessions in the fall term will be conducted by Henry Cowell, and there will be twelve additional sessions in the spring term, beginning Monday, January 29, conducted by Charles Seeger.

- *Oct. 2 Russian folk music and dances (Program arranged by Joseph Schillinger)
- Oct. 9 Malayan art music from Cambodia, Sumatra, Anam and Siam, illustrated with records
- *Oct. 16 Concert of American music presented by the Young Composers' Group, Bernard Herrmann, conductor
- Oct. 23 Music of the Australian bushmen, illustrated with records
- *Oct. 30 Irish traditional music and dances (Program arranged by Eileen Curran Herron)
- Nov. 6 Korean art music, illustrated by a group of Koreans and with records
- *Nov. 13 Chamber orchestra concert of American music
- Nov. 20 Indonesian and South Sea primitive music from Celebes, Borneo, New Guinea and the Solomon Islands, illustrated with records
- *Nov. 27 Servian and other Jugoslav folk music and dances
- Dec. 4 Spanish-Oriental music, introduced by Professor Federico de Onis
- *Dec. 11 Chamber orchestra concert of the Pan American Association of Composers
- Dec. 18 African and Madagascar primitive music, illustrated by Prince Nyabongo and with records

*Included in the concert series.

Students may register for this series and the series on "Contemporary American Music" for \$17.

59 Series of Six Concerts. Monday evenings at 8:30. \$5.

- Oct. 2 Russian folk music and dances (Program arranged by Joseph Schillinger)
- Oct. 16 Concert of American music presented by the Young Composers' Group, Bernard Herrmann, conductor
- Oct. 30 Irish traditional music and dances (Program arranged by Eileen Curran Herron)
- Nov. 13 Chamber orchestra concert of American music
- Nov. 27 Servian and other Jugoslav folk music and dances
- Dec. 11 Chamber orchestra concert of the Pan American Association of Composers

Students may register for this series and for the series on "Contemporary American Music" for \$12.

Three additional concerts, to be presented in January, February and March, will be announced later.

60 The Meaning of Music—Charles Seeger. 12 sessions. Wednesdays, 8:20-9:50 P.M., beginning January 31. \$10.

To the average American educated in general but not especially in musical ways, the experience of music is not so much an abstract or philosophical as a concrete, individual matter. The basic criterion is personal feeling. Many people believe that increase in knowledge leads to increased capacity to appreciate the varieties of musical experience open, as never before in history, to all who listen. The course is primarily for musical laymen and amateurs.

- Jan. 31 Melody
- Feb. 7 Harmony and Counterpoint
- Feb. 14 Form
- Feb. 21 The Symphony
- Feb. 28 Opera
- March 7 Chamber Music
- March 14 Song with Accompaniment
- March 21 Oratorio
- March 28 Virtuoso Music
- April 4 Popular Music
- April 11 Modern Music
- April 18 Music and Literature, especially Science and Poetry

61 Work Courses in Music

a. **Musicological Method—Charles Seeger.** Seminar in scientific and critical methods, historical and systematic orientations, for advanced students. 10 sessions. Mondays at 5:30, beginning October 9. \$10.

b. **New Possibilities in Piano Playing—Henry Cowell.** How a wide range of new and musical sounds may be obtained from the piano through the application of new technical approaches, and a study of how to apply the new techniques. 10 sessions. Wednesdays at 5:30, beginning October 11. \$10.

62 The Roots of Contemporary Music—Roger Sessions. 12 lectures. Tuesdays, 8:20-9:50 P.M., beginning October 3. \$10.

The object of this series will be to show, through a close scrutiny of a series of significant works, how contemporary or modern music has come into being. Each session, except the introductory and the concluding, will consist of a very simple, very practical scrutiny of an important composition, chosen for its historical importance and its bearing on the central idea of the course.

- Oct. 3 A short summary of the elements of the musical idiom and a general indication of the terms in which the various works will be considered
- Oct. 10 Mozart—Quartet in C major
- Oct. 17 Beethoven—Quartet in F major, op. 135
- Oct. 24 Wagner—Prelude to Act III of Parsifal
- Oct. 31 Liszt—Faust Symphony
- Nov. 7 Moussorgsky—Songs and Dances of Death

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- Nov. 14 Strauss—Scenes from Elektra
- Nov. 21 Debussy—Nocturnes
- Nov. 28 Stravinsky—Symphonies pour Instruments à Vent
- Dec. 5 Schönberg—Piano Pieces, op. 23
- Dec. 12 Hindemith—Serenaden
- Dec. 19 General survey of contemporary music in its aspects and its problems

63 Melodic Styles—Roy Harris. 12 lectures. Tuesdays, 8:20-9:50 P.M., beginning February 13. \$10.

This course will endeavor to focus attention on the melodic content of music, and thus lead to a knowledge and understanding of the melodic characteristics of all schools of music. The lectures will comprise an analysis of the component parts of melodic structure. They will be designed for a general public, presenting the actual melodies in such a way that both the eye and ear may comprehend them. The melodies will be presented by the various instruments of the modern orchestra and by voice recordings, thus giving a general survey of the sounding qualities of instrumentation. The course will begin with the Gregorian Chant and illustrate how melodic contours were modified by each development in music from the 6th century up to and including modern American melodies. It will illustrate the beginning of counterpoint in Organum, Gyamel and Fauxbourdon, the evolution of pitch and rhythmic notation—the great secular influence of the Troubadour, Trouvère, Minnesinger, Meistersinger melodies, Ars Nova, the growth of the early English school, the change which the Netherland counterpoint brought on melody, the mixture of secular and ecclesiastical melody, Palestrina and post-Palestrina schools, Italian opera, French ballet and opera, the growth of instrumental melodic forms, the German school, romanticism, impressionism, modern melodic tendencies.

64 Richard Wagner: a Study in Conflicts—Adele T. Katz assisted by Martha Thompson. 10 lecture-recitals. Thursdays, 8:20-9:50 P.M., beginning January 11. \$8.

Although Wagner was a 19th century composer, his ideas of social reform were so far beyond those of his time that the problems he advanced in the Ring and his other music-dramas are those which largely form the basis of our present social theories. In considering the various aspects of his changing philosophy, the music of the dramas will be analyzed with special consideration of its influence upon contemporary and later composers. The music will then be considered in its close relation to the text, as a means of expressing by motifs the underlying philosophy of each drama. The various motifs will be played and sections of the drama read with illustrations at the piano.

THE NIBELUNGEN RING—DRAMAS OF SOCIAL REFORM

- Jan. 11 Rhinegold—the struggle for power through wealth
- Jan. 18 Walküre—law as a determining force in civilization
- Jan. 25 Siegfried—the forging of "Nothung"—a symbol of political freedom
- Feb. 1 Götterdämmerung—the breakdown of the old order and the promise of social justice
- Feb. 8 Götterdämmerung (continued)
- Feb. 15 Tristan and Isolde—the problem of marriage; a study in ethical values
- March 1 Tristan and Isolde (continued)
- March 8 Meistersinger—a problem in art; new forms and their challenge to tradition
- March 15 Parsifal—the conflict between dogma and religion; faith as a means of salvation
- March 22 Parsifal (continued)

65 Folk Songs of Many Peoples—under the direction of the Folk Festival Council. 18 sessions. Saturdays, 8:20-10:20 P.M., beginning October 7. \$15.

The Folk Festival Council of New York offers this course to all who are interested in learning at first hand folk songs of other peoples. Each session will be conducted by a leader and selected group of singers in costume from the various ethnic groups affiliated with the Council. The main purpose of the course is to give students an introduction to the rich store of melody that is the heritage of every people. The songs will first be sung by a group that is representative of the people from which the songs sprang and then taught to the students of the course. When possible and suitable, native instruments will provide the accompaniment. The airs and words of the songs will be given to each student at every session, as well as a general bibliography for further study.

An exhibit of folk crafts, pictures, charts and maps will provide an additional interest to each session. Through contacts with the various teaching groups and song leaders, opportunities may be opened to the student for further study of folk music and better acquaintance with the different ethnic groups.

The singing of folk songs is a group activity. The trained musician and the person whose only qualification is a love of folk music can take part with equal interest.

- Oct. 7 Czechoslovak—Robert Mokrejs
- Oct. 14 Norwegian—Gertrude Werner
- Oct. 21 Review of Czechoslovak and Norwegian
- Oct. 28 Estonian—Olly Kukepuu
- Nov. 4 Jewish—Leo Low and Lazar Weiner
- Nov. 11 Review of Estonian and Jewish
- Nov. 18 Negro—Eva Jessye
- Nov. 25 German—Hans Fredhove
- Dec. 2 Review of Negro and German
- Dec. 9 American—Augustus D. Zanzig
- Dec. 16 Russian—Basile Kibalchich

The program for the final seven sessions will depend upon the vote of the students to include four or more from the following ethnic groups to participate in this folk song course: Armenian, Basque, Catalan, Danish, English, Finnish, French Canadian, Greek, Hungarian, Indian (American), Irish, Italian, Yugoslav, Latvian, Lithuanian, Mexican, Polish, Roumanian, Spanish, Swedish, Swiss, Ukrainian.

