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## REPORT OF THE MUSEUM OF MODERN ART FILM LIBRARY

AS OF NOVEMBER 6, 1936

In the middle of May the director and curator of the Film Library sailed for Europe in search of outstanding films made abroad. They visited London, Paris, Hanover, Berlin, Warsaw, Moscow, Leningrad, Helsingfors and Stockholm and, on the return trip, Berlin, Paris and London again. Altogether, the trip must be accounted a fruitful one. Their success in obtaining films was to some extent due to the fact that a growing interest in the preservation of outstanding films of the past and in the study of the film was found throughout Europe. Film collections have been formed by the British Film Institute in London, the Cinemathèque Nationale and the Cinemathèque Française in Paris, the Reichsfilmarchiv in Berlin and the Scientific Research Institute (NIS) in Moscow. It must be observed, however, that none of these institutions seems to have attacked the problem actually of preserving (as apart from collecting) film, that some of these collections are very scrappy and others composed of sadly worn or fragmentary material. All of them displayed a keen interest in obtaining material from the Film Library. It was also felt in certain cases that films contributed to the Film Library were handed over largely because there alone they would be preserved under ideal conditions as well as witnessed by large audiences.

The fullest cooperation was forthcoming in Germany where, after consultation with Dr. Leinich of the Ministerium für Volksaufklärung und Propaganda, the Reichsfilmkammer placed its staff, its projection room and all the films in its collection at

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the disposal of the Film Library. Instructions also seem to have been given to the German producing firms to accede to the Film Library's request for films. All the 29 German films selected have already been delivered in excellent condition together with important collateral material, such as still photographs, posters and printed matter.

In France, M. Yves Chataigneau of Service des Oeuvres of the Ministère des Affaires Etrangères actively assisted and endorsed the Film Library's aims: both press and film industry were markedly friendly. Many French films have been obtained, others are on their way to New York. If a number of the desired films are still lacking, this is because of the present disorganisation of the French film industry, the bankruptcy of both Gaumont and Pathé, and the disorder in which films in France seem to have been kept. In addition to films the Film Library was fortunate in obtaining on semi-permanent loan from Leopold Survage a set of water color drawings he executed between 1912 and 1914 as a project for an abstract colored film. These designs seem to antedate any other work in films either by an artist of repute or in abstract design. Among other items of interest obtained is the original manuscript of M. Robert Desnos' poem-scenario for Man Ray's film ETOILE DE MER.

In the U.S.S.R. the Film Library was fortunate in obtaining a valued collection of unique photographs, original drawings and manuscript scenarios from Sergei Eisenstein. Otherwise, the results of the trip to Russia were somewhat disappointing. Although the director of the Film Library bore an official recommendation to the head of the Russian film industry from Ambassador Troyanovsky, the

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main difficulty seemed to be that the nature of the Museum of Modern Art, not being a state-financed institution but one supported by private capital, was difficult for the Soviet officials to grasp. The Soviet film directors and artists were markedly friendly, and the State Film School professors and students were very anxious to obtain films and information from the Film Library and therefore to contribute to its collection. The officials finally promised 12 films, only one of which has so far been sent. The Film Library has been assured, however, that the others will follow.

In Sweden the problem was simple, since all the films needed were in the hands of one producing concern, the Svensk Filmindustrie, whose directors are singularly museum-minded. Nine films were selected, collateral material is now being assembled in Stockholm, and the whole Swedish contribution is expected before the end of the year.

In England no difficulties whatever were encountered and all the films asked for have been cordially given.

An important result of the European trip, in addition to the acquisition of a number of important films, was the establishment of close and friendly relations with all the foreign producers and with independent or official bodies outside the industry interested in the film. An active correspondence is being maintained with all of them and a basis for the exchange both of material and of information is being developed.

A list of the recent film acquisitions is appended. These include an important group of 12 American films from Metro-Goldwyn-Mayer.

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At the same time the library of books, periodicals and other printed matter, of photographs and original designs, scenarios and posters has been greatly increased. The Film Library has now assembled a collection of 475 books devoted to the motion picture, and possesses in addition a large and growing file of still photographs, of biographical, historical and critical data all of which is continually in use by the staff in their research work and freely available to students, journalists and writers.

A bulletin of twelve pages is now being prepared on the work of the Film Library to date and the film programs available for distribution.

Additional office space became urgently necessary, and the premises of the Film Library at 485 Madison Avenue have recently been extended to include a students' reading room and an additional office. The lease on the entire office space expires in October 1938.

An addition to the office staff has also been made, with the appointment of Mr. Jay Leyda as assistant to the curator. Mr. Leyda's services were made possible by a grant-in-aid of \$2500 from the Rockefeller Foundation for "a comparative study of the organization of film material in the United States and Europe for non-professional service to colleges and museums."

The recent death of Mr. Irving Thalberg deprived the Advisory Committee of the Film Library of one of its most valued members. Mr. J. Robert Rubin, vice president and general counsel of Metro-Goldwyn-Mayer has been elected to succeed Mr. Thalberg.

The enormous amount of work necessary in restoring much

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of the very badly damaged French film, of preparing duplicate negatives of all the newly acquired films to be included in the forthcoming programs and of research work in preparing the music, program notes, and sub-titles in English for the foreign film made it imperative to postpone issuing a new series of films from November this year until January next. Series I and Series II assembled last season remain constantly available and have been seen by 125,000 students. One or the other of these has been booked by 30 additional institutions since the last report made in May, bringing the total number of institutions which have so far shown Film Library programs up to a total of 76. (List of exhibiting institutions attached)

On and after January 1st, 1937 a new series of nine programs of approximately two hours' duration each will be available, and will provide study material on the history and development both of the German and of the French film. These nine new programs will be available, as the earlier series also were, complete with music, still photographs for display or publicity and printed program notes of an informative and critical nature. Details of this new series is appended.

A further series is planned for release in the autumn of 1937. This Series IV will probably deal with the Russian and Swedish film, and will be followed in 1938-9 by still further series of films to supplement the study of the American film as outlined in Series I and II, and to include other foreign films, particularly the English, Danish and Italian, so as to round out the preliminary survey of the motion picture as a whole by the fourth year of the Film Library's existence.

John E. Abbott,  
Director

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MATERIAL OTHER THAN FILMS ACQUIRED IN EUROPE (Summer of 1936)

USSR

Sergei Eisenstein -  
stills from all his films  
scenarios and plans for all his American and Mexican  
projects  
record of his theatre work - documents, drawings, etc.

Dziga Vertov -  
stills from all his films

miscellaneous donations of books, stills, and documents from  
Pera, Attasheva, Victor Shklovsky, and Mr. Pfeffer.

GERMANY

UFA

complete file of year books and catalogues  
stills from all UFA films that have been sent the FL.  
music cue-sheets for all important UFA films  
posters for all important UFA films  
publicity on the majority of UFA's production

Reichsfilmkammer  
rare publications on history of German film

Luis Trenker  
scripts for all stages of work on his film  
"Der Kaiser von Kalifornien"  
complete set of stills for this film

Leni Riefenstahl  
her book on film-making

SWEDEN

Ragnar Allberg  
all his books on film history

FRANCE

Mme. Marguerite Chenu  
photos and documents relating to her exhibition of  
talking-films  
(Paris Exposition - 1900)

Man Ray  
scripts, stills, and musical accompaniments for all  
his films

Leopold Survage  
3 projects for abstract films in color - 1912 - 1914  
documents relating to these projects

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continued

Ferdinand Zecca  
stills from his films - 1900 - 1905

Chambre Syndicale  
file of its film programs - 1914 - 1916  
several stills and other documents

Yves de la Casiniere  
original scores for all Cavalcanti films

Felix Mesguich  
copy of his memoirs - 'Tours de Manivelle'

Jean Tedesco - partial file of his magazine Cinea-Cine  
(1925-28)

Druhok - partial file of his collection of the magazine  
Cine-Journal (1908 - 1914)

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FILMS PROMISED TO THE FILM LIBRARY IN GERMANY  
 (features underlined: films already arrived, marked with asterisk)

Acquired through the courtesy of Ufa:

- \*THE CABINET OF DR. CALIGARI (1919)  
 directed by Robert Wiene
- \*THE GOLEM (1920)  
 directed by Paul Wegener
- \*DESTINY (Der Mude Tod) (1921)  
 directed by Fritz Lang
- \*ANNE BOLEYN (1920)  
 directed by Ernst Lubitsch
- DR. MABUSE (1922)  
 directed by Fritz Lang
- \*THE NIBELUNGEN (1923)  
 directed by Fritz Lang
- \*THE LAST LAUGH (1924)  
 directed by F. W. Murnau
- \*VARIETY (1925)  
 directed by E. A. Dupont
- \*TARTUFFE (1925)  
 directed by F. W. Murnau
- \*THE WALTZ DREAM (1925)  
 directed by Ludwig Berger
- \*METROPOLIS (1926)  
 directed by Fritz Lang
- \*FAUST (1926)  
 directed by F. W. Murnau
- \*THE LOVE OF JEANNE NEY (1927)  
 directed by G. W. Pabst
- \*EMIL UND DIE DETEKTIVE (1932)  
 directed by Gerhard Lamprecht
- \*DER HITLERJUNGE QUEX (1934)  
 directed by Hans Steinhoff
- \*UNSICHTBARE WOLKEN (
- \*ALS MAN ANFINGZU FILMEN ( educationals
- \*SCHIFF IN NOT

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Acquired through the courtesy of Reichsfilmarchiv, Berlin:

- \*SKLADANOWSKY PRIMITIVES (1896-1900)  
films by a German pioneer
- \*GLUE STICKS EVERYTHING (c1905)  
German farce
- \*DON JUAN'S WEDDING (1909)  
Early German comedy directed by Messter
- \*THE DANCING PIG (1907)  
A French film made by Pathe
- \*AERIAL WAR OF THE FUTURE (c1907)  
French trick film
- \*MAX AND HIS DOG (1910)  
A French comedy with Max Linder
- \*TROUBLE WITH A ROCKET (1911)  
Early Italian slapstick
- \*NERO AND THE EMPRESS OCTAVIA (pre-war)  
Italian costume film
- \*BILDDOKUMENTE  
Compilation by the Reichsfilmarchiv

Acquired through the courtesy of Tobis:

- \*DIE KAMERA FAHRT MIT (1936)  
a documentary on the Winter Olympics, 1935-6

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FILMS PROMISED TO THE FILM LIBRARY IN FRANCE

(Features underlined: films already arrived, marked with asterisk)

Acquired through the courtesy of Gaumont:

*DRAME CHEZ LES FANTOCHES (1908)	*UNE DAME VRAIMENT BIEN (1908)
*LES AGENTS TELS QU'ON LES REPRESENTE (1909)	*LES ALUMETTES ANIMEES (1909)
*LE PIANO IRRESISTIBLE (1909)	*LES COURONNES (1909)
*COCHER, A L'HEURE! (1909)	*LYSISTRATA (1910)
*LE PEINTRE NEO-IMPRESSIONISTE (1910)	*LE TOUT PETIT FAUST (1910)
*NOEL DU VAGABOND (1910)	*LES SEPT PECHEES CAPITAUX
	*JOYEUX MICROBES (1909)

FANTOMAS (1914)  
directed by Louis Feuillade

ELDORADO (1921)  
directed by Marcel L'Herbier

Acquired through the courtesy of Pathe, Paris:

DEBUTS D'UN PATINIR (1907)  
The first film to star Max Linder

3 ENTR'ACTES (1909)  
Short dramatic announcements of an intermission

TOSCA (1910)  
With Sarah Bernhardt

ANNA KARENINA (1910)  
With Germanova; made in Pathe's Russian branch.

