

Early Education Records

EDU

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Describing Archives: A Content Standard

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Barnes Foundation Archives

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Summary Information

Repository	Barnes Foundation Archives
Title	Early Education Records
Date	1904-1951
Extent	12.0 Linear feet
Language	English
Abstract	<p>The Early Education Collection (1904–1951) holds documents that date from before the establishment of the Barnes Foundation in 1922. Included are records from the seminars taught in the A.C. Barnes Company laboratories, also known as “the factory classes”; records of early collaborations with the University of Pennsylvania and Columbia University; curriculum and travel notes from the European travel classes; class lists and student papers; essays written by Albert C. Barnes and by Foundation teachers Laurence Buermeyer, Thomas Munro, and others; and black and white photographic prints of artworks that were once used by the Barnes Foundation teachers in their classes.</p>

Preferred Citation

[Description of item], [date]. Early Education Records, Barnes Foundation Archives, Philadelphia, Pennsylvania. Reprinted with permission.

Historical note

The Barnes Foundation was established in 1922 by Dr. Albert C. Barnes to “promote the advancement of education and the appreciation of the fine arts” [1] by instituting principal philosophies of psychology, education, and art aesthetics. These philosophies were based on the ideas of two individuals: educator and philosopher John Dewey, who theorized that education through experience is necessary to the perpetuation of any society, and Barnes himself, who believed that education promoted critical thinking and productivity. Barnes thought that art education offered a unique opportunity to prove Dewey’s educational theories, which led to the development of the Foundation. Although the Barnes Foundation was officially established as an educational institution in 1922, an earlier experiment in education predated it.

Barnes first tested his educational theories in the laboratory of the A.C. Barnes Company, his pharmaceutical enterprise, around 1908. From 1908 to 1912, Barnes and his staff applied the principles of American philosopher William James’s writings on free will and pragmatism to the business. As a result, they found that a full day’s work could be completed in less than eight hours. In the remaining two hours of each day, Barnes organized educational seminars for his staff, which was comprised of women and African American men. A.C. Barnes Company employee Mary Mullen led these early classes. She began her work for the company as head of the publicity department, joining the staff which also included her younger sister Nelle E. Mullen. (Both sisters later assumed major roles in the establishment of the Barnes Foundation, serving as two of its original five trustees: Mary as associate director of education and Nelle as treasurer and secretary.)

In a 1923 *New Republic* article, Barnes wrote that the seminar’s topics of study were determined by what the class was “genuinely interested” in, including psychology, pragmatism, educational theory, and religion.[2] After two years of studying James, the works of John Dewey, Bertrand Russell, George Santayana, and Roger Fry began to impact the direction of the group’s development. Barnes wrote that Dewey’s work on educational theory “brought a means of clarifying and adapting what we had read to the needs of most of the other employees,” helping the seminar leaders to explain complicated philosophies to workers with little education.[3] Barnes took Dewey’s seminars at Columbia University in 1917 and 1918, and eventually cultivated a friendship with Dewey that became an outlet for educational discourse.[4]

The classes’ popularity led to the addition of people outside company staff with some seminars held after work hours in the homes of the session leaders. Studies and discussions were further supported by Barnes’s growing collection of art, which he hung in the company spaces—at least 100 works of art were usually on view—as well as a staff library. The seminar’s curriculum grew to include the study of writers and artists; while focused on James, Dewey, Russell, and Santayana, other writers who were read included MacDougall, Stout, Ibsen, Tolstoy, Nietzsche, Mill, and Hobson. The group also examined the work of artists William J. Glackens (a close friend of Barnes), Ernest Lawson, and Maurice Prendergast.[5] As the seminars increased in size and

scope, Barnes wrote in *The New Republic* that they encouraged “an intelligent interest in spiritual things created by living people and in the writings of gifted thinkers, which [had] been the means of stimulating business life and afford[ed] a sensible use of leisure in a class of people to whom such doors are usually locked.”[6]

With the popularity of the “factory classes,” and Dewey’s recommendation to use Barnes’s growing art collection as an education tool instead of a closed private collection, Barnes began making plans.[7] As he wrote in *The New Republic*, the concept for the Barnes Foundation came from his seminars, the results of which he believed were “sufficiently encouraging to justify the attempt to continue the experiment on a larger scale through the medium of the Foundation.”[8] The official charter for the Barnes Foundation as an educational institution was sanctioned by the Commonwealth of Pennsylvania on December 4, 1922.[9]

Devoted to elevating overall education and comprehension through a systematic approach that welded philosophy with art, the Foundation classes aimed to depart from the traditional study of art. Barnes thought traditional art education was “something remote and unintelligible, or else something merely mechanical [. . .] incapable of engaging the student’s interest, or of furnishing him with a means of self-expression.”[10] Barnes sought to create new habits of thought and interaction that he believed had been stunted by traditional art history and fine arts curriculum.