66 Dances of Many Peoples—under the direction of the Folk Festival Council. 18 sessions. Sundays, 8:20-10:20 P.M., beginning October 1. \$15.

This course will be given by the Folk Festival Council of New York, under a special committee with Mary Wood Hinman, chairman, and each session will be conducted by a leader and selected couples, in costume, from one of the folk dance societies of various ethnic groups affiliated with the Council. It is primarily a practical course, and as "learning through doing" is essential to real pleasure and knowledge, the steps and figures will first be demonstrated and then all present may join in the dance. Two or three of the sessions will be given over to reviewing the dances learned at previous meetings. The music accompanying the dance will be traditional and, when possible, will be performed on authentic instruments.

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Interesting bits of folk lore, maps, bibliographies, ethnic charts and legends surrounding the folk arts will supply background. Those desiring more intimate knowledge of the dances of any special country may be invited to visit and take part in the social events of the societies from which these teaching groups come.

For centuries folk dances have been a natural expression of social interaction between the sexes; men and women alike have enjoyed them. Those interested are requested to register early so that an effort may be made to keep the registration as evenly divided between men and women as possible. No previous knowledge of dancing is necessary.

- Oct. 1 American (New England) Country Dances—Mrs. Schuyler F. Herron of Storrows-town, Mass., Hostess; evening to be led by a "prompter" from the Berkshires
- Oct. 8 Czechoslovak—Stella Marek Cushing
- Oct. 15 Catalan—J. Langdon-Davies and Betty Barr
- Oct. 22 Review of Czechoslovak and Catalan
- Oct. 29 Estonian—Oily Kukepuu
- Nov. 5 Jewish—Lillian Shapiro
- Nov. 12 Review of Estonian and Jewish
- Nov. 19 Negro—Eva Jessye
- Nov. 26 German-Swiss—Rosli H. Witschi
- Dec. 3 American Indian—Princess Te Ata
- Dec. 10 American, Dances from the Southern Mountains
- Dec. 17 Russian—Meraslaw Berryk

The program of the final six sessions will be decided upon after the students have had an opportunity to express their preference as to the countries from which they wish the remaining dances to be taken.

67 | **The Contemporary Dance—under the direction of John Martin. 12 sessions. Fridays, 8:20-9:50 P.M., beginning February 16. \$10.**

This course consists of lecture-demonstrations on the dance, given by representative artists. The series will be under the direction of John Martin and arranged with the cooperation of Doris Humphrey and Martha Graham. A detailed program will be announced at a later date.

68 | **Lessons in the Modern Dance—Doris Humphrey. 10 sessions. Tuesdays, 5:20-6:50 P.M., beginning October 3. \$20.**

This will be a practical course in the dance in which Miss Humphrey will give instruction in the fundamental principles and movements of the modern dance. The class will be limited to twenty members. Only those registered for the class may attend, and no single admissions will be sold.

69 | **An Approach to the Dance of Mary Wigman—Hanya Holm. 10 sessions. Thursdays, 5:20-6:50 P.M., beginning October 5. \$20.**

A course in the fundamental principles of movement underlying the dance of Mary Wigman, adapted to the needs of dancers and laymen. It is designed primarily to develop the body as a vital and efficient medium for living and to contribute toward bringing the individual into closer harmony with himself and with his environment. The class will be limited to twenty members, and no single admissions will be sold.

70 | **Dalcroze Eurythmics—Paul Boepple. 18 sessions. Fridays, 5:20-6:30 P.M., beginning October 6. \$18.**

Rhythm is not only an essential element of music, the dance and the other arts, it is above all a fundamental principle of life. Its study, in order to be of any value, must be based on personal experience. The Dalcroze work provides such experience through rhythmic movement. Involving body and mind together in exhilarating activity, it combines professional studies, essential for both musicians and dancers, with healthy recreation beneficial to anyone. Ten minutes of each session will be devoted to theoretical work.

This course will be credited toward the Elementary Dalcroze Certificate for graduate music teachers, music supervisors and kindergarten teachers issued by the American Dalcroze Institute.

71 | **Improvisation at the Piano—Paul Boepple. 15 sessions. \$12.**

- a. Fridays. 4-5 P.M., beginning October 6.
- b. Fridays. 7:30-8:30 P.M., beginning October 6.

The present difficulties of the music teacher's profession are not entirely due to the depression. Our musical life is undergoing a crisis of its own. For a century music education has been in the hands of the reproductive musician, the virtuoso (or would-be virtuoso). Today instrumentalists and singers must face the fact that radio, phonograph and soundfilm are assuming much of their former activities. For the same reason the mere interpretation of works conceived by others has lost much of its former attraction to the music lover of today. Hence the growing demand for creative instruction in music. Improvisation answers this demand. Contrary to general belief, improvisation can be successfully studied by anyone who possesses an initial gift for music.

Advanced instruction in improvisation will be arranged for another hour if a sufficient number of students indicate their interest.

This course will be credited toward the Elementary Dalcroze Certificate for graduate music teachers, music supervisors and kindergarten teachers issued by the American Dalcroze Institute.

72 | **Solfège (Development of the Musical Ear)—Paul Boepple. 15 sessions. Fridays, 8:30-9:30 P.M., beginning October 6. \$12.**

Music can in many respects be compared with a language, although its elements, unlike words, have no specific meaning. The effect of a melodic or harmonic tone-combination cannot be adequately described. Their power to evoke emotions is therefore less a matter of reason than of actual experience. To provide such experience, combined with the study of music notation and sight reading, is the purpose of Dalcroze Solfège.

This course will be credited toward the Elementary Dalcroze Certificate for graduate music teachers, music supervisors and kindergarten teachers issued by the American Dalcroze Institute.

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BIOGRAPHICAL NOTES

ALFRED ADLER. M.D., LL.D. Visiting Professor of Medical Psychology, Long Island College of Medicine. Docent of the Pedagogical Institute, Vienna. Founder of the science of Individual Psychology and of the International Journal of Individual Psychology. Author of *Study of Inferior Organs; The Neurotic Character; The Practice and Theory of Individual Psychology; Understanding Human Nature; Problems of Neurosis; Guiding the Child; What Life Should Mean to You.*

ELMER ADLER. Collector, editor and publisher. Founder and director of *Pyson Printers*, New York. One of the organizers and editors of *The Colophon*, 1930. Typographical adviser to a number of publishers of books and periodicals. Has important collection covering the history of printing with various examples showing its development, and collection illustrating the development of the graphic arts. Contributor to various publications of reviews relating to the subjects of printing and the graphic arts.

ISAAC M. ALTARAZ. Ph.D., University of Berlin, 1917. Organized and directed camps and schools for war orphans in Yugoslavia, 1918-19. Special Assistant in Reference Department of the New York Public Library, 1920-24. Assisted in the classes in experimental pedagogy under Professor P. R. Radosavljevič of New York University, 1925-26; instructor in education, psychology of character, behavior problems and social psychology for the Massachusetts State Department of Education, Boston, 1928-30. Founded Dr. Altaraz School for Character Training, Monterey, Massachusetts, in 1927. Since then resident director and psychologist of the school, which has as its purpose the solving of personality problems of children and the finding of practical methods for reeducation and constructive guidance.

HARRY ELMER BARNES. Ph.D., Columbia University, 1918. Has taught at Syracuse, Columbia, Barnard, Clark, Smith and Amherst. Since 1929 member of general editorial department of the Scripps-Howard newspapers. Author of *Sociology and Political Theory; The New History and the Social Studies; History and Social Intelligence; Genesis of the World War; The Repression of Crime; An Introduction to Sociology* (with Jerome Davis); *An Economic History of Europe* (with Knight and Flugel); *Living in the Twentieth Century; The Twilight of Christianity; World Politics; The Story of Punishment; Can Man be Civilized?*; and many other books and articles.

ERNEST SUTHERLAND BATES. A.B., M.A., University of Michigan; Ph.D., Columbia University. Formerly professor of English at the University of Arizona and University of Oregon, and literary editor of the *Dictionary of American Biography*. Member of the faculty of the Rand School of Social Science. Associate editor of the *Modern Monthly*. Author of *The Gospel According to Judas; This Land of Liberty; Mary Baker Eddy* (in collaboration with J. V. Dittmore).