LA FEMME FATALE (1912)

CHEZ EUX (1918)  
A film of Sasha Guitry interviewing Degas, Renoir, Rodin,  
France, Bernhardt, Coquelin, etc. at work.

LES TROIS MASQUES (1921)  
Directed and acted by Henri Krauss

Acquired through the courtesy of M. Kamenka:

THE ITALIAN STRAW HAT (1928)  
directed by Rene Clair

THE LATE MATTHEW PASCAL (1924-5)  
directed by Marcel L'Herbier

LE BRASIER ARDENT (1922-3)  
directed by Mosjoukine

LES NOUVEAUX MESSIEURS (1928)  
directed by Jacques Feyder

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Acquired through the courtesy of S. Nebenzahl and G. W. Pabst:

KAMERADSCHAFT (1928)  
WESTFRONT 1918 (1930)  
THE BEGGARS OPERA (1930)  
 directed by G. W. Pabst

M (1931)  
 directed by Fritz Lang

Acquired through the courtesy of Warner Brothers Pictures:

THERESE RAQUIN (1928)  
 directed by Jacques Feyder

Acquired through the courtesy of the Cinematheque Francaise:

\*MACBETH (1910)  
 acted by members of the Comedie Francaise

\*THE FALL OF THE HOUSE OF USHER (1927)  
 directed by Jean Epstein

\*LA FEMME DE NULLE PART (1922)  
 directed by Louis Delluc

Acquired through the courtesy of Mme. Marguerite Chenu:

HAMLET  
 CYRANO DE BERGERAC  
LES PRECIEUSES RIDICULES (1900) and  
 talking films directed and produced by Mme. Chenu,  
 with Bernhardt and Coquelin.

Acquired through the courtesy of Abel Gance:

LA FOLIE DU DOCTEUR TUBE (1916)  
LA ROUE (1923)  
 directed by Abel Gance

Acquired through the courtesy of Jean Renoir:

NANA (1926)  
 directed by Jean Renoir

Acquired through the courtesy of Germaine Dulac:

\*LA SOURIANTE MADAME BEUDET (1923)  
 \*THE SEASHELL AND THE CLERGYMAN (1929)  
 directed by Germaine Dulac

Acquired through the courtesy of Marcel L'Herbier

L'INHUMAINE (1923-4)  
 directed by Marcel L'Herbier

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Acquired through the courtesy of Man Ray:

- \*THE RETURN TO REASON (1923)
- \*EMAK BAKIA (1927)
- \*ETOILE DE MER (1928)
- \*LES MYSTERES DU CHATEAU DU DE (1929)  
directed by Man Ray

Acquired through the courtesy of Marcel Duchamp:

- ANEMIC CINEMA (1929)  
An abstract film by Marcel Duchamp

Acquired through the courtesy of Claude Autant-Lara:

- FAITS DIVERS (1927)
- CONSTRUIRE UN FEU (1930)  
Two experimental films directed by Claude Autant-Lara

Acquired through the courtesy of Louis Bunuel:

- \*LE CHIEN ANDALOU (1929)  
directed by Louis Bunuel

Acquired through the courtesy of Dmitri Kirsanov:

- \*MENILMONTANT (1926)  
directed by Dmitri Kirsanov

Acquired through the courtesy of Leon Moussinac:

- \*FIEVRE (1923)  
directed by Louis Delluc

Acquired through the courtesy of Mme. Vigo:

- A PROPOS DE NICE (1930)  
A satirical documentary by Jean Vigo

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FILMS PROMISED TO THE FILM LIBRARY IN THE U.S.S.R.  
(features underlined: films arrived here marked with an asterisk)

Acquired through the courtesy of Intorgkini, Moscow:

PRE-SOVIET FILMS:

THE SILVER PRINCE AND THE IMPRISONED VARVARA (1911)  
directed by Alexeyev

THE NIGHT BEFORE CHRISTMAS (1913)  
directed, photographed and designed by Starevich

ANNA KARENINA (1913)  
starring Germanova

THE PORTRAIT OF DORIAN GREY (1915)  
directed and acted by Meyerhold

WAR AND PEACE (1917)  
directed by Gardin

FATHER SERGEI (1918)  
produced by Ermoliev, directed by Protozanov  
starring Mosjoukine

SOVIET FILMS:

\*POLIKUSHKA (1921-22)  
acted by members of the First Moscow Art Theatre  
including Moskvina

CHESS FEVER (1925)  
directed by Pudovkin

(or, if they cannot find the above)

KINO EYE (1922)  
directed by Dziga Vertov

THE CLOAK (1924-25)  
directed by Kozintsev and Trauberg

THE ADVENTURES OF MR. WEST IN THE LAND OF THE BOLSHEVIKS (1924)  
directed by Kuleshov

FRAGMENT OF AN EMPIRE (1928-29)  
directed by Ermler

MOTHER (1925)  
directed by Pudovkin

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FILMS PROMISED TO THE FILM LIBRARY IN SWEDEN  
(features underlined)

Acquired through the courtesy of Svenskfilmindustri:

A HISTORY OF THE EARLY SWEDISH FILM (early shorts and excerpts from early features)

BERG EYVIND'S WIFE (1917)  
directed and acted by Seastrom

THE TREASURE OF ARNE (1919)  
directed by Stiller

THE PHANTOM CHARIOT (1920)  
directed by Seastrom

THE ATONEMENT OF GOSTA BERLING (1923-4)  
directed by Stiller, with Garbo

CHARLES XII (1924)  
directed by Brunius

SYMPHONY OF THE STREETS (1931)  
directed by Almquist

EN NATT (1932)  
directed by Molander; a talkie

DROTTNINGHOLM THEATRE  
a short film of the famous 18th century theatre near  
Stockholm

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FILMS PROMISED TO THE FILM LIBRARY IN ENGLAND  
(features underlined: films already arrived, marked with asterisk)

Acquired through the courtesy of Leslie Wood, Esq.:

150 pre-war films from several countries, comprising the Leslie Wood Collection. Four only, as follows, have been brought over, the rest are in free storage in British Government vaults:

- \*RESCUED BY ROVER (1907)  
English film, directed by Cecil Hepworth
- \*FOR BABY'S SAKE (c1908)  
English melodrama, produced by Cricks & Martin
- \*DUMB SAGACITY (1907-08)  
Sequel to RESCUED BY ROVER
- \*JUDITH & HOLOFERNES  
Pre-war Italian film

Acquired through the courtesy of Sidney Bernstein, Esq.:

- \*COLOR BOX
- \*KALEIDOSCOPE  
directed by Len Lye

Acquired through the courtesy of The Film Society, London:

- TUSALAVA (1929)  
an animation by Len Lye

Acquired through the courtesy of Alexander Korda, Esq.:

- PRIVATE LIFE OF THE GANNETS (1935)  
A nature film directed by Julian Huxley
- PRIVATE LIFE OF HENRY VIII (1933)  
directed by Alexander Korda

Acquired through the courtesy of GPO Film Unit:

- \*WEATHER FORECAST (1935)
- \*GRANTON TRAWLER (1934)
- NIGHT MAIL (1935)
- PETT & POTT (1933)

Acquired through the courtesy of the British Travel Association:

- \*BESIDE THE SEASIDE (1935)
- \*THE KEY TO SCOTLAND (1934)

Acquired through the courtesy of the Gas, Light & Coke Co.:

- HOUSING PROBLEMS (1934)

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FOREIGN Films acquired in England:

\*PARIS QUI DORT (1923)

Rene Clair's first film: French

Acquired through the courtesy of J. S. Fairfax-Jones, Esq.

THE JOYLESS STREET (1925)

Garbo directed by G. W. Pabst: German

Acquired through the courtesy of Sir Gordon Craig

\*RIEN QUE LES HEURES (1926)

directed by Alberto Cavalcanti: French

Acquired through the courtesy of M. Cavalcanti

UBERFALL (1929)

directed by Erno Metzner: German

Acquired through the courtesy of Erno Metzner, Esq.

\*CARMEN (1933)

\*THE LITTLE CHIMNEY SWEEP (1934)

animated silhouette films by Lotte Reiniger: German

Acquired through the courtesy of Madame Reiniger

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Films acquired through the courtesy of Metro-Goldwyn-Mayer:

- THE PEST (1919)  
directed by Christy Cabanne
- FOUR HORSEMEN OF THE APOCALYPSE (1921)  
directed by Rex Ingram
- DOUBLING FOR ROMEO (1921)  
directed by Clarence Badger
- GREED (1924)  
directed by Erich von Stroheim
- SHERLOCK JUNIOR (1924)  
directed by Buster Keaton
- THE NAVIGATOR (1924)  
directed by Donald Crisp and Buster Keaton
- THE BIG PARADE (1925)  
directed by King Vidor
- THE UNHOLY THREE (1925)  
directed by Tod Browning
- THE STUDENT PRINCE (1927)  
directed by Ernst Lubitsch
- FLESH AND THE DEVIL (1927)  
directed by Clarence Brown
- WIND (1928)  
directed by Victor Seastrom
- ANNA CHRISTIE (1930)  
directed by Clarence Brown

Yale University

Yale University

Yale University

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LIST OF INSTITUTIONS EXHIBITING PROGRAMS FOR THE YEAR 1936

Adelphi Academy Alumnae Association

Albright Museum, Buffalo

American Booksellers Association

Art Institute of Chicago

Barnard College Club of New York

Boston Committee of the Museum of Modern Art

Bryn Mawr College

Child Walker School of Fine Arts, Boston

Civic Leisure League, Cincinnati

Colgate University

College of the City of New York

College of William and Mary

Colorado Springs Fine Arts Center

Columbia University

Columbus Gallery of Fine Arts (Ohio)

Connecticut College

Cornell University

Dartmouth College

Detroit Institute of Arts

Haverford College

Junior League of the City of New York

Louisville Art Association

Metropolitan Museum of Art, New York

Milwaukee Art Institute

Mount Holyoke College

Museum of Modern Art, New York

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National Film Society of Canada

Ottawa Society

Montreal "

Vancouver "

Kingston "

Toronto "

New York Public Library

New York University

New Haven Committee of the Museum of Modern Art

New Philadelphia Players, Ohio

New York Adult Education Council

Olivet College Film Society

Pennsylvania Museum of Art, Philadelphia

Philadelphia Art Alliance

Philadelphia College of Pharmacy and Science

Pittsburgh Council of Parent-Teachers Association

Pittsburgh Junior League

Pomfret School

Princeton University

Providence Art Club

San Francisco Museum of Art

Smith College

Smith College Club of New York

Special Libraries Association of New York

Springfield Museum of Fine Arts (Massachusetts)

Stephens College, Columbia, Mo.

Stevens Institute of Technology

Syracuse University

Tacoma Dramatic League

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Tacoma Newspaper Guild  
University of Buffalo  
University of California  
University of Chicago  
University of Indiana  
University of Michigan, Art Cinema League  
University of Minnesota  
University Museum, Philadelphia  
University of Pennsylvania, Department of Fine Arts  
University of Pittsburgh  
University of Washington  
University of Wisconsin  
Vassar College  
Wadsworth Atheneum, Hartford  
Wayne University, Detroit  
Mary C. Wheeler School, Providence, R. I.  
Worcester Art Museum (Massachusetts)  
U. S. Government, Department of Agriculture  
U. S. Government, Resettlement Administration  
U. S. Government, Weather Bureau  
Yale University Theatre  
Young Men's Christian Association of Dayton, Ohio

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## FILMS AVAILABLE FROM THE MUSEUM OF MODERN ART FILM LIBRARY

Film Series I: A Short Survey of the Film in America, 1895-1932

- |                                  |       |   |
|----------------------------------|-------|---|
| 1. The Development of Narrative  | cl893 | THE EXECUTION OF MARY QUEEN OF SCOTS (Edison)   |
|                                  | cl895 | WASH DAY TROUBLES   |
|                                  | 1902  | A TRIP TO THE MOON (Méliès)   |
|                                  | 1903  | THE GREAT TRAIN ROBBERY by Edwin S. Porter (Edison)   |
|                                  | cl910 | FAUST, a Pathe film   |
|                                  | 1911  | QUEEN ELIZABETH with Sarah Bernhardt (Paramount)  |
| 2. The Rise of the American Film | 1912  | THE NEW YORK HAT by D. W. Griffith, with Mary Pickford and Lionel Barrymore (Miss Pickford) |
|                                  | 1914  | THE FUGITIVE with Wm. S. Hart   |
|                                  | 1914  | A FOOL THERE WAS with Theda Bara (Fox)  |
|                                  | 1917  | THE CLEVER DUMMY, a Mack Sennett comedy   |
| 3. D. W. Griffith                | 1916  | INTOLERANCE (D. W. Griffith)  |
| 4. The German Influence          | 1928  | HANDS by Stella Simon (Mrs. Simon) *  |
|                                  | 1927  | SUNRISE by F. W. Murnau (Fox) *   |
| 5. The Talkies                   | 1927  | Two scenes from THE JAZZ SINGER (Warner) *  |
|                                  | 1927  | Movietone newsreel with George Bernard Shaw (Fox) *   |
|                                  | 1930  | ALL QUIET ON THE WESTERN FRONT (Universal) *  |
|                                  | 1928  | STEAM BOAT WILLIE by Walt Disney (Disney) *   |
| 5a The End of the Silent Era     | 1928  | PLANE CRAZY, the first Mickey Mouse (Disney)  |
|                                  | 1928  | THE LAST COMMAND by Josef von Sternberg (Paramount)   |

Film Series 2: Some Memorable American Films, 1896-1934

- |                                   |         |  |
|-----------------------------------|---------|--|
| 1. The "Western" Film             | 1903    | THE GREAT TRAIN ROBBERY by Porter (Edison)   |
|                                   | 1915    | THE LAST CARD with Wm. S. Hart   |
|                                   | 1923    | THE COVERED WAGON by James Cruze (Paramount)   |
| 2. "Comedies"                     | 1900    | THE DOCTOR'S SECRET by Georges Méliès  |
|                                   | 1909    | GERTIE THE DINOSAUR by Winsor McCay (McCay)  |
|                                   | 1916    | HIS BITTER PILL, a Mack Sennett satire   |
|                                   | 1925    | THE FRESHMAN with Harold Lloyd (Harold Lloyd)  |
|                                   | 1928    | THE SEX LIFE OF THE POLYP with Robert Benchley (Fox) *   |
|                                   | 1929    | THE SKELETON DANCE by Walt Disney (Disney) *   |
| 3. The Film and Contemporary Life | 1935    | MARCH OF TIME No. 2 (March of Time) *  |
|                                   | 1933    | CAVALCADE by Frank Lloyd (Fox) *   |
| 4. Mystery and Violence           | cl907-8 | TATTERS: A TALE OF THE SLUMS (Cricks & Martin)   |
|                                   | 1927    | UNDERWORLD by Josef von Sternberg (Paramount)<br>or 1928 THE CAT AND THE CANARY by Paul Leni (Universal)         |
| 5. Screen Personalities           | 1896    | THE MAY IRWIN-JOHN C. RICE KISS (Edison)   |
|                                   | 1915    | ENOCH ARIEN with Wallace Reid and Lillian Gish<br>(two reels only)   |
|                                   | 1924    | MONSIEUR BEAUCAIRE with Rudolph Valentino (Paramount)<br>or 1928 THE LAST COMMAND with Emil Jannings (Paramount) |

All films are available both on 16 mm and on 35 mm.

\*Sound Film

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## THE MUSEUM OF MODERN ART FILM LIBRARY

## FILM SERIES III

## THE FILM IN GERMANY

- |  |       |  |                                       |
|--|-------|--|---------------------------------------|
| <u>PROGRAM 1</u>                                 | 1896  | Primitive German films by the pioneer Skladanowsky.  | Available<br>Jan. 1, 1937<br>8 reels  |
| LEGEND<br>AND<br>FANTASY                         | 1909  | DON JUAN'S WEDDING, a comedy with the actor Giampietro.  |                                       |
|  | c1913 | MISUNDERSTOOD, a melodrama with Germany's most popular actress, Henny Porten.  |                                       |
|  | 1920  | THE GOLEM: one sequence only. The eminent actor, Paul Wegener, in a legend with an expressionist setting.                                  |                                       |
|  | 1919  | THE CABINET OF DR. CALIGARI, directed by Robert Wiene. Most celebrated of foreign films, it has seldom been shown in its entirety.         |                                       |
| <u>PROGRAM 2</u>                                 | 1921  | HAMLET: one sequence only. The Danish actress, Asta Nielsen, as Hamlet in Holinshed's, not Shakespeare's version.                          | Available<br>Jan. 15, 1937<br>8 reels |
| THE<br>MOVING<br>CAMERA                          | 1924  | THE LAST LAUGH, directed by F. W. Murnau, with Jannings. Its creative use of studio mechanics had a marked influence on the American film. |                                       |
| <u>PROGRAM 3</u>                                 | 1927  | THE LOVE OF JEANNE NEY, directed by G. W. Pabst. A powerful essay in realism, with an international setting.                               | Available<br>Feb. 1, 1937<br>9 reels  |
| PABST<br>AND<br>REALISM                          |       |  |                                       |
| SUPPLEMENTARY PROGRAMS AVAILABLE WITH THE ABOVE: |       |  |                                       |
| <u>PROGRAM 3a</u>                                | 1930  | THE BEGGARS' OPERA (Dreigroschenoper). Kurt Weill's opera translated to the screen by G. W. Pabst: a sound film.                           | Available<br>Mar. 15, 1937<br>8 reels |
| <u>PROGRAM 3b</u>                                | 1932  | EMIL AND THE DETECTIVES, directed by Gerhard Lamprecht. A German talking film in which schoolboys outwit a crook.                          | Available<br>Mar. 15, 1937<br>8 reels |

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FILM SERIES III, continued

THE FILM IN FRANCE

PROGRAM 4 1895 Films by Louis Lumière, the French pioneer. Available Feb. 15, 1937  
9 reels

FROM LUMIERE TO RENE CLAIR

1901 THE RUNAWAY HORSE, an early 'chase' film.

1914 FANTOMAS, a serial widely circulated in Europe, contemporary with THE PERILS OF PAULINE.

1923 THE CRAZY RAY (Paris qui dort). Rene Clair's first film.

PROGRAM 5 1923 THE SMILING MADAME BEUDET, a psychological study directed by Germaine Dulac. Available Mar. 1, 1937  
8 reels

THE ADVANCE GUARD

1925 MENILMONTANT, produced and directed independently by Dmitri Kirsanov.

1928 STARFISH (Etoile de Mer) directed by Man Ray, eminent American photographer.

SUPPLEMENTARY PROGRAMS AVAILABLE WITH THE ABOVE:

PROGRAM 5a 1928 THE FALL OF THE HOUSE OF USHER, an essay in the macabre directed by Jean Epstein. Available Mar. 15, 1937  
6 reels

1928 THE SEASHELL AND THE CLERGYMAN (La Coquille et le Clergyman), a surrealist film directed by Germaine Dulac.

PROGRAM 5b 1928 THERESE RAQUIN, directed by Jacques Feyder. Available Mar. 15, 1937  
8 reels

German technique combined with French psychology.

ALL THE FILMS ARE AVAILABLE BOTH ON 35 mm AND ON 16 mm.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

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*Robert Rauschenberg Library*  
*1956*

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III. THERE IS A LIVELY DEMAND FOR MATERIAL TO MAKE POSSIBLE A  
SERIOUS STUDY OF THE MOTION PICTURE

The Museum of Modern Art has made an enquiry as to whether a real demand exists for the development of its motion picture department.