I. M. BEARD. A.B., Harvard, 1895. Writer and speaker on current history. Formerly teacher and headmaster in private schools; head of history department, St. Paul's School, Concord, N. H.; headmaster, Cathedral Choir School, New York City; founder and headmaster of The Longmeadow School, a progressive Country Day School.

PAUL BLANSHARD. Director of the City Affairs Committee of New York since 1930. Associate editor of *The Nation*, 1928-29. Author of *What's the Matter with New York* (with Norman Thomas); *An Outline of the British Labor Movement; Labor in Southern Cotton Mills*. Frequent contributor to magazines.

ANITA BLOCK. A.B., Barnard College. Formerly a lecturer on economic and social problems; for a number of years engaged in newspaper work in an editorial capacity and later as a dramatic critic. For the past seven years Reader of Foreign Plays for the Theatre Guild of New York; at present head of its Play Reading Department. Has lectured extensively at various universities and other important educational institutions on modern and contemporary drama, with emphasis on the value of the theatre as a creative criticism of life.

JOSEPH BLUMENTHAL. Director of The Spiral Press and designer of the Spiral Press Type.

A. S. BLUMGARTEN. M.D., Columbia University College of Physicians and Surgeons, 1908. Fellow of the New York Academy of Medicine; Membre Fondateur de Société de Morphologie de Paris; Chief of the Endocrinological Department, Lenox Hill Hospital; Attending Physician, Lebanon Hospital. Founder of the first Endocrine Clinic in New York City, in 1916, at the Lenox Hill Hospital. Author of *Textbook of Medicine and Textbook of Materia Medica*. Contributor of numerous articles on endocrinology and metabolism in medical journals.

PAUL BOEPPLE. Director of the American Dalcroze Institute. Studied philosophy, arts and musicology at Basel, Switzerland; piano and composition at the Royal Academy of Music, Munich; graduated from the Dalcroze Institute, Geneva (Postgraduate Diploma). Main assistant of Jaques-Dalcroze for eight years. Conducted premieres of Honegger's *King David* and *Judith*, Mézières Theatre.

MORRIS R. COHEN. Ph.D., Harvard, 1906. Has taught at the College of the City of New York, Harvard, Columbia, Johns Hopkins, Yale, St. Johns Law School and the University of Chicago. One of the editors of the *Modern Legal Philosophy Series*. Author of *Reason and Nature; Law and the Social Order*. Contributor to the *Journal of Philosophy, Philosophical Review, International Journal of Ethics, American Law Review, Harvard Law Review, Columbia Law Review, Cornell Law Quarterly, the New Republic, Cambridge History of American Literature, Monroe's Cyclopaedia of Education, the Chronicon Spinozanum and the Encyclopaedia of the Social Sciences*.

HENRY COWELL. Editor of *New Music*. President, North American Section of the Pan American Association of Composers. Director of the New Music Society of California. Member of advisory board of League of Composers, International Society for Contemporary Music and International Composers' Guild. Composer of Concerto, Synchrony, Two Appositions and other works for orchestra; *Symphonietta, Polyphonica, Quartet Pedantic* and other chamber works; and a large number of piano works published by the State edition of Soviet Russia and by Associated Music Publishers, New York. Contributor to the *Century, the New Republic, the American Journal of Psychology, Musical America, Pro Musica, Modern Music, the Sackbut, the American Mercury*, etc. Author of *New Musical Resources*.

HORACE B. DAVIS. A.B., Harvard, 1921. Has taught economics at Columbia, Cornell, and Southwestern (Memphis) and written extensively for the labor and economic press. Formerly on the staff of the International Labor Office, Geneva, Switzerland. As holder of an Amherst Memorial Fellowship, made an extended study of labor in the steel industry covering England, France, Germany and the United States. Author of *Labor and Steel*.

EDWARD DAVISON. M.A., Cambridge. Poet, critic, lecturer. Formerly Editor, *Cambridge Review; the Challenge*; and (in America) the *Wits' Weekly* (Saturday Review of Literature). Sometime Associate Professor of English, Vassar College. Visiting English lecturer at numerous American universities, colleges and literary societies. Author of *Poems; Harvest of Youth; The Heart's Unreason; The Ninth Witch*, etc. Contributor to *Week End Review; London Mercury; New Statesman; Saturday Review of Literature*; and various American and English periodicals.

JOSÉ DE CREEFT. Trained as a craftsman in the ateliers of Barcelona, Madrid, Paris. Sociétaire of the Salon d'automne, Tuileries, Salon des Indépendants. Member of the jury of the Exposition Internationale des Arts Décoratifs et Industriels Modernes, Paris, 1925. Commissioned by the city of Soques, France, to design and execute its World War Memorial.

CAMILO EGAS. Graduate of the Academia de Bellas Artes of Ecuador; prize student of the Ecuadorian government in Rome. Professor of painting and design at the Academia, 1917-20, 1922-24. Commissaire in charge of the Ecuadorian exhibit at the Exposition Internationale des Arts Décoratifs in Paris. His work has been exhibited in the National Gallery in Rome, el Retiro in Madrid, Salon d'automne, Tuileries, Salon des Indépendants in Paris.

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JOSEPH FULLING FISHMAN. L.L.B., Baltimore, 1910. Only inspector of prisons for the United States government for twelve years. Advisor in penology to state, federal and municipal governments for two years. Associate Consultant in Delinquency and Penology, Russell Sage Foundation, 1925-28. Assistant to Commissioner of Correction of New York City, 1928-30. Deputy Commissioner of Correction, New York City, 1930-. Chairman, Jail Committee American Prison Association. Member of the Board of Directors, League to Abolish Capital Punishment. Holder of Guggenheim Fellowship to make studies in the field of penology abroad. Author of *Crucibles of Crime* (with Vee Terrys Perlman); and many magazine articles including *Kangaroo Courts* (with Vee Terrys Perlman); *The Real Narcotic Addict* (with Vee Terrys Perlman); *Some Delusions about Crime* (with Vee Terrys Perlman); *The American Jail* (with Vee Terrys Perlman); *Death Stalks the Prison Guard*; *Convict Leaders*; *Causes of Prison Riots*, etc.

THE FOLK FESTIVAL COUNCIL OF NEW YORK is composed of people from twenty-four nationality or ethnic groups representing forty societies or agencies. Its purpose is to give the people of New York opportunities to enjoy the contributions of other countries to the folk arts and to keep these arts alive as a vital part of our community life. Mary Wood Hinman, author of books on the folk dance, lecturer, teacher and well known exponent of the folk dance, is chairman of the committee of the Council responsible for the dance course. Fjeril Hess, author, lecturer and collector of folk songs, will be chairman of the committee in charge of the folk song course.

JEAN-PAUL FREYSS. University of Paris, Faculty of Law and Faculty of Arts, 1928; Ecole des Sciences Politiques, 1929. Lecturer on French literature and sociology in France, Canada and United States, 1930-33.

HENRY J. FRY. Ph.D., Columbia University, 1925. Visiting investigator, Cornell University Medical College. Lecturer at the New School during the past three years, also at People's Institute and Brooklyn Institute. Author of various articles in biological journals dealing with cell structure.

BERNARD GLUECK. M.D., Georgetown University. Medical Director of Stony Lodge since 1928. Attending psychiatrist, Montefiore Hospital. Psychiatric consultant, Neurological Institute. St. Elizabeth's Hospital, Washington, D. C., 1909-16. Director of Psychiatric Clinic, Sing Sing Prison, 1916-18. Director of Mental Hygiene Department, New York School of Social Work, 1919-24. Director of Bureau of Children's Guidance, New York, 1921-24. Author of *Forensic Psychiatry*, and of numerous articles on psychiatry, criminology and mental hygiene.

ABRAHAM GOLDFELD. M.A., New York University, 1932. Graduate of the New York School of Social Work. Executive Director of the Fred L. Lavanburg Foundation (for model housing). Director of Boys' Work at Federation Settlement, New York City, 1924-27. In 1929 studied housing in London, Vienna, Berlin and Soviet Russia. Vice President, Housing Section, Welfare Council, New York City.

WALTON H. HAMILTON. Ph.D., University of Michigan. Member of faculty (economics and political economy), Universities of Texas, Michigan and Chicago, Amherst College, Robert Brookings Graduate School of Economics and Government, Washington, D. C. Professor of Law at Yale University since 1928. Author of *Current Economic Problems*; *The Control of Wages* (with S. May); *The Case of Bituminous Coal* (with H. R. Wright).

ROY HARRIS. Studied under Nadia Boulanger in Paris for four years. Twice appointed to Guggenheim Fellowship; Composers Fellowship 1930-32. Composer of Suite for women's chorus and two pianos; Overture; String Sextette; and many other works of various types. Contributor to current magazines as critic on musical subjects.