Last winter, the Museum semi-officially and experimentally arranged a program of ten showings of films entitled "The Motion Picture, 1914-1934" for the Wadsworth Atheneum and Morgan Memorial, Hartford, Connecticut. This work was carried out by Miss Iris Barry, the librarian of the Museum of Modern Art and co-founder with Mr. Ivor Montagu of the Film Society of London in 1925. Critical and informative notes on the films in each of the ten programs were provided for the audiences.

On February 16th last the Museum sent out a letter to presidents of colleges, heads of art departments in colleges, directors of museums and art galleries throughout the country, asking if their institutions would be interested in programs of films somewhat similar to the one arranged for Hartford, which would show the development and render possible a study of the film. The response was striking. Of 179 replies received to date, 84.3% expressed a desire to exhibit such programs. It is also of note that in some cases where the first reply was guarded or even discouraging, if afterwards some personal contact was established with members of the faculty or staff of the institution, it became clear that a great amount of local interest and enthusiasm does nevertheless exist. Several of the refusals were on the score of lack of equipment only.

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In the few communities where local activities along the lines indicated by the Museum's letter had already in a degree been initiated, the desire for cooperation and the urgent demand for assistance were marked.

It is clear from the response to the Museum's preliminary enquiry that there does exist a widespread interest in the film as art and a great and growing demand for programs of films and other material for the serious study and proper appreciation of the motion picture.

The Museum of Modern Art, already identified with educational and cultural undertakings in other contemporary fields of art, is the appropriate institution to meet this demand.

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#### IV. THE WORK TO BE DONE

There is an urgent need for (1) tracing, preserving and making available the many films of importance now lost to sight, (2) the formation of a library or clearing house for films of merit for non-commercial exhibition, (3) an organized non-commercial distributing medium for films for study, (4) a library and repository, with international contacts, for literature, information and historical data relative to the motion picture.

At the present time it is virtually impossible for any film group in this country to see:

any of Chaplin's comedies made since 1918, or in other words any of his great work

any of D. W. Griffith's films, except "The Birth of A Nation" in part and "Way Down East". None of Griffith's vitally important contribution to the screen between 1910-1914 can be studied, nor his "Intolerance."

any of the historically important American films other than those of Chaplin and Griffith, and notably the early "Westerns", of the great creative period of 1909-1917

most other American films of importance made prior to 1932, including excellent work by directors such as Vidor, von Sternberg and other men who have contributed to the development of the medium

any of the German films of the great period of 1919 to 1926 except "Caligari", and that only in garbled form, and a few others of which badly worn prints are available. None of the great German films like "Variety" or "The Last Laugh" can be seen

any of the important French or Italian pre-war films like "Cabiria", "Les Miserables" or "Queen Elizabeth" or any of the early "trick" films of Melies

any of the great Swedish films

most of the outstanding avant-garde films and interesting experimental films now being made in France

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any of the excellent films made for or by English government departments, such as "Drifters", and hardly any of the beautiful and scientifically irreproachable nature-study films made in England, such as Julian Huxley's "Private life of the gannets".

Only the productions of the USSR are easily obtainable by film societies and student groups.

As a consequence of the inaccessibility of most of the material, whatever aesthetic standards and creative vitality have been achieved by the motion picture are, at present, known to the student by word of mouth only, seldom - and in many localities never - by observation. There is no body of reference available, no "sources" to inspire, no heritage other than the most accidental and fragmentary. Makers of films and audiences alike should be enabled to formulate a constructively critical point of view, and to discriminate between what is valid and what is shoddy and corrupt. Since to date there has been no attempt to collect or preserve the body of films qualitatively, this needed approach to the film is barred. There is a repressive influence exercised by censorship and by organizations critical of or even hostile to the current film: there is no constructive criticism and small opportunity for a well-grounded knowledge or a well-grounded judgment of the film at its best.

Good and bad films will perish alike if action is not taken speedily. The film industry collectively has no interest or visible profit either in discriminating among the films it manufactures or in making available again those which have been withdrawn from circulation.

The preservation of the representative films of the past is of paramount importance. Although at this time it is still possible to restore and preserve most of them, some have already been destroyed by time and prompt action is necessary to save the others. The material of the film itself, because it is subject to a comparatively rapid chemical

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disintegration, cannot survive permanently without considerable care. After a certain period it becomes necessary to make a new negative to prevent the total loss of the film. Even now in order to revive outstanding films of the past it will often be necessary to "dupe" new negatives from the existing positive prints of films, since the original negatives have "granulated". New copies of the films thus secured for the library of the Museum would be carefully preserved and the negatives could be renewed indefinitely. Unless this is done the whole body of past films will be lost to future generations of students.

A comprehensive film library or any library of films at all must become invaluable historically, and of major importance in raising both the level of production and of appreciation. Unless the better films of the past are preserved no standards are possible.

There is every indication that students of all ages, most of whom have been conditioned by the film and most of whom are at least tentatively interested in it as a vital contemporary form of expression, are more than ready to take up a considered study of the medium as a whole. Moreover, all but a few unenlightened members of the teaching profession are eager to encourage this wish for they, more than any one else, realize the important role which the film plays in daily life and consequently tend to sponsor any movement that will bring about a greater degree of discrimination among moviegoers.

Although the bulk of the films necessary for a comprehensive library are in existence, it is clear that in order to secure the use of them a tremendous amount of personal contact, tracing, research and establishing goodwill must be done. The establishment of such a circulating library is an entirely new enterprise and it is needful to proceed with considerable tact and caution. A very friendly

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relationship with the owners of the films is vital, since it would be impossible to make outright purchases of the material, which in most cases is not for sale. The films must largely be secured as gifts, permanent loans and rights-to-exhibit with no title to the film. To establish and maintain this goodwill must be the first consideration of the motion picture department.

Many of these can be traced. For example, the secretary has discovered a collection of early films and documents in the possession of an elderly woman now living in New York in very reduced circumstances. This material includes films made between 1900 and 1914, a considerable amount of old newsreel and a number of the earliest entertainment films.

A great deal of other material is known to exist in the hands of various individuals. Still further "primitive" material can be traced only by talking to men still living who were connected with the industry in this early period. A collection of nine of the noted "trick" films in color made by the Froelichs before 1900 has been offered to the Museum.

#### FILMS MADE BETWEEN 1900 AND 1910

The films of this vitally important period in the development of the American motion picture are still in existence. Many of them have been acquired by individuals as a part of some business transaction. Others are the property of existing film-producing companies who acquired them as a consequence of mergers. Their owners have stored them away, un-catalogued and neglected, since they have no substantial value for exhibition in the ordinary cinema. They are never shown, except when occasionally odd fragments of old films have now and then been assembled and exhibited as "Screen Souvenirs". In such cases the quaintness and antiquity of the fragments have been stressed, never the historical or technical importance.

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V. THE SOURCE OF SUPPLY

Most of the films needed for study, though in existence, are not at present available.

FILMS MADE BEFORE 1909

Many of these can be traced. For example, the Secretary has discovered a collection of early films and documents in the possession of an elderly woman now living in New York in very reduced circumstances. This material includes films made between 1889 and 1914, a considerable amount of old newsreel and a number of the earliest entertainment films.

A great deal of other material is known to exist in the hands of various individuals. Still further "primitive" material can be traced only by talking to men still living who were connected with the industry in this early period. A collection of nine of the noted "trick" films in color made by the Frenchman Méliès before 1900 has been offered to the Museum.

FILMS MADE BETWEEN 1909 AND 1918

The films of this vitally important period in the development of the American motion picture are still in existence. Many of them have been acquired by individuals as a part of some business transaction. Others are the property of existing film-producing companies who acquired them as a consequence of mergers. Their owners have stored them away, uncatalogued and neglected, since they have no commercial value for exhibition in the ordinary cinemas. They are never shown, except when occasionally odd fragments of old film have now and then been assembled and exhibited as "screen souvenirs". In such cases the quaintness and antiquity of the fragments have been stressed, never the historical or technical importance.

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The sole commercial value of these old films lies in their basic scenarios or stories, which can be and are sold again and again for the making of new films on the old stories. The Museum would wish to obtain permission only to re-exhibit carefully chosen examples of these films non-commercially, and not to obtain any rights over the basic story or scenario, or to exploit the films themselves commercially.

There are exceptions to the general rule that the pre-1918 film is never exhibited. Certain famous films such as the comedies of Chaplin made prior to 1918 are revived commercially from time to time. It should be noted, however, that the copies of Chaplin's early comedies so revived and now obtainable are ones which have been re-edited, cut and synchronised with music and sound-effects. They are thus mere travesties of themselves and give a poor and inaccurate idea of the originals. New and accurate copies would have to be made before they could be shown for serious study or true appreciation.

The most important collection of American films made between 1909 and 1918 consists of some 3000 films of one or two reels each, including much of the work of D. W. Griffith, Thomas Ince and Mack Sennett from 1911 to 1918. These have been stored away for many years in a New York warehouse. The ownership of the films is in dispute and for the past months the Secretary of the department has been negotiating for permission to exhibit non-commercially a selected group of these films. There are indications that permission may be granted.

#### FILMS MADE SINCE 1918

Films made by the American producers since 1918 are almost without exception preserved in the vaults of the various producing firms. They are almost never shown. No local film student-groups or film societies

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here or in Europe who have tried to obtain copies of such films - as for example, Chaplin's "Woman of Paris", von Stroheim's "Greed" or Nazimova's "Salome" - have succeeded. It is not profitable to any producing concern to take out of storage a print or negative of an old film or arrange for its release for a single showing.

#### Cooperation of the Industry

It is obvious from the foregoing that the goodwill and assistance of the industry is essential to the carrying out of the Museum's program.

General Will H. Hays, the President of the Motion Picture Producers and Distributors Association, has promised the Secretary of the Department that he will cooperate in every way in obtaining the films needed by the Museum from the various producing companies. The Secretary has also been given to understand indirectly that if the films are made available, it will be on condition of their not being distributed and circulated from point to point by any of the existing agencies and that the Museum would have to set up distributing offices of its own.

#### FOREIGN FILMS

Although, with the exception of films from the USSR, the large proportion of outstanding foreign films are not at the moment available in this country, it is possible to trace them.

The situation with foreign films is largely similar to that which obtains with the domestic film, save that in most foreign countries, and especially in Germany and England, film production is wholly or partly under Government control.

A certain number of films of considerable interest have been made by amateurs, both in Europe and the United States. These can readily be secured.

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## VI. THE SCOPE OF INTEREST

From time to time attempts have been made to remedy the lack of means for the study and preservation of the film. Efforts have been made in many communities both here and abroad to show new films of merit which are not exhibited commercially and to revive old films of interest. In most cases success has only been partial and the activity of short duration, since under existing circumstances it is virtually impossible for any single group to obtain the necessary films.

Notable efforts have also been made to form organizations for the furtherance of the use of film in education and almost all of these organizations have made known their interest, also, in the film (as a whole) as a cultural and artistic medium.

Both types of organizations may be summarized as follows:

### 1. In the U. S. A.

In New York, Chicago, Cleveland, Worcester, Hartford, Cambridge, Columbus, Philadelphia, Nashville, Los Angeles, Detroit, Denver and Seattle individuals or small groups of enthusiasts have labored to make visible films of importance otherwise not to be seen. Each of these has had to work independently and in the dark, often not knowing save by hearsay which films are worth showing, not knowing where such films may be found and unable singly to obtain those they have traced. Many of these independent groups have performed valuable services to their communities, but all too many of them have been compelled to cease activities from sheer discouragement. No one group can make its need felt sufficiently strongly, and no one can afford the heavy expense of making new prints of the films required even if they are able to obtain permission to show them. In every case, the groups of this type still active have asked our assistance and

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enthusiastically welcomed the participation of the Museum of Modern Art in this new field of endeavor.

Since most of these film societies and groups in this country are able to learn about and to obtain foreign films far more readily than American films, they show foreign films almost exclusively. Such study as has therefore been possible has created an entirely wrong impression about the history, development and tendency of the film because students of the film in the United States have come to consider the foreign film with disproportionate respect and to disregard or underestimate the domestic product, especially the older and all-important American films of 1903-1925 from which most of the admired foreign films stem.

When the Secretary saw General Will Hays and Governor Milliken of the Motion Picture Producers and Distributors Association, he brought this aspect of the present situation to their notice. Americans generally underrate this peculiarly American contribution to the arts, and the prestige of the American film as a whole is disproportionately low in America for exactly these reasons. This undoubtedly influenced him markedly towards promising the cooperation of his organization to the Museum's project. This cooperation is essential. The Secretary suggests that a proper appreciation of this peculiarly native expression and a proper understanding of and pride in it on the part of intelligent movie-goers would ultimately influence the quality of films to be produced.

Among the groups in New York which have within recent years attempted to present films of merit for serious consideration the Film Forum and the New York Film Society were typical. Each of them set out with a number of paying members and each of them showed a few films, mostly foreign, of considerable interest. Neither of them survived for a second season, in the main because of the impossibility of securing American films and the unwarranted expense of importing hitherto unseen foreign films for a single performance. The New York Film Society though now inoperative is still in existence and its council has approached the director of the Museum of Modern Art to see whether the Museum would take over the Society's

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obligations, activities, and remaining funds. This proposal is under consideration.

In Cambridge, some eight years ago, members of the faculty of Harvard University headed by Professor Paul J. Sachs, director of the Fogg Art Museum, and Professor Chandler R. Post became actively interested in the preservation of the film. The University Film Foundation was formed, and the film producers loaned to the Foundation single prints of certain films of interest which are still in its care. Professor Post, who was the active spirit in the organization eventually found himself unable to devote further time to the Foundation and its activities lapsed. Its library of films is stored in the vaults of the Harvard Film Service, a unit of Harvard University (Biological Laboratories) actively concerned in the production and distribution of scientific class-room films. This library of films has never been in use.

Universities and colleges. A number of colleges exhibit foreign language films from time to time in connection with language courses, and students interested in the film as art then have the opportunity to see these. Only a few of the best current foreign films are at present available for this purpose.

Some colleges, including New York University, Los Angeles Junior College, University of Indiana, University of Pittsburgh, Brigham Young University, University of Minnesota and Bennington College have recently given courses on the motion picture itself as art. The material available for study in connection with these courses has been very inadequate.

All of these and doubtless many other institutions would welcome, as Dr. Thrasher of New York University in his letter specifically

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does, the development of the Museum's motion picture department which would provide full study material for use in connection with such courses.

The National Board of Review was organized in 1909 by the People's Institute of New York "as a medium for reflecting intelligent public opinion regarding a growing art and entertainment". The Board's work consists in disseminating information about motion pictures, and in furthering community cooperation all over the country for the advancement and uses of the motion picture. This institution performs notable work by endorsing all outstanding pictures through its many Better Film Councils throughout the country and by its monthly magazine. It places emphasis upon support for better films and is opposed to legal censorship. While the work that it does is invaluable, the National Board cannot or does not do more than support the current films of merit as they pass briefly through the cinemas: it has developed no means for reviving or making better known past films of merit or for making possible any well-grounded critical approach to the motion picture as a whole.

The Better Film Councils of the National Board of Review all over this country will lend their support locally to any exhibitions of films which the Museum arranges.

American Film Institute. The American Council on Education has begun active work on the establishment of an American Film Institute. The purpose of such an Institute will be to serve the various agencies that are actively interested in the development of the educational or teaching film. The Council will sponsor this project until such time as the Institute is able to function, after which it will be entirely independent.

The following objectives have been tentatively approved as setting forth the aims of the Institute and as being flexible enough to include all its proposed activities:

1. To develop a national appreciation of the potential contribution of the motion picture to the cultural life of America.
2. To collect and distribute significant information concerning motion pictures in education at home and abroad.
3. To stimulate the production and use of motion pictures for educational purposes.
4. To promote the cooperation of agencies interested in the production and use of motion pictures in education.
5. To initiate and promote research pertaining to motion pictures and allied visual and auditory aids in education.

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The American Film Institute will be primarily interested in the teaching and classroom film and will in no way duplicate the services rendered by the Museum. Dr. George F. Zook, Director of the American Council on Education, has expressed his desire to cooperate with the Museum in the development of its Motion Picture Department. The Secretary has on two occasions conferred with Dr. Cline M. Koon, of the United States office of Education, Department of the Interior, who is assisting Dr. Zook in forming the Institute. He agrees that the Museum should develop and continue its activities with the assistance and cooperation of the Institute.

The United States Government National Archives. By an act (Public No. 432) of the 73d Congress a National Archives of the United States Government was established. Section 7 of the act provided that the National Archives "may also accept, store, and preserve motion-picture films and sound recordings pertaining to and illustrative of historical activities of the United States, and in connection therewith maintain a projecting room for showing such films and reproducing such sound recordings for historical purposes and study."

The Secretary saw Mr. Bradley, head of the film department of the National Archives, when he was recently in New York. Mr. Bradley promised, both verbally and afterwards by letter, the fullest assistance to and cooperation with the Museum's film department.

## 2. In England

The Film Society of London, founded in 1925, is widely regarded as the most noteworthy attempt to make the motion picture known not as an ephemeral entertainment but as a living art. Founded as a company not for profit, organized on a paid membership basis, the Film Society has shown to its members on eight Sunday afternoon performances each year both old films of merit and new films of merit not otherwise, or not in their complete form, seen in England. The programs distributed at each performance to the Society's members, with authoritative notes on the films exhibited, form the most valuable existing source of reference to the development of the motion picture. The influence of the Film Society has been considerable, since it has had a creative as well as an academic effect. The marked improvement in British film production in recent years can, in no small part, be attributed to the fact that a number of the men now actively engaged in film production in England had their first schooling with the Society.

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It is important to note, however, that the Film Society itself, wishful though it be to show again films which it exhibited some years ago, cannot do so for lack of the means to trace them now, or of justification for the outlay of money necessary to recondition or make a new print where the old one has been worn out, of such films for one performance alone.

No organization has hitherto existed in England or elsewhere for preserving films of merit or for organizing their continued distribution.

The British Film Institute was founded in October 1932 with semi-official status as a means of furthering cooperation between those who make, distribute and exhibit films on the one hand, and all who are interested in the artistic, educational and cultural possibilities of films on the other. The Institute was founded as a result of a proposal made by a commission, established by the unanimous vote of a conference of some one hundred educational and scientific bodies, who recognized the film as a powerful instrument for good or for evil in national life. Although the British Film Institute is almost wholly occupied with the educational film, nevertheless among its objects are: To act as a clearing house for information on all matters affecting films; to influence public opinion to appreciate the value of films as entertainment; to provide a descriptive and critical catalogue of films. It has also established an Entertainment Panel which has under consideration: encouragement to the repertory theatre movement and methods to be adopted whereby public support may be given to films containing some unusual merit. Otherwise, there is little parallel to be drawn between its present principal activities and the activities projected by the Museum of Modern Art. This undoubtedly is largely explained by the existence in England of the Film Society and its branches.

### 3. Other Countries

In France, even earlier than the Film Society in London, the Studio des Ursulines in Paris did valuable work in reviving outstanding old films and exhibiting unusual ones otherwise not to be seen. The interest generally in Paris in the film as art is lively and students and amateurs of the film there regret that so little study of the American film is possible, because the American films of interest are mostly unobtainable. As it is difficult or impossible to obtain at present in America many valuable French films, an exchange between the Museum's motion picture department and the Studio des Ursulines and kindred organizations in France is highly

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desirable and will be attempted.

Organizations with official or semi-official status, similar to the British Film Institute, exist in Japan, Austria, Italy, Germany, Belgium, Czecho-Slovakia, Holland, Poland and the USSR. These organizations are primarily concerned with the teaching film, or the use of films for education, but almost all of them are also interested in the cultural and artistic aspects of the film. Contact with them must be established both individually and also centrally through the International Institute of Cinematography in Rome with which the Museum is already in touch.

The International Institute of Cinematography in Rome, while primarily concerned with the international uses and circulation of educational or teaching films, is keenly interested also in the wider aspect of the cultural and artistic uses of the film. Dr. de Feo, the head of the Institute, has promised the Museum his full assistance.