HANYA HOLM. Diploma in rhythmic gymnastics from the Jaques-Dalcroze School. Became assistant instructor at the Wigman School in Dresden, 1922; chief instructor, 1924. In charge of rhythmic instruction for the dance festivals in Omnen, Holland, summers of 1928 and 1929.

Member of the Mary Wigman Concert Dance Group which toured German and European centers, 1923-28. Became member of the Board of Directors of the Wigman Central Institute in Dresden, 1929. Assistant Director and co-dancer with Mary Wigman in Albert Talhoff's "Totenmal" in the Munich Dance Festival, 1930. Appointed by Mary Wigman as director and chief instructor of the New York Wigman School of the Dance on its opening in 1931.

DORIS HUMPHREY. Studied with the Denishawn group in California, and with Mary Wood Hinman, Mme. Josephine Hatlanek and Pavley-Oukrainsky. Danced as leading soloist with the Denishawn Company on tour. Now recognized as one of the foremost exponents of modern dance in America. Has appeared as soloist with leading organizations which use the dance as a medium of expression; mimed the role of the Woman in Schönberg's *Glückliche Hand* with the League of Composers, 1929; appeared in Elizabeth Sprague Coolidge Festival in Washington with the Neighborhood Playhouse, 1930. Danced with her Concert Group with the Philadelphia Symphony Orchestra, 1930, 1931 and 1933; with the New York Philharmonic Symphony Orchestra, 1933. Her Concert Group appeared in *Americana*, 1932. Directed the dances for *Run Little Chillun*, 1933; with Charles Weidman directed the dances for the Civic Opera Company in Cleveland, 1932. Has conducted a school of the dance with Charles Weidman since 1928.

JOSEPH JASTROW. Ph.D., Johns Hopkins University, 1886; L.L.D., 1926. Professor of Psychology, University of Wisconsin, 1888-1926. President of the American Psychological Association in 1900. Author of *Fact and Fable in Psychology*; *The Sub-Conscious*; *Qualities of Men*; *Character and Temperament*; *The Psychology of Conviction*; *Keeping Mentally Fit*; *Piloting Your Life*; *The Process of Thinking*; *The House That Freud Built*.

HORACE M. KALLEN. Ph.D., Harvard. Studied at Princeton, Oxford, Paris. Has taught at Harvard University, Clark College and University of Wisconsin. Author of *William James and Henri Bergson*; chapter in *Creative Intelligence*; *The Book of Job as a Greek Tragedy*; *The League of Nations Today and Tomorrow*; *The Structure of Lasting Peace*; *The International Mind*; *Zionism and World Politics*; *Culture and Democracy in the United States*; *Education, the Machine and the Worker*; *The Philosophy of William James*; *Why Religion*; *Frontiers of Hope*; *Indecency and the Seven Arts*; *Individualism, an American Way of Life*; etc.

EDWARD KASNER. Ph.D., Columbia. Professor of Mathematics, Columbia. Editor of *Transactions American Mathematical Society*. Member of National Academy of Sciences. Delegate to International Congress at Bologna and Zurich. Author of *Invariant Theory of the Inversion Group*; *Princeton Colloquium Lectures on Mathematics*; *Differential Geometric Aspects of Dynamics*; *Galileo and Infinity*; *Einstein's Cosmological Equations*.

ADELE T. KATZ. Has studied musical composition at the Curtis Institute in Philadelphia and the David Mannes Music School in New York. Wrote the music and staged the plays for the Schools Settlement Association for several years. Has lectured before the Drama Study Club, the Woman's Club of Brooklyn, the Woodmere Music Club, the Rand School of Social Science and various private groups.

ERIKA GIOVANNA KLIEN. Pupil of Professor Cizek of the Kunstgewebe School in Vienna for many years; has exhibited frequently in Vienna and Paris. For some years teacher of art at the Elizabeth Duncan School at Schloss Klessheim in Salzburg. Since 1929 has been teaching in the United States. Her work was first brought to America by Katherine Dreier of the Société Anonyme and exhibited at the Brooklyn Museum and in many of the large cities in the United States.

OLGA KNOPF. M.D., Vienna, 1916. Resident, Psychiatric and Neurological Hospital, University of Vienna, 1916-17. Resident, Women's Clinic, University of Vienna, 1917-20. Assistant to Dr. Alfred Adler, 1923-30. Consultant, school clinics, Vienna, 1927-29, and New York, 1930. Psychiatrist, Cornell Clinic, since 1932. Author of *The Art of Being a Woman*. Contributor to *Medical Pamphlets*; *Medical Society for Individual Psychology* (London); and other periodicals.

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HANS KOHN. J.D., German University of Prague. Publicist. Lecturer on Political Science at the Workmen's Seminary in Jerusalem. Expert in the problems of nationalism of the Near East and Soviet Russia. Author of *Nationalism in the Soviet Union*.

JOSEPH WOOD KRUTCH. Ph.D., Columbia, 1924. Dramatic critic and associate editor of the *Nation* since 1924. Has taught at Columbia, Vassar, Pulitzer School of Journalism. Author of *Comedy and Conscience after the Restoration*; *Edgar Allen Poe: A Study in Genius*; *The Modern Temper*; *Five Masters*; *Experience and Art*.

DAVID M. LEVY. M.D., University of Chicago, 1918. Instructor in criminology, University of Illinois, 1920-22; lecturer in psychiatry, University of Chicago, 1923-27. Resident Physician, Chicago Psychopathic Hospital and Cook County Hospital, 1918-20. Attending neurologist, Michael Reese Hospital and director, Mental Hygiene Clinic for Children, Michael Reese Hospital, 1923-26. Acting director, Illinois Institute for Juvenile Research, 1923. Chief of staff, Institute for Child Guidance, 1927-33.

ALLEN LEWIS. A.N.A. Student of the Buffalo Art Students' League and the Ecole des Beaux Arts, Paris, under Leon Gérôme. Received a bronze medal at the St. Louis World's Fair in 1903, gold medal at the Pan Pacific Exposition in 1915 (for etching) and silver medal at the Philadelphia Sesquicentennial in 1926 (for woodcut). First president of the Brooklyn Society of Etchers, honorary vice-president of the American Institute of Graphic Arts, 1928-29. Teacher of etching, woodcutting and illustration in the Art Students' League, New York, for eight years. Illustrated *Undine* for Limited Editions Club, *Short Stories* by Walt Whitman, *Calico Bush* by Rachel Field, etc.. Represented in most of the large museums and libraries of this country and in the British Museum and the Bibliothèque Nationale.

NAT LOWELL. Instructor in art at Hunter College; art director, Ramapo Art and Crafts Center, Suffern, N. Y. Studied at Art Students' League under Carrol Beckwith, Siddons Mowbray. Has executed many commissions for various scenes of New York. Represented at Newark Museum of Prints, Metropolitan Museum of Art and the Print Room at Lenox Library. Has exhibited at Brooklyn Society of Etchers, National Arts Club, Architectural League, Academy of Design; one man exhibition at Advertising Club.

JOHN MARTIN. Critic of the dance for the *New York Times*.

GORHAM MUNSON. A.B., Wesleyan University, 1917. Founder and editor of *Secession*, 1922-24; managing editor for Grant Publications, 1925-28; editorial adviser for Doubleday Doran, 1928-30; American Representative of the *New English Weekly* (London). Author of *Waldo Frank: A Study*; *Robert Frost: A Study in Sensibility and Good Sense*; *Destinations*; *Style and Form in American Prose*; *The Dilemma of the Liberated*. Contributor of critical essays to the *Dial*, the *New Republic*, *Little Review*, *New Criterion* (London), *Bookman*, *Saturday Review* of Literature, *New Freeman* and other leading periodicals.

RAY NASH. A.B., University of Oregon, 1928. Became interested in printing and book design while working at John Henry Nash Fine Arts Press. Contributor of articles to *Publishers' Weekly* and reviews on book topics to other magazines and newspapers. Designed (with Vrest Orton) *Edgar Lee Masters' Serpent in the Wilderness*, (with Hope Nash) cover for *Economic Forum*, etc. Edited and published various pamphlets.

J. B. NEUMANN. Director of the New Art Circle. Has organized more than three hundred exhibitions in Europe and America since 1911. Publisher and editor of *Der Anbruch* and *Artlover*.

CHARLES OBERMEYER. A.B., Hons. and M.A., University of South Africa; Ph.D., London University. Professor of Dutch, University of South Africa, 1919-21. Since 1924 active in adult education movement in London. Contributor to various South African, American and English journals.