While there do exist, both nationally and internationally, many non-commercial organizations interested in the film as art, no central organization is presently interested in this aspect of cinematography and none exists for furthering the study of the film or for making accessible to student groups the material for study. The Film Library, Copenhagen has collected several of these well known throughout the world. Some of these are made easily available their films which the individual student everywhere has found difficult to obtain

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SUMMARY

The necessity for the development of this Department of the Museum of Modern Art, whose activities will rightly and needfully be international in scope, lies in the already expressed demand for a more comprehensive knowledge of all types of film. The peculiar problem of meeting this demand can only be solved by a centralized and coordinated film library of the films themselves, augmented by a library of books and other material as well as a clearing house of reference and service. While there do exist, both nationally and internationally, many non-commercial organizations interested in the film as art, no central organization is primarily interested in this aspect of cinematography and none exists for furthering the study of the film or for making accessible to student groups the material for study. The Film Library, representing the combined demand of many small groups throughout the country, hopes to secure and make easily available those films which the individual groups everywhere have found difficult to obtain.

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## REPORT OF THE MUSEUM OF MODERN ART FILM LIBRARY

AS OF NOVEMBER 6, 1936

In the middle of May the director and curator of the Film Library sailed for Europe in search of outstanding films made abroad. They visited London, Paris, Hanover, Berlin, Warsaw, Moscow, Leningrad, Helsingfors and Stockholm and, on the return trip, Berlin, Paris and London again. Altogether, the trip must be accounted a fruitful one. Their success in obtaining films was to some extent due to the fact that a growing interest in the preservation of outstanding films of the past and in the study of the film was found throughout Europe. Film collections have been formed by the British Film Institute in London, the Cinemathèque Nationale and the Cinemathèque Française in Paris, the Reichsfilmarchiv in Berlin and the Scientific Research Institute (NIS) in Moscow. It must be observed, however, that none of these institutions seems to have attacked the problem actually of preserving (as apart from collecting) film, that some of these collections are very scrappy and others composed of sadly worn or fragmentary material. All of them displayed a keen interest in obtaining material from the Film Library. It was also felt in certain cases that films contributed to the Film Library were handed over largely because there alone they would be preserved under ideal conditions as well as witnessed by large audiences.

The fullest cooperation was forthcoming in Germany where, after consultation with Dr. Leinich of the Ministerium für Volksaufklärung und Propaganda, the Reichsfilmkammer placed its staff, its projection room and all the films in its collection at

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the disposal of the Film Library. Instructions also seem to have been given to the German producing firms to accede to the Film Library's request for films. All the 29 German films selected have already been delivered in excellent condition together with important collateral material, such as still photographs, posters and printed matter.

In France, M. Yves Chataigneau of Service des Oeuvres of the Ministère des Affaires Etrangères actively assisted and endorsed the Film Library's aims: both press and film industry were markedly friendly. Many French films have been obtained, others are on their way to New York. If a number of the desired films are still lacking, this is because of the present disorganisation of the French film industry, the bankruptcy of both Gaumont and Pathé, and the disorder in which films in France seem to have been kept. In addition to films the Film Library was fortunate in obtaining on semi-permanent loan from Leopold Survage a set of water color drawings he executed between 1912 and 1914 as a project for an abstract colored film. These designs seem to antedate any other work in films either by an artist of repute or in abstract design. Among other items of interest obtained is the original manuscript of M. Robert Desnos' poem-scenario for Man Ray's film ETOILE DE MER.

In the U.S.S.R. the Film Library was fortunate in obtaining a valued collection of unique photographs, original drawings and manuscript scenarios from Sergei Eisenstein. Otherwise, the results of the trip to Russia were somewhat disappointing. Although the director of the Film Library bore an official recommendation to the head of the Russian film industry from Ambassador Troyanovsky, the

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main difficulty seemed to be that the nature of the Museum of Modern Art, not being a state-financed institution but one supported by private capital, was difficult for the Soviet officials to grasp. The Soviet film directors and artists were markedly friendly, and the State Film School professors and students were very anxious to obtain films and information from the Film Library and therefore to contribute to its collection. The officials finally promised 12 films, only one of which has so far been sent. The Film Library has been assured, however, that the others will follow.

In Sweden the problem was simple, since all the films needed were in the hands of one producing concern, the Svensk Filmindustrie, whose directors are singularly museum-minded. Nine films were selected, collateral material is now being assembled in Stockholm, and the whole Swedish contribution is expected before the end of the year.

In England no difficulties whatever were encountered and all the films asked for have been cordially given.

An important result of the European trip, in addition to the acquisition of a number of important films, was the establishment of close and friendly relations with all the foreign producers and with independent or official bodies outside the industry interested in the film. An active correspondence is being maintained with all of them and a basis for the exchange both of material and of information is being developed.

A list of the recent film acquisitions is appended. These include an important group of 12 American films from Metro-Goldwyn-Mayer.

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At the same time the library of books, periodicals and other printed matter, of photographs and original designs, scenarios and posters has been greatly increased. The Film Library has now assembled a collection of 475 books devoted to the motion picture, and possesses in addition a large and growing file of still photographs, of biographical, historical and critical data all of which is continually in use by the staff in their research work and freely available to students, journalists and writers.

A bulletin of twelve pages is now being prepared on the work of the Film Library to date and the film programs available for distribution.

Additional office space became urgently necessary, and the premises of the Film Library at 485 Madison Avenue have recently been extended to include a students' reading room and an additional office. The lease on the entire office space expires in October 1938.

An addition to the office staff has also been made, with the appointment of Mr. Jay Leyda as assistant to the curator. Mr. Leyda's services were made possible by a grant-in-aid of \$2500 from the Rockefeller Foundation for "a comparative study of the organization of film material in the United States and Europe for non-professional service to colleges and museums."

The recent death of Mr. Irving Thalberg deprived the Advisory Committee of the Film Library of one of its most valued members. Mr. J. Robert Rubin, vice president and general counsel of Metro-Goldwyn-Mayer has been elected to succeed Mr. Thalberg.

The enormous amount of work necessary in restoring much

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of the very badly damaged French film, of preparing duplicate negatives of all the newly acquired films to be included in the forthcoming programs and of research work in preparing the music, program notes, and sub-titles in English for the foreign film made it imperative to postpone issuing a new series of films from November this year until January next. Series I and Series II assembled last season remain constantly available and have been seen by 125,000 students. One or the other of these has been booked by 30 additional institutions since the last report made in May, bringing the total number of institutions which have so far shown Film Library programs up to a total of 76. (List of exhibiting institutions attached)

On and after January 1st, 1937 a new series of nine programs of approximately two hours' duration each will be available, and will provide study material on the history and development both of the German and of the French film. These nine new programs will be available, as the earlier series also were, complete with music, still photographs for display or publicity and printed program notes of an informative and critical nature. Details of this new series is appended.

A further series is planned for release in the autumn of 1937. This Series IV will probably deal with the Russian and Swedish film, and will be followed in 1938-9 by still further series of films to supplement the study of the American film as outlined in Series I and II, and to include other foreign films, particularly the English, Danish and Italian, so as to round out the preliminary survey of the motion picture as a whole by the fourth year of the Film Library's existence.

John E. Abbott,  
Director

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MATERIAL OTHER THAN FILMS ACQUIRED IN EUROPE (Summer of 1936)

USSR

Sergei Eisenstein -  
stills from all his films  
scenarios and plans for all his American and Mexican projects  
record of his theatre work - documents, drawings, etc.

Dziga Vertov -  
stills from all his films

miscellaneous donations of books, stills, and documents from  
Pera, Attasheva, Victor Shklovsky, and Mr. Pfeffer.

GERMANY

UFA

complete file of year books and catalogues  
stills from all UFA films that have been sent the FL.  
music cue-sheets for all important UFA films  
posters for all important UFA films  
publicity on the majority of UFA's production

Reichsfilmkammer  
rare publications on history of German film

Luis Trenker  
scripts for all stages of work on his film  
"Der Kaiser von Kalifornien"  
complete set of stills for this film

Leni Riefenstahl  
her book on film-making

SWEDEN

Ragnar Allberg  
all his books on film history

FRANCE

Mme. Marguerite Chenu  
photos and documents relating to her exhibition of  
talking-films  
(Paris Exposition - 1900)

Man Ray  
scripts, stills, and musical accompaniments for all  
his films

Leopold Survage  
3 projects for abstract films in color - 1912 - 1914  
documents relating to these projects

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continued

- Ferdinand Zecca  
stills from his films - 1900 - 1905
- Chambre Syndicale  
file of its film programs - 1914 - 1916  
several stills and other documents
- Yves de la Casiniere  
original scores for all Cavalcanti films
- Felix Mesguich  
copy of his memoirs - 'Tours de Manivelle'
- Jean Tedesco - partial file of his magazine Cinea-Cine  
(1925-28)
- Druhok - partial file of his collection of the magazine  
Cine-Journal (1908 - 1914)

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FILMS PROMISED TO THE FILM LIBRARY IN GERMANY  
 (features underlined: films already arrived, marked with asterisk)

Acquired through the courtesy of Ufa:

- \*THE CABINET OF DR. CALIGARI (1919)  
 directed by Robert Wiene
- \*THE GOLEM (1920)  
 directed by Paul Wegener
- \*DESTINY (Der Mude Tod) (1921)  
 directed by Fritz Lang
- \*ANNE BOLEYN (1920)  
 directed by Ernst Lubitsch
- DR. MABUSE (1922)  
 directed by Fritz Lang
- \*THE NIBELUNGEN (1923)  
 directed by Fritz Lang
- \*THE LAST LAUGH (1924)  
 directed by F. W. Murnau
- \*VARIETY (1925)  
 directed by E. A. Dupont
- \*TARTUFFE (1925)  
 directed by F. W. Murnau
- \*THE WALTZ DREAM (1925)  
 directed by Ludwig Berger
- \*METROPOLIS (1926)  
 directed by Fritz Lang
- \*FAUST (1926)  
 directed by F. W. Murnau
- \*THE LOVE OF JEANNE NEY (1927)  
 directed by G. W. Pabst
- \*EMIL UND DIE DETEKTIVE (1932)  
 directed by Gerhard Lamprecht
- \*DER HITLERJUNGE QUEX (1934)  
 directed by Hans Steinhoff
- \*UNSICHTBARE WOLKEN (
- \*ALS MAN ANFINGZU FILMEN ( educational
- \*SCHIFF IN NOT

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Acquired through the courtesy of Reichsfilmarchiv, Berlin:

- \*SKLADANOWSKY PRIMITIVES (1896-1900)  
films by a German pioneer
- \*GLUE STICKS EVERYTHING (c1905)  
German farce
- \*DON JUAN'S WEDDING (1909)  
Early German comedy directed by Messter
- \*THE DANCING PIG (1907)  
A French film made by Pathe
- \*AERIAL WAR OF THE FUTURE (c1907)  
French trick film
- \*MAX AND HIS DOG (1910)  
A French comedy with Max Linder
- \*TROUBLE WITH A ROCKET (1911)  
Early Italian slapstick
- \*NERO AND THE EMPRESS OCTAVIA (pre-war)  
Italian costume film
- \*BILDDOKUMENTE  
Compilation by the Reichsfilmarchiv

Acquired through the courtesy of Tobis:

- \*DIE KAMERA FAHRT MIT (1936)  
a documentary on the Winter Olympics, 1935-6

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FILMS PROMISED TO THE FILM LIBRARY IN FRANCE

(Features underlined: films already arrived, marked with asterisk)

Acquired through the courtesy of Gaumont:

*DRAME CHEZ LES FANTOCHES (1908)	*UNE DAME VRAIMENT BIEN (1908)
*LES AGENTS TELS QU'ON LES (1909)	*LES ALUMETTES ANIMEES (1909)
REPRESENTE	*LES COURONNES (1909)
*LE PIANO IRRESISTIBLE (1909)	*LYSISTRATA (1910)
*COCHER, A L'HEURE! (1909)	*LE TOUT PETIT FAUST (1910)
*LE PEINTRE NEO-IMPRESSIONISTE(1910)	*LES SEPT PECHEES CAPITAUX
*NOEL DU VAGABOND (1910)	*JOYEUX MICROBES (1909)

FANTOMAS (1914)  
directed by Louis Feuillade

ELDORADO (1921)  
directed by Marcel L'Herbier

Acquired through the courtesy of Pathe, Paris:

DEBUTS D'UN PATINIR (1907)  
The first film to star Max Linder

3 ENTR'ACTES (1909)  
Short dramatic announcements of an intermission

TOSCA (1910)  
With Sarah Bernhardt

ANNA KARENINA (1910)  
With Germanova; made in Pathe's Russian branch.

LA FEMME FATALE (1912)

CHEZ EUX (1918)  
A film of Sasha Guitry interviewing Degas, Renoir, Rodin, France, Bernhardt, Coquelin, etc. at work.

LES TROIS MASQUES (1921)  
Directed and acted by Henri Krauss

Acquired through the courtesy of M. Kamenka:

THE ITALIAN STRAW HAT (1928)  
directed by Rene Clair

THE LATE MATTHEW PASCAL (1924-5)  
directed by Marcel L'Herbier

LE BRASIER ARDENT (1922-3)  
directed by Mosjoukine

LES NOUVEAUX MESSIEURS (1928)  
directed by Jacques Feyder

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Acquired through the courtesy of S. Nebenzahl and G. W. Pabst:

KAMERADSCHAFT (1928)  
WESTFRONT 1918 (1930)  
THE BEGGARS OPERA (1930)  
 directed by G. W. Pabst

M (1931)  
 directed by Fritz Lang

Acquired through the courtesy of Warner Brothers Pictures:

THERESE RAQUIN (1928)  
 directed by Jacques Feyder

Acquired through the courtesy of the Cinematheque Francaise:

\*MACBETH (1910)  
 acted by members of the Comedie Francaise

\*THE FALL OF THE HOUSE OF USHER (1927)  
 directed by Jean Epstein

\*LA FEMME DE NULLE PART (1922)  
 directed by Louis Delluc

Acquired through the courtesy of Mme. Marguerite Chenu:

HAMLET  
 CYRANO DE BERGERAC  
 LES PRECIEUSES RIDICULES (1900) and  
 talking films directed and produced by Mme. Chenu,  
 with Bernhardt and Coquelin.

Acquired through the courtesy of Abel Gance:

LA FOLIE DU DOCTEUR TUBE (1916)  
LA ROUE (1923)  
 directed by Abel Gance

Acquired through the courtesy of Jean Renoir:

NANA (1926)  
 directed by Jean Renoir

Acquired through the courtesy of Germaine Dulac:

\*LA SOURIANTE MADAME BEUDET (1923)  
 \*THE SEASHELL AND THE CLERGYMAN (1929)  
 directed by Germaine Dulac

Acquired through the courtesy of Marcel L'Herbier

L'INHUMAINE (1923-4)  
 directed by Marcel L'Herbier

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Acquired through the courtesy of Man Ray:

- \*THE RETURN TO REASON (1923)
- \*EMAK BAKIA (1927)
- \*ETOILE DE MER (1928)
- \*LES MYSTERES DU CHATEAU DU DE (1929)  
directed by Man Ray

Acquired through the courtesy of Marcel Duchamp:

- ANEMIC CINEMA (1929)  
An abstract film by Marcel Duchamp

Acquired through the courtesy of Claude Autant-Lara:

- FAITS DIVERS (1927)
- CONSTRUIRE UN FEU (1930)  
Two experimental films directed by Claude Autant-Lara

Acquired through the courtesy of Louis Bunuel:

- \*LE CHIEN ANDALOU (1929)  
directed by Louis Bunuel

Acquired through the courtesy of Dmitri Kirsanov:

- \*MENILMONTANT (1926)  
directed by Dmitri Kirsanov

Acquired through the courtesy of Leon Moussinac:

- \*FIEVRE (1923)  
directed by Louis Delluc

Acquired through the courtesy of Mme. Vigo:

- A PROPOS DE NICE (1930)  
A satirical documentary by Jean Vigo

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FILMS PROMISED TO THE FILM LIBRARY IN THE U.S.S.R.  
(features underlined: films arrived here marked with an asterisk)

Acquired through the courtesy of Intorgkini, Moscow:

PRE-SOVIET FILMS:

THE SILVER PRINCE AND THE IMPRISONED VARVARA (1911)  
directed by Alexeyev

THE NIGHT BEFORE CHRISTMAS (1913)  
directed, photographed and designed by Starevich

ANNA KARENINA (1913)  
starring Germanova

THE PORTRAIT OF DORIAN GREY (1915)  
directed and acted by Meyerhold

WAR AND PEACE (1917)  
directed by Gardin

FATHER SERGEI (1918)  
produced by Ermoliev, directed by Protozanov  
starring Mosjoukine

SOVIET FILMS:

\*POLIKUSHKA (1921-22)  
acted by members of the First Moscow Art Theatre  
including Moskvina

CHESS FEVER (1925)  
directed by Pudovkin

(or, if they cannot find the above)

KINO EYE (1922)  
directed by Dziga Vertov

THE CLOAK (1924-25)  
directed by Kozintsev and Trauberg

THE ADVENTURES OF MR. WEST IN THE LAND OF THE BOLSHEVIKS (1924)  
directed by Kuleshov

FRAGMENT OF AN EMPIRE (1928-29)  
directed by Ermler

MOTHER (1925)  
directed by Pudovkin

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FILMS PROMISED TO THE FILM LIBRARY IN SWEDEN  
(features underlined)

Acquired through the courtesy of Svenskfilmindustri:

A HISTORY OF THE EARLY SWEDISH FILM (early shorts and excerpts from early features)

BERG EYVIND'S WIFE (1917)  
directed and acted by Seastrom

THE TREASURE OF ARNE (1919)  
directed by Stiller

THE PHANTOM CHARIOT (1920)  
directed by Seastrom

THE ATONEMENT OF GOSTA BERLING (1923-4)  
directed by Stiller, with Garbo

CHARLES XII (1924)  
directed by Brunius

SYMPHONY OF THE STREETS (1931)  
directed by Almquist

EN NATT (1932)  
directed by Molander; a talkie

DROTTNINGHOLM THEATRE  
a short film of the famous 18th century theatre near  
Stockholm

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FILMS PROMISED TO THE FILM LIBRARY IN ENGLAND  
(features underlined: films already arrived, marked with asterisk)

Acquired through the courtesy of Leslie Wood, Esq.:

150 pre-war films from several countries, comprising the Leslie Wood Collection. Four only, as follows, have been brought over, the rest are in free storage in British Government vaults:

- \*RESCUED BY ROVER (1907)  
English film, directed by Cecil Hepworth
- \*FOR BABY'S SAKE (c1908)  
English melodrama, produced by Cricks & Martin
- \*DUMB SAGACITY (1907-08)  
Sequel to RESCUED BY ROVER
- \*JUDITH & HOLOFERNES  
Pre-war Italian film

Acquired through the courtesy of Sidney Bernstein, Esq.:

- \*COLOR BOX
- \*KALEIDOSCOPE  
directed by Len Lye

Acquired through the courtesy of The Film Society, London:

- TUSALAVA (1929)  
an animation by Len Lye

Acquired through the courtesy of Alexander Korda, Esq.:

- PRIVATE LIFE OF THE GANNETS (1935)  
A nature film directed by Julian Huxley

- PRIVATE LIFE OF HENRY VIII (1933)  
directed by Alexander Korda

Acquired through the courtesy of GPO Film Unit:

- \*WEATHER FORECAST (1935)
- \*GRANTON TRAWLER (1934)
- NIGHT MAIL (1935)
- PETT & POTT (1933)

Acquired through the courtesy of the British Travel Association:

- \*BESIDE THE SEASIDE (1935)
- \*THE KEY TO SCOTLAND (1934)

Acquired through the courtesy of the Gas, Light & Coke Co.:

- HOUSING PROBLEMS (1934)

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FOREIGN Films acquired in England:

\*PARIS QUI DORT (1923)

Rene Clair's first film: French

Acquired through the courtesy of J. S. Fairfax-Jones, Esq.

THE JOYLESS STREET (1925)

Garbo directed by G. W. Pabst: German

Acquired through the courtesy of Sir Gordon Craig

\*RIEN QUE LES HEURES (1926)

directed by Alberto Cavalcanti: French

Acquired through the courtesy of M. Cavalcanti

UBERFALL (1929)

directed by Erno Metzner: German

Acquired through the courtesy of Erno Metzner, Esq.