HARRY A. OVERSTREET. A.B., University of California; B.Sc., Oxford University. Head of the Department of Philosophy and Psychology, College of the City of New York. Author of *Influencing Human Behavior*; *About Ourselves*; *The Enduring Quest*; *We Move in New Directions*. Contributor to the *Journal of Philosophy and Psychology*, *Philosophical Review*, *Hibbert Journal*, *International Journal of Ethics*, *Forum*, *Standard*, *Survey*, the *Nation*, the *New Republic*, *World Tomorrow*.

NO-YONG PARK. A.B., University of Minnesota; Ph.D., Harvard. Lecturer on Far Eastern problems. Prizewinner, International Essay Contest; Harris Political Science Prize; Pillsbury Oratorical Contest. Author of *Making a New China*.

RALPH M. PEARSON. Trained as etcher in Chicago art schools. Joined in founding of the Chicago Society of Etchers, 1910. Since 1913 interested in studying the fundamentals underlying the modern movement and applying them to his own work in etching. First executive secretary of *Audac* and during the past several years actively interested in the problems related to modern art in industry. Head of a group of modern artists who have designed modern rugs in an effort to create floor coverings in harmony with and as an expression of our civilization. For many years a lecturer on modern art and on pictorial analysis. Originator of the *Design Workshop*, an experiment in adult education where amateurs may exercise their creative powers in many mediums. Author of *How to See Modern Pictures*; *Fifty Prints of the Year*; *Experiencing Pictures*; many magazine articles.

PAUL ROSENFELD. A.B., Yale; B. Litt., Columbia. Musical reporter for the *Dial*, 1920-28, and the *New Republic*, since 1929. Has lectured at the New School and before university and women's clubs. Author of *The Boy in the Sun* (a novel); *By Way of Art*; *Musical Portraits*; *Musical Chronicle*; *Port of New York*; *An Hour with American Music*; co-editor of *The American Caravan*. Contributor to the *Bookman*, the *Freeman*, the *Nation*, *Scribner's*, *Vanity Fair* and numerous other periodicals.

IRVING J. SAXL. Ph.D., University of Vienna. Consulting Physicist. Inventor. Collaborator of the late Professor Guido Holzknecht, Director of the Central X-ray Institute of the University of Vienna. Member of staff, Museum of Science and Industry, New York, Exhibition on Color, 1930-31. Powertubes for the generation and reception of centimeter waves; Ultra-violet microscopy; biological and physical effect of X-rays; radio frequency measurements on biological tissues; analysis of odors; earphones for the deaf; high intensity incandescent lamp, etc. Contributor to scientific publications and various technical journals such as *Proceedings of the Institute of Radio Engineers*; *Electronics*; *Radio News*; etc.

CHARLES SEEGER. A.B., Harvard, 1908. Editor of the *American Library of Musicology*; lecturer, Institute of Musical Art, Juilliard School of Music, since 1921. Professor of Music, University of California, 1912-19. Composer of the pageants *Derda* and the *Queen's Masque*; songs; miscellaneous compositions. Author of *Outline of a Course in Harmonic Structure and Musical Invention* (with E. G. Strickpen). Contributor to *Educational Review*, *Musical Quarterly*, *Eolian Review*, *Modern Music*.

ROGER SESSIONS. A.B., Harvard, 1915; Mus. B., Yale Music School, 1917. Studied composition with Ernest Bloch, New York and Cleveland, 1919-22. Assistant to the Director and Head of the Theory Department, Cleveland Institute of Music, 1921-25. Member Executive Board, The League of Composers; International Society for Contemporary Music; United States Section. Elected member of the International Jury for the Amsterdam festival of the I. S. C. M., 1933; lectured on American Opera at the First International Congress of Music, Florence, May 1933. Composer of incidental music for *The Black Maskers of Andreyeff*; *Symphony*; *Sonata for Piano*; *Violin Concerto*; etc. Contributor to *Modern Music*; *La Rassegna Musicale*.

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BERNHARD J. STERN. Ph.D., Columbia University, 1927. Taught at College of the City of New York, 1925-26; assistant professor of sociology, University of Washington, 1927-30; Lecturer in sociology, Columbia University, 1931-. Assistant Editor, Encyclopaedia of the Social Sciences. Author of Social Factors in Medical Progress; Lewis Henry Morgan: Social Evolutionist; The Lummi Indians of Puget Sound.

V. T. THAYER. Ph.D., University of Wisconsin. Superintendent of Schools, Ashland, Wisconsin, 1913-16, 1918-19. Instructor in philosophy and psychology, University of Wisconsin, 1919-22; Professor of Principles and Practice of Education, Ohio State University, 1924-28; Educational Director of Ethical Culture Schools, New York, since 1929. Editor, American Review, 1923-27; member of Editorial Board of Journal of Educational Research, 1929-31. Author of Passing of the Recitation; co-author of Supervision in the Secondary School; and The Educational Frontier.

HAROLD TISHLER. Studied fine and applied arts in New York and abroad; pupil of Joseph Hoffman and Michael Powlony of the Kunstgewerbeschule, Vienna, in enameling, art metal work and pottery. Paintings exhibited in New York in 1921, and crafts at the International Art Center of the Roerich Museum in 1932. Pottery exhibited with the New York Society of Ceramic Arts at the Art Center, in 1933. Member of the New York Society of Craftsmen.

FRANKWOOD E. WILLIAMS. A.B., University of Wisconsin; M.D., University of Michigan; Sc.D. (Hon.), Colgate University. Psychoanalyst. Formerly Medical Director, The National Committee for Mental Hygiene; Editor, Mental Hygiene and the Mental Hygiene Bulletin; Consultant in mental hygiene to the University Department of Health and lecturer in psychiatry to the School of Medicine, Yale University; lecturer, Smith College School for Social Work, New York School of Social Work and College of Physicians and Surgeons, Columbia University. Chairman of the Committee on Program and Editor of the Proceedings of the First International Congress on Mental Hygiene. Member, Editorial Board, The Psychoanalytic Quarterly. Author of Adolescence; Studies in Mental Hygiene and other publications.

FRITZ WITTELS. M.D., Vienna, 1904. Became associated with Freud as student of problems of psychoanalysis in 1905. Served as physician in Mesopotamia during World War and made a study of Oriental psychology. Formerly Consulting Psychologist of the Psychotechnical Institute of Austria. Author of Die Sexuelle Not; Tragische Motive; Alles um Liebe; The Jeweler of Bagdad (a novel); An End to Poverty; Freud: His Personality, His Teachings and His School; Technique of Psychoanalysis; The World Without a Jail; Critique of Love; Freud and His Time; Freedom for Children.

CAROLINE B. ZACHRY. Ph.D., Columbia University, 1929. Director of the Mental Hygiene Institute, State Teachers College, Upper Montclair, N. J.; associate professor of psychology, head of the psychology department, Montclair State Teachers College. Graduate work, New York School of Social Work, Oxford University. Comparative studies of clinics in Vienna. Formerly taught Barnard School for Girls, Horace Mann School. Principal of Junior High School in Social Motive School. Teacher of history and English in the High School of Lincoln School, Columbia. Taught education and psychology, Pennsylvania State College and University of Delaware, summer sessions. Author of Personality Adjustment of School Children. Contributor to N. E. A. Journal, Child Study, Progressive Education, International Education Review, Mental Hygiene, Parents Magazine.