\*CARMEN (1933)

\*THE LITTLE CHIMNEY SWEEP (1934)

animated silhouette films by Lotte Reiniger: German

Acquired through the courtesy of Madame Reiniger

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Films acquired through the courtesy of Metro-Goldwyn-Mayer:

- THE PEST (1919)  
directed by Christy Cabanne
- FOUR HORSEMEN OF THE APOCALYPSE (1921)  
directed by Rex Ingram
- DOUBLING FOR ROMEO (1921)  
directed by Clarence Badger
- GREED (1924)  
directed by Erich von Stroheim
- SHERLOCK JUNIOR (1924)  
directed by Buster Keaton
- THE NAVIGATOR (1924)  
directed by Donald Crisp and Buster Keaton
- THE BIG PARADE (1925)  
directed by King Vidor
- THE UNHOLY THREE (1925)  
directed by Tod Browning
- THE STUDENT PRINCE (1927)  
directed by Ernst Lubitsch
- FLESH AND THE DEVIL (1927)  
directed by Clarence Brown
- WIND (1928)  
directed by Victor Seastrom
- ANNA CHRISTIE (1930)  
directed by Clarence Brown

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October 30, 1936

LIST OF INSTITUTIONS EXHIBITING PROGRAMS FOR THE YEAR 1936

Adelphi Academy Alumnae Association  
Albright Museum, Buffalo  
American Booksellers Association  
Art Institute of Chicago  
Barnard College Club of New York  
Boston Committee of the Museum of Modern Art  
Bryn Mawr College  
Child Walker School of Fine Arts, Boston  
Civic Leisure League, Cincinnati  
Colgate University  
College of the City of New York  
College of William and Mary  
Colorado Springs Fine Arts Center  
Columbia University  
Columbus Gallery of Fine Arts (Ohio)  
Connecticut College  
Cornell University  
Dartmouth College  
Detroit Institute of Arts  
Haverford College  
Junior League of the City of New York  
Louisville Art Association  
Metropolitan Museum of Art, New York  
Milwaukee Art Institute  
Mount Holyoke College  
Museum of Modern Art, New York

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Tacoma Newspaper Guild  
University of Buffalo  
University of California  
University of Chicago  
University of Indiana  
University of Michigan, Art Cinema League  
University of Minnesota  
University Museum, Philadelphia  
University of Pennsylvania, Department of Fine Arts  
University of Pittsburgh  
University of Washington  
University of Wisconsin  
Vassar College  
Wadsworth Atheneum, Hartford  
Wayne University, Detroit  
Mary C. Wheeler School, Providence, R. I.  
Worcester Art Museum (Massachusetts)  
U. S. Government, Department of Agriculture  
U. S. Government, Resettlement Administration  
U. S. Government, Weather Bureau  
Yale University Theatre  
Young Men's Christian Association of Dayton, Ohio

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National Film Society of Canada

Ottawa Society  
Montreal     "  
Vancouver   "  
Kingston     "  
Toronto      "

New York Public Library

New York University

New Haven Committee of the Museum of Modern Art

New Philadelphia Players, Ohio

New York Adult Education Council

Olivet College Film Society

Pennsylvania Museum of Art, Philadelphia

Philadelphia Art Alliance

Philadelphia College of Pharmacy and Science

Pittsburgh Council of Parent-Teachers Association

Pittsburgh Junior League

Pomfret School

Princeton University

Providence Art Club

San Francisco Museum of Art

Smith College

Smith College Club of New York

Special Libraries Association of New York

Springfield Museum of Fine Arts (Massachusetts)

Stephens College, Columbia, Mo.

Stevens Institute of Technology

Syracuse University

Tacoma Dramatic League

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## FILMS AVAILABLE FROM THE MUSEUM OF MODERN ART FILM LIBRARY

Film Series I: A Short Survey of the Film in America, 1895-1932

- |                                  |  |
|----------------------------------|--|
| 1. The Development of Narrative  | c1893 THE EXECUTION OF MARY QUEEN OF SCOTS (Edison)<br>c1895 WASH DAY TROUBLES<br>1902 A TRIP TO THE MOON (Méliès)<br>1903 THE GREAT TRAIN ROBBERY by Edwin S. Porter (Edison)<br>c1910 FAUST, a Pathe film<br>1911 QUEEN ELIZABETH with Sarah Bernhardt (Paramount) |
| 2. The Rise of the American Film | 1912 THE NEW YORK HAT by D. W. Griffith, with Mary Pickford and Lionel Barrymore (Miss Pickford)<br>1914 THE FUGITIVE with Wm. S. Hart<br>1914 A FOOL THERE WAS with Theda Bara (Fox)<br>1917 THE CLEVER DUMMY, a Mack Sennett comedy                                |
| 3. D. W. Griffith                | 1916 INTOLERANCE (D. W. Griffith)  |
| 4. The German Influence          | 1928 HANDS by Stella Simon (Mrs. Simon) *<br>1927 SUNRISE by F. W. Murnau (Fox) *  |
| 5. The Talkies                   | 1927 Two scenes from THE JAZZ SINGER (Warner) *<br>1927 Movietone newsreel with George Bernard Shaw (Fox) *<br>1930 ALL QUIET ON THE WESTERN FRONT (Universal) *<br>1928 STEAM BOAT WILLIE by Walt Disney (Disney) *   |
| 5a The End of the Silent Era     | 1928 PLANE CRAZY, the first Mickey Mouse (Disney)<br>1928 THE LAST COMMAND by Josef von Sternberg (Paramount)  |

Film Series 2: Some Memorable American Films, 1896-1934

- |                                   |   |
|-----------------------------------|---|
| 1. The "Western" Film             | 1903 THE GREAT TRAIN ROBBERY by Porter (Edison)<br>1915 THE LAST CARD with Wm. S. Hart<br>1923 THE COVERED WAGON by James Cruze (Paramount)   |
| 2. "Comedies"                     | 1900 THE DOCTOR'S SECRET by Georges Méliès<br>1909 GERTIE THE DINOSAUR by Winsor McCay (McCay)<br>1916 HIS BITTER PILL, a Mack Sennett satire<br>1925 THE FRESHMAN with Harold Lloyd (Harold Lloyd)<br>1928 THE SEX LIFE OF THE POLYP with Robert Benchley (Fox) *<br>1929 THE SKELETON DANCE by Walt Disney (Disney) * |
| 3. The Film and Contemporary Life | 1935 MARCH OF TIME No. 2 (March of Time) *<br>1933 CAVALCADE by Frank Lloyd (Fox) *   |
| 4. Mystery and Violence           | c1907-8 TATTERS: A TALE OF THE SLUMS (Crieks & Martin)<br>1927 UNDERWORLD by Josef von Sternberg (Paramount)<br>or 1928 THE CAT AND THE CANARY by Paul Leni (Universal)   |
| 5. Screen Personalities           | 1896 THE MAY IRWIN-JOHN C. RICE KISS (Edison)<br>1915 ENOCH ARIEN with Wallace Reid and Lillian Gish (two reels only)<br>1924 MONSIEUR BEAUCAIRE with Rudolph Valentino (Paramount)<br>or 1928 THE LAST COMMAND with Emil Jannings (Paramount)  |

All films are available both on 16 mm and on 35 mm.

\*Sound Film

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## THE MUSEUM OF MODERN ART FILM LIBRARY

## FILM SERIES III

## THE FILM IN GERMANY

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|--|-------|--|---------------------------------------|
| <u>PROGRAM 1</u>                                 | 1896  | Primitive German films by the pioneer Skladanowsky.  | Available<br>Jan. 1, 1937<br>8 reels  |
| LEGEND<br>AND<br>FANTASY                         | 1909  | DON JUAN'S WEDDING, a comedy with the actor Giampietro.  |                                       |
|  | c1913 | MISUNDERSTOOD, a melodrama with Germany's most popular actress, Henny Porten.  |                                       |
|  | 1920  | THE GOLEM: one sequence only. The eminent actor, Paul Wegener, in a legend with an expressionist setting.                                  |                                       |
|  | 1919  | THE CABINET OF DR. CALIGARI, directed by Robert Wiene. Most celebrated of foreign films, it has seldom been shown in its entirety.         |                                       |
| <u>PROGRAM 2</u>                                 | 1921  | HAMLET: one sequence only. The Danish actress, Asta Nielsen, as Hamlet in Holinshed's, not Shakespeare's version.                          | Available<br>Jan. 15, 1937<br>8 reels |
| THE<br>MOVING<br>CAMERA                          | 1924  | THE LAST LAUGH, directed by F. W. Murnau, with Jannings. Its creative use of studio mechanics had a marked influence on the American film. |                                       |
| <u>PROGRAM 3</u>                                 | 1927  | THE LOVE OF JEANNE NEY, directed by G. W. Pabst. A powerful essay in realism, with an international setting.                               | Available<br>Feb. 1, 1937<br>9 reels  |
| PABST<br>AND<br>REALISM                          |       |  |                                       |
| SUPPLEMENTARY PROGRAMS AVAILABLE WITH THE ABOVE: |       |  |                                       |
| <u>PROGRAM 3a</u>                                | 1930  | THE BEGGARS' OPERA (Dreigroschenoper). Kurt Weill's opera translated to the screen by G. W. Pabst: a sound film.                           | Available<br>Mar. 15, 1937<br>8 reels |
| <u>PROGRAM 3b</u>                                | 1932  | EMIL AND THE DETECTIVES, directed by Gerhard Lamprecht. A German talking film in which schoolboys outwit a crook.                          | Available<br>Mar. 15, 1937<br>8 reels |

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## FILM SERIES III, continued

## THE FILM IN FRANCE

PROGRAM 4 1895 Films by Louis Lumière, the French pioneer. Available Feb. 15, 1937  
9 reels

FROM LUMIERE TO RENE CLAIR

1901 THE RUNAWAY HORSE, an early 'chase' film.

1914 FANTOMAS, a serial widely circulated in Europe, contemporary with THE PERILS OF PAULINE.

1923 THE CRAZY RAY (Paris qui dort). Rene Clair's first film.

PROGRAM 5 1923 THE SMILING MADAME BEUDET, a psychological study directed by Germaine Dulac. Available Mar. 1, 1937  
8 reels

THE ADVANCE GUARD

1925 MENILMONTANT, produced and directed independently by Dmitri Kirsanov.

1928 STARFISH (Etoile de Mer) directed by Man Ray, eminent American photographer.

## SUPPLEMENTARY PROGRAMS AVAILABLE WITH THE ABOVE:

PROGRAM 5a 1928 THE FALL OF THE HOUSE OF USHER, an essay in the macabre directed by Jean Epstein. Available Mar. 15, 1937  
6 reels

1928 THE SEASHELL AND THE CLERGYMAN (La Coquille et le Clergyman), a surrealist film directed by Germaine Dulac.

PROGRAM 5b 1928 THERESE RAQUIN, directed by Jacques Feyder. Available Mar. 15, 1937  
8 reels

German technique combined with French psychology.

ALL THE FILMS ARE AVAILABLE BOTH ON 35 mm AND ON 16 mm.