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ROSENFELD	The American Advance in Literature, Art and Music	33
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SEGER	Musicalological Method	43
SESSIONS	The Roots of Contemporary Music	43
STERN	Anthropology and Contemporary Culture	18
THAYER	Development of Progressive Education	29
TISHLER	Workshop in Enameling	40
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MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
4:15-6:15 P.M. Frankwood E. Williams and Caroline B. Zachry Mental Hygiene	1-5 P.M. José de Crefft Workshop in Sculpture *Camilo Egas Workshop in Art	9 A.M.-4 P.M. Allen Lewis Woodcut and Etching	1-5 P.M. José de Crefft Workshop in Sculpture *Camilo Egas Workshop in Art	4:15-6:15 P.M. I. M. Beard Background of the News *Paul Boepple Improvisation at the Piano *Paul Boepple Dalcroze Eurythmics Nat Lowell Class in Color Etching	9 A.M.-2 P.M. *Allen Lewis Classes in Woodcut and Etching	8:20-10:20 P.M. Folk Festival Council Dances of Many Peoples
5:20-6:50 P.M. Harry Elmer Barnes Intellectual History *Charles Seeger Musicalogical Method	5:20-6:50 P.M. Hans Kohn Political Ideas and Forms Edward Davison Self-Education of the Poet Doris Humphrey Modern Dance	5:20-6:50 P.M. *Nat Lowell Class in Etching Jean-Paul Freyss Making of a Nation's Mind Charles Obermeyer The Greek Genius David M. Levy Parental Attitudes *Henry Cowell Work Course in Music	5:20-6:50 P.M. *Nat Lowell Class in Etching Hans Kohn Political Ideas and Forms Horace M. Kallen Seminar in Art Hanya Holm The Dance of Mary Wigman	8:20-9:50 P.M. Paul Rosenfeld Literature, Art and Music Joseph Wood Krutch The American Theatre Alfred Adler Understanding Human Nature Horace M. Kallen Our Changing Psychologies A. S. Blumgarten Endocrinology *José de Crefft Workshop in Sculpture *Nat Lowell Class in Color Etching *Paul Boepple Improvisation at the Piano *Paul Boepple Solfege *Erika Giovanna Klien Workshop in Design *Joseph Blumenthal Printing Design and Production	2 P.M. Abraham Goldfeld Field Course in Housing Joseph Blumenthal Printing Design and Production	
8:20-9:50 P.M. Morris R. Cohen Fear and Freedom J. B. Neumann Art Appreciation Olga Knopf Individual Psychology Harry Elmer Barnes The 20th Century Issac M. Altaraz Progressive Education Henry Cowell et al Music Systems of the World Series of Concerts Series of European Plays *Frankwood E. Williams and Caroline B. Zachry Mental Hygiene Seminar *José de Crefft Workshop in Sculpture *Camilo Egas Workshop in Art	8:20-9:50 P.M. Paul Blanshard New York City Politics Roger Sessions Contemporary Music V. T. Thayer Progressive Education Henry J. Fry Making of Modern Biology Harry A. Overstreet New Frontiers of American Thought Charles Obermeyer The Bible in the Light of Modern Psychology *Nat Lowell Class in Etching *Joseph Blumenthal Printing Design and Production	8:20-9:50 P.M. Fritz Wittels Psychoanalysis Joseph Fulling Fishman Crime and Prison Life Edward Kasner Concepts of Mathematics Irving J. Saxl Physics and Philosophy David M. Levy Behavior Problems Anita Block Contemporary Drama Henry Cowell et al American Music *Ralph M. Pearson Experiencing Pictures *Camilo Egas Workshop in Art	8:20-9:50 P.M. Joseph Jastrow Naturalistic Psychology Horace M. Kallen Dominant Ideals Gorham Munson Professional Writing Horace B. Davis The Working Class Bernhard J. Stern Anthropology Elmer Adler Book Collecting Adele T. Katz Wagner: Study in Conflicts *Harold Tishler Workshop in Enameling *Nat Lowell Class in Etching	8:20-10:20 P.M. Folk Festival Council Folk Songs of Many Peoples		Index to descriptions of all courses on page 55

*See description of course for exact hours.

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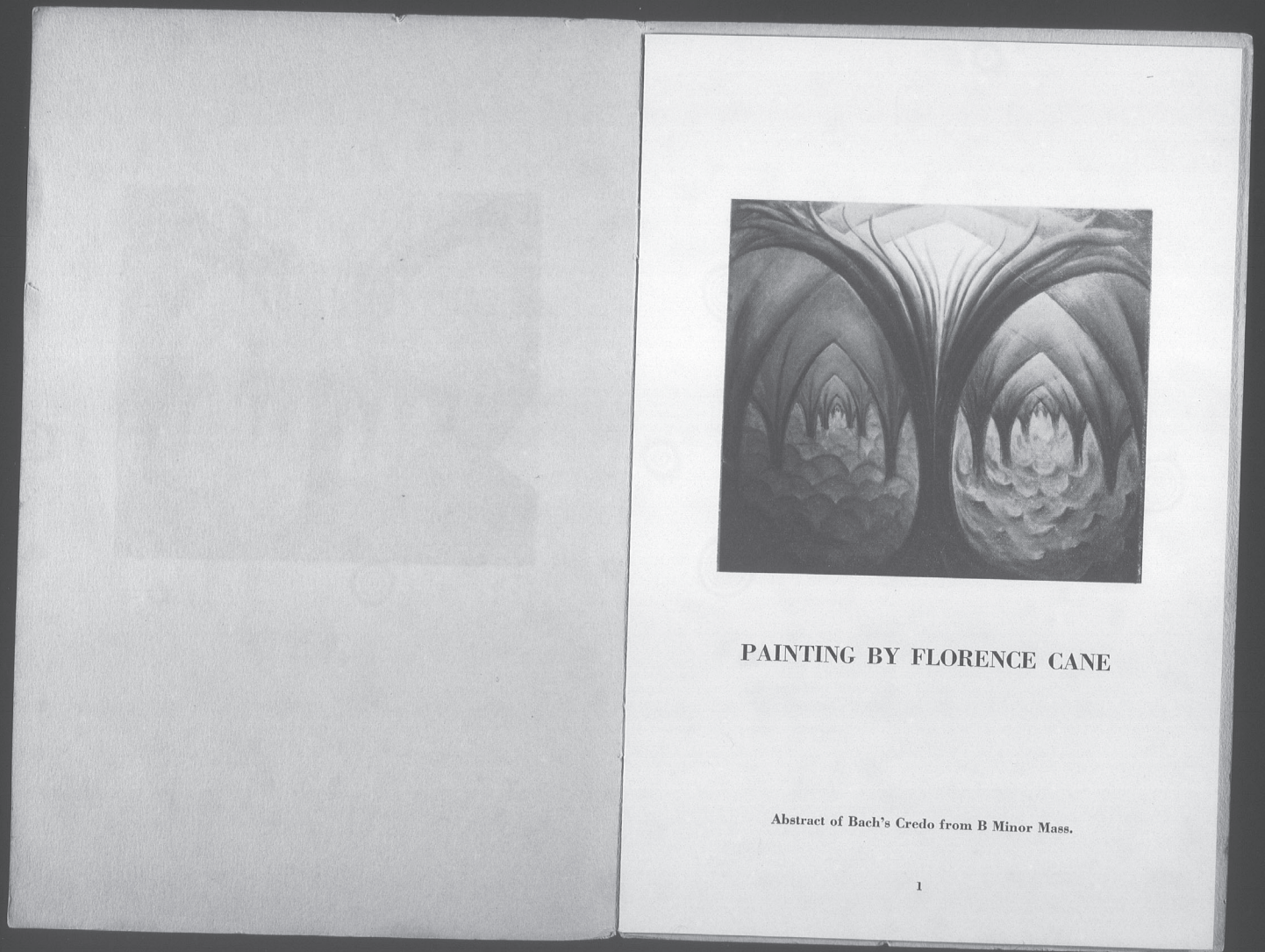
**THE
FLORENCE CANE
SCHOOL OF ART**

**ROCKEFELLER CENTER R. K. O. BUILDING
NEW YORK CITY**

**1935
1936**

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FOREWORD

"The Growth of the Individual and the Community through Art."

This is not a school to create the artist, but a place where the artist creates himself and where the need of the artist to release himself is profoundly understood.

It is not a place where the teaching concerns itself first with understanding the forms of art, but rather, where the original art form in the mind of each student is primarily encouraged to expand and realize itself in life and beauty.

This school is a community of individuals gathered together to find the creative impulse within themselves and to make with it something fine, vigorous, constructive and original. This attitude is expected from every member of the group. It is a natural outgrowth of the life at the school for the artist-teachers in the same spirit to work at their own painting, fresco, sculpture or lithography right along with the students. We do not feel that practical channels for one's art need thwart the artist's personality; on the contrary, the restrictions of style and subject matter and the technical requirements of commercial work will on the rebound benefit his artistic stature.

The office of the school is, therefore, two-fold: first, to awaken and train his creative faculty which puts the student in touch with his source of power and develops him both as artist and as individual; second, to give him the technical equipment for the application of his art to the earning of a living. Both considerations are essential to self-realization.

FACULTY

1 FLORENCE CANE—Director

Formerly Director of Art of the Walden School. Chairman of Art at the Dalton School. Instructor of Teacher Training at Westchester County Center. Instructor in New York University School of Education.

2 JEAN CHARLOT

One of the pioneers of the Mexican movement, with a rich personal experience in the fields of painting, mural and graphic arts, he has proved successfully that a teacher may guide without crushing personality. His pupils have each followed their own line, the only meeting ground being an insistency on a sound knowledge of the craft of painting and the laws of optics.

3 J. B. NEUMANN

A collector and art dealer for thirty years. As a young man he allied himself with the artistic movement in Europe, becoming Director of Berliner Secession, the largest German artists' association. In New York he has been Director of New Art Circle and has lectured at the New School for Social Research. His present gallery is called the Contempora Art Circle.

4 EMILIO AMERO

Formerly teacher of Fine Arts in the National University of Mexico. He was a member of the original school of Mexican painting. He worked with Rivera and Orozco on the murals in public buildings in Mexico and has exhibited in Mexico, Cuba and the United States.

5 CLARE L. SORENSEN DIEMAN

Graduate of the Chicago Art Institute, student of Emil Bistram, of Roerich Museum, New York. Member of Chicago Society of Artists, Santa Fe, New Mexico, Painters and Sculptors Society, Art Alliance of Philadelphia. Taught sculpture and art appreciation at University of New Mexico. At present director of Art at Shipley School for Girls, Bryn Mawr, Pennsylvania.

6 EMELINE C. ROCHE

Stage manager and technical director for past four years for Ruth Draper and Angna Enters. Three years' work with Norman Bel Geddes. Technical Director on following Broadway productions: Grand Hotel, Tomorrow and Tomorrow, Reunion in Vienna, Animal Kingdom, There's Always Juliet, We the People, The Late Christopher Bean, and others.

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SWING OIL PAINTING BY ALICE TENNEY
MORNING CHARLOT CLASS

CHARLOT

PAINTING AND COMPOSITION

I. Morning Class

9:30 to 12:30. Tuition \$25.00 monthly.

Criticism: Tuesday and Thursday.

Special attention is given to problems of line, colour and space composition in preference to direct representation. Painting from the model and subjective painting are both encouraged.

SKETCHING AND PAINTING

II. Evening Class

7:30 to 10:30. Tuition \$15.00 monthly.

Work 3 evenings. Criticism: Tuesday and Thursday.

Same curriculum as morning class; for both beginners and advanced students.

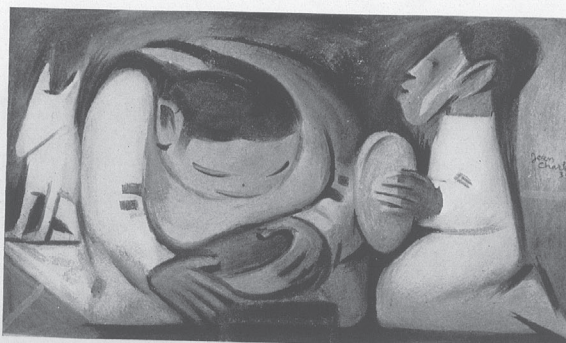
FRESCO AND MURAL COMPOSITION

III. Afternoon Class

1:30 to 4:30. Tuition \$25.00 monthly.

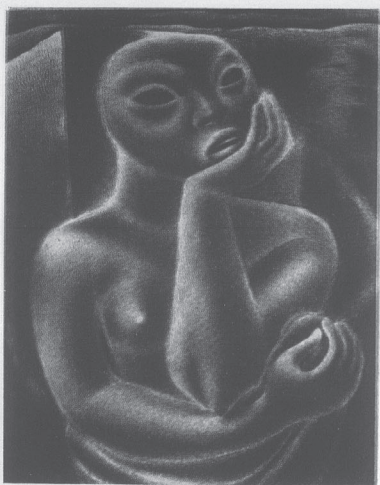
Criticism: Tuesday and Thursday.

The technique of Italian "fresco buono" is eminently suited to murals. Easel frescoes accustom the student to the technique: practical problems of actual mural jobs are proposed and if necessary will be discussed and solved "in situ".



TORTILLERA FRESCO BUONO BY JEAN CHARLOT—DEMONSTRATION PIECE FOR FRESCO CLASS

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WATER COLOR

BY EMILIO AMERO

A M E R O

WORK SHOP OF PHOTOGRAPHY

MORNING CLASSES

- I. Photography, black and white and color.
- II. Photo-mechanics, black and white and color.
9:30 to 12:30. Tuition \$25.00 monthly for 5 days.
\$15.00 monthly for 3 days.

WORK SHOP OF LITHOGRAPHY

AFTERNOON CLASSES

Workshop of lithography and allied graphic arts.

Lithography from lithos stone and graphos writing.

- I. Characteristics of lithographic stones and the way of sensitizing them.
- II. The different materials used for drawing (composition, technique of pencil, ink and wash drawing).

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- III. The diverse manners of etching the lithographs on the stones, knowledge of materials.
- IV. Printing the lithographs on the press.

ZINCOGRAPHY

- I. Materials used in zincography. Composition of the plate.
- II. Technique of graining the plate.
- III. Preparation of the plate before drawing.
- IV. Materials used to draw on plate.
- V. Etching of the plate.
- VI. Printing of the zincograph on the press.

DIFFERENT LITHOGRAPH TECHNIQUES

- I. Drawing on transfer paper.
- II. Transfer of the drawings to the stones or to the zinc.
- III. Transfer of a lithograph from one stone or plate to another.

CHROMO-LITHOGRAPHY

Power press.

Class divided into two groups:

1. Monday, Wednesday, Friday from 1:30 to 4:30 P.M.
2. Tuesday, Thursday, Saturday from 1:30 to 4:30.

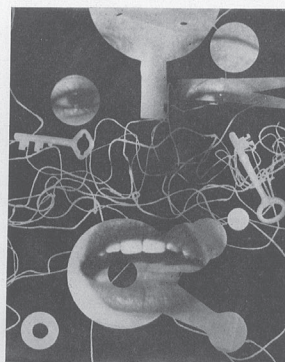
Tuition: \$25.00 monthly for 5 days.

EVENING CLASS IN LITHOGRAPHY

7:00 to 10:00 P.M.

Tuition \$25.00 monthly, 5 nights a week

8.00 monthly, 1 night a week



PHOTOGAM

BY EMILIO AMERO

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FLORENCE CANE



RIDERS OIL PAINTING BY KATE CRANE, AGE 16

EDUCATION DEPARTMENT

CREATIVE EXPRESSION

Classes for Boys and Girls
 Saturday mornings from 9:00 to 11:00
 Terms: \$10.00 a month. 10% discount for contract payment.
 Media: Charcoal, colored chalks, water color, oil paints and clay.

- I. A group of four to eight-year-olds.
 Children of this age are released through physical rhythmic swings and strokes and through the use of color and imagination. Movement is the basis of all the arts.
- II. A group of eight to twelve-year-olds.
 The emotional value of art expression is recognized and encouraged through the use of memory of individual experiences.

"I have never seen a collection from one school either in this country or Europe which contains so many pieces of sheer imaginative beauty set forth with such technical skill." Said of Mrs. Cane's work in a progressive school.

Raymond O'Neil, Children's Gallery, Century of Progress Exhibition.

"It seems to us that yours is teaching in its finest form. That is, you have found the best way to stimulate your pupils so that they give their imagination and originality full sway. We feel that our daughter Florence has gone a long way toward finding herself in her work and that is the true test of teaching."

M. H. Daniels.

III. A group of twelve to eighteen-year-olds.

Saturday mornings from 9:30 to 12:30

Terms: \$10.00 a month; materials \$1.50 monthly.

The public is saying that the creative impulse lessens or disappears at adolescence. This is quite untrue. The new energy is like a rushing torrent, the experience tremendous, the aspirations high, the vistas dazzling. These elements intensify the ability to create, but they also confuse. Students of this age, therefore, need help that comes from clear understanding in order to form the link between their past unconscious playful expression and the new, more profound and individual forms that rise out of the new life. The health outlook and future happiness of the child may be greatly influenced by the continuity of expression through these years.



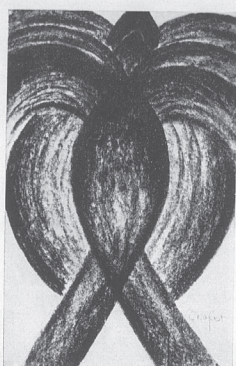
WASH DRAWING BY JOHN BRELIO, C.W.A. TEACHERS GROUP

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AUTOMOBILE SPEEDING OFF BRIDGE
DRAWING BY BURTON JONES



RHYTHMIC DESIGN BY IRENE CROFOOT

TEACHERS

TRAINING COURSE

A Method of Stimulating Creative Design in Art

CREDITS

"Alertness" credit given by Board of Superintendents.

TERMS

Saturday afternoons from 2:00 to 4:00; September 28 to January 25 inclusive. Advanced course, second term.

Course \$30.00 or \$10.00 a month; laboratory fee \$3.00.

METHOD OF INSTRUCTION

A talk on theory and philosophy and an hour and a half of drawing and painting by the students in which they will themselves experience the sequence of the child's development.

A LETTER FROM A TEACHER

"I came to you with the desire to understand better the technique of getting beautiful spontaneous creations from children. I have received such technique, but you have given me something vastly more important to me. You have released something within me, you have freed me and given me confidence to try to express a deep feeling of life that I have longed to put into beautiful line and form."

Irene Crofoot, Brookside School Cranbrook

VALUES

A fresh point of view: a realization that the creative force is universal; that through the use of the imagination and free rhythmic use of the body and a new level of expression may be awakened in our students.

ENROLLMENT

Open to Art Supervisors, Grade and Art Teachers

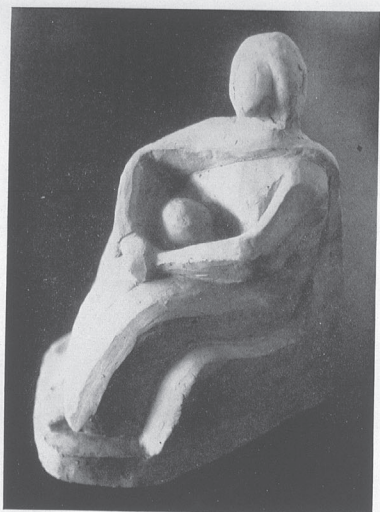
LEISURE TIME ACTIVITY

- I. Class for Adult Beginners and High School Students.
Wednesday and Friday afternoons from 2:30 to 5:00
Tuition: Two afternoons, \$15.00 a month.
For those desiring to paint for the joy of it.
- II. Leisure Time Activity. Drawing and painting.
Friday evenings, 7:30 to 10:30. Terms: \$10.00 a month.
Opportunity for parents to share in children's creative expression.
Many people are now waking up to the fact that art is a form of enjoyment open to all, provided the interest and desire to paint is there. In this class beginners will find themselves drawing and painting both from imagination, still life and the model according to their interest.



FLOWER WAGON PAINTING BY NAOMI LENERT, AGE 14

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MOTHER AND CHILD BY HATTIE WARMBRADT, AGE 12

D I E M A N SCULPTURE

- I. Afternoon class for Art Students.
6 afternoons \$25.00. Criticisms Fri., Sat. Fri.—\$10 monthly.
- II. Saturday morning class for Young People. 9:30 to 12:30.
Visits to Zoo, galleries, museums. History of Art talks. \$10 monthly.
Development of the consciousness of form by stressing simplified mass relationships. Imaginative composition based on this principle inspired by study from life, animals in the zoo, and figure work.
- III. Saturday afternoon class for Teachers and Others. 2:00 to 4:00 P.M.
Tuition: 15 lessons for \$30.00, or \$10.00 a month.
Two courses: Sep. 28 to Jan. 25 inclusive; Feb. 1 to June 1.
A clear sequence of the steps necessary for the understanding and teaching of sculpture with different steps for various ages.
- IV. Friday evening—Art Students and Amateurs. 7:30 to 10:30.
Tuition: \$10.00 monthly.
Principles of direct cutting developed in preference to clay modeling.
Special emphasis laid on relatedness of volumes in space—organization of factual knowledge, gained from quick sketches in clay from life, used as basis of imaginative creations.

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ROCHE SCENIC DRAFTING AND TECHNICAL WORK FOR THE THEATRE

- I. Five mornings a week, 9:30 to 12:30.
Criticism: Monday and Thursday.
Four month course. Tuition \$25.00 a month.
Contract payment 10% discount.
Laboratory fee for course \$25.00.
September 18th to February 1st.
A comprehensive course to prepare students for stage design. Half the time will be given to drafting scenery, and half to technical consideration which will enable students to translate plans into property and atmosphere and stage background.
- II. An advanced course in Stage Designing.
February 1st to June 1st.
- III. Scenic History, with a selection of period plays on which to focus the design discussion given in each term.
- IV. A repetition of I in second term—February to June.



PANCRACIO LITHOGRAPH IN THREE COLORS BY CHARLOT

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CULTURAL ACTIVITIES

SERIES

We believe it is essential for a student's sound development to acquire a cultural background to supplement his creative activity. With this in mind, we offer the students the following activities without charge other than the regular tuition.

I. J. B. NEUMANN

Will arrange a series of exhibitions. During each an evening will be chosen for an informal talk and discussion. Theme: "A practical approach to the understanding and enjoyment of art, comparisons, contrasts and similarities."

II. JEAN CHARLOT

Will arrange a series of one man shows, student work and guest exhibits. These will alternate with the first series. They will be chosen both for their intrinsic quality and for their educational value to the art student.

III. ALINE BERNSTEIN

Will give a series of informal talks and demonstrations on style and cut of various period costumes.

IV.

Once a month there will be visits to galleries or museums with talks on the history of art.

The opening feature will be a show of
LITHOGRAPHS, PHOTO LITHOGRAPHS, AND CROMO LITHOGRAPHS
By EMILIO AMERO

CLASS IN WATER COLOR

BY
AMERO

Forming by special request; apply for information.

SPONSORS

Mr. Willard W. Beatty
Miss Eunice Fuller Barnard
Mr. Alexander M. Bing
Mrs. Joseph F. Cullman, Jr.
Mr. Victor D'Amico
Mrs. Alice Raphael Eckstein
Mr. Forest Grant
Miss Elizabeth Goldsmith
Mrs. Sidonie Gruenberg
Mrs. Edith J. R. Isaacs
Dr. Beatrice M. Hinkle
Dr. Marion E. Kenworthy
Mrs. Sam A. Lewisohn
Mr. Charles J. Liebman
Mr. Peppino Mangravite
Mrs. Chester C. Marsh
Mr. Charles J. Martin
Mrs. Eugene Meyer

Dr. John A. P. Millet
Miss Margaret Naumburg
Miss Helen Parkhurst
Mrs. Frances M. Pollak
Hon. and Mrs. Joseph M. Proskauer
Miss Ruth Reeves
Mr. and Mrs. James N. Rosenberg
Mr. Harold Rugg
Dr. George J. Ryan
Mr. and Mrs. Robert E. Simon
Mr. Lee Simonson
Mr. J. E. Spingarn
Mr. Eugene C. Steinhof
Mrs. Leopold Stokowski
Mr. and Mrs. Arthur L. Strasser
Miss Sallie B. Tannahill
Mr. Edward M. M. Warburg
Mr. Erhard Weyhe



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INFORMATION

TERMS

September 13th to December 13th, 1935.
January 2, 1936 to June 1, 1936.

TUITION

Payable in advance, monthly, or 10% discount for contract payment in advance, or at the monthly rate for three months with the fourth month 10% discount. No refunds for absence. A registration fee of \$5.00 must accompany each enrollment and is not refundable. 10% discount if two courses are taken.

LOCKERS

\$2.00 a term, or 50 cents a month.

DEPARTURE

A week's notice of withdrawal is required. Students leaving will please take their possessions as the school will not be responsible for them.

WORK WITHOUT INSTRUCTION

Students of the school may arrange to work at other times than their class hours by paying \$8.00 a month extra.

SCHOLARSHIPS

A few are available. Qualifications are: ability, industry, cooperativeness and an exchange of service to the school in work, clerical or general assistance.

TELEPHONE: CIRCLE 7-4687



SUMMER SCHOOL

A summer school will be conducted next July and August. For further information inquire during February and March, 1936.

The information, class schedules, instructors, tuition fees, and other items contained in this catalogue, are subject to change.

All materials are available at the school store. Lithograph stones can be rented by students and outsiders. Black and white prints and color prints can be ordered.

PHOTOGRAPHIC COLOR REPRODUCTIONS
BY AMERO

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REMBRANDT



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- 50 years ago
- 1) THE INVALIDE ^{and} SACHS (MINES)
 - 2) LOOM NUENEN 1884
 - 3) BENT WOMAN
 - 4) POTATO EATER, LITHO
 - 5) LEMONS
 - 6) JAPAN WOODCUT. PARIS
 - 7) LITTLE CHICAGO ^{with} lamps
 - 8) BARNES PEASANT
 - 9) BARNES FACTORIES
 - 10) PHOTO ARLES HOUSE ¹⁸⁸⁸

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- 11) APLES HOUSE
- 12) " " PHOTO TOKY
- 13) CITY GARDEN APLES PHILIPS
- 13A) ARLSIEMME
- 14) SELF PORTRAIT with cut
- 15) CLOISTER ST. REMY PHOTO
- 16) OPPENHEIMER LANDSCAPE
- 17) V.G. goes to work
- 18) SELF PORTRAIT 1889
- 19) CYPRESSES
- 20) RAIN

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21 DRAWINGS AKA REMBRANDT
22 a ~~DREU GATE~~ BREU GATE
23 4 SECHERS
24 9 LE GRAU
25 MILLET SOWER
26 V.G. SOWER 1888
27 DORE WOODCOT PRISON YARD
28 V.G. PRISON YARD 1889
29 MILLET FIRST STEP
30 DELAPROIX, PIETA

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Not copy but trans-
lation in another
language

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