The philosophies used to support the educational investigation in Barnes’s “factory classes” formed the basis for the Barnes Foundation’s art courses, whose focus on education through experience and on the art objects themselves honed what would become known as “the Barnes method.” The Barnes method prescribed that students view art in person (rather than through slides or reproductions); participate in class discussions; and read philosophy, psychology, and art history texts. Art analysis at the Barnes Foundation focused not on subject matter but on the objective exploration of the color, line, light, and space in each work of art. Barnes believed that the experience of hands-on learning would not only teach students to better understand art, but would also improve their critical thinking abilities, helping them become productive members of society.[11]

The Early Years (1922–1930)

In 1922, Barnes purchased the estate and arboretum of Joseph Lapsley Wilson, razed the original building, and commissioned architect Paul Philippe Cret to build a new residence and gallery for Barnes’s African, impressionist, and early modern art. Barnes’s initial idea for the infrastructure of the program was that courses would be established within preexisting college and university programs and visits to the Cret Gallery in Merion would be used to reinforce ideas discussed in the classroom lectures by putting the students in front of the artworks.

The original courses, which predated the completion of the Foundation gallery building, took place on the campuses of Columbia University, the University of Pennsylvania, and the Pennsylvania Academy of the Fine Arts. In 1924, the Barnes Foundation began negotiations with the University of Pennsylvania to create an art history course taught by Barnes Foundation staff on

the Penn campus. Barnes selected Laurence Buermeyer, who held a PhD from Princeton and was Barnes's former tutor, to teach the first course. The proposed arrangement developed problems within a few months as the university fought to retain control over the courses being taught at their institution. The Barnes Foundation and the University of Pennsylvania eventually agreed that Foundation professors would act as "exchange professors," and their courses would have the same resources and accreditation as other university courses.[12] This arrangement worked for the university because of its temporary nature. In a 1922 letter to Buermeyer, Barnes explained the goal and curriculum of the courses:

My idea is to take Santayana's 'Sense of Beauty' and 'Reason in Art', Roger Fry's 'Vision and Design', Turner's 'Appreciation of Painting', and merge them all with Dewey's 'Democracy and Education'—all stripped to extreme simplicity and adapted to average intelligence under proper presentation. Then I'll tell Bryn Mawr, University of Pennsylvania, and smaller colleges nearby that if they will adopt the above synthesis of good thinking, the resources of the Foundation are at their disposal. Someone [. . .] will talk to them when the teachers and students visit the gallery. If I can get nobody else to explain, I'll do it myself.[13]

Once the status of the professor had been ironed out, Laurence Buermeyer remained in the Foundation employ, assisting in research and writing, but Thomas Munro served as the Barnes Foundation Professor of Modern Art at Penn's School of Fine Arts.[14] Munro was a former student of Dewey and had been a professor of philosophy at Columbia University. From 1924 to 1926, Munro taught two classes a week at Penn and one demonstration a week in the Cret Gallery.[15] Soon a second course, a quasi-prerequisite taught by Buermeyer, was created to help Munro teach students already schooled in the basics of Barnes's aesthetic principles.[16] Barnes, however, grew frustrated with the university's bureaucracy and with the work and reliability of Munro and Buermeyer. He ended the Foundation's courses at Penn in November 1926.

Concurrently, Barnes developed courses at Columbia and the Pennsylvania Academy of the Fine Arts (PAFA). Barnes found the administration at Columbia more accommodating of his desired arrangement than the administration at Penn had been. He and Munro created a course for Columbia's Department of Philosophy in 1925, but the arrangement ended in 1927 when Barnes terminated Munro's contract.[17]

Artist and PAFA professor Arthur Carles worked with Barnes to develop the PAFA course. Carles asked Barnes, who believed painters should study aesthetics, to make the Foundation resources available to artists. "One strong reason why art academies fail to produce more artists is that the students don't grasp the principles that make the difference between art and the craftsmanship. They get so lost in the trying to get the technical end that the art end goes begging," Barnes wrote in a 1925 letter to Carles.[18] A course that brought artists to the galleries and explained aesthetic principles and philosophy would "go a long way toward changing that situation." [19] Sara Carles, Arthur's sister and a student of the Foundation, taught the Barnes course for PAFA painters. The course was under-attended and Barnes cancelled it.

There were several shifts in staff early in the Barnes Foundation's history. Buermeyer and Mullen's teaching roles changed over the years, based on their need to travel and write. Buermeyer stopped teaching in 1932 and worked only on back-of-the-house writings. In 1927, after the dismissal of Munro, the Barnes Foundation hired two former A.C. Barnes employees, Violette de Mazia and Jeanette Portenar. The two women co-taught Barnes courses: Portenar lectured in the classroom while de Mazia taught in the galleries. De Mazia had previously been a French tutor for the A.C. Barnes Company and began to teach aesthetics in 1927 after taking the Barnes courses. Portenar had been a bookkeeper for the A.C. Barnes Company, and held a degree in education from the University of Pennsylvania. Barnes offered Portenar the position in part because being a Jewish woman had prevented her from getting other jobs in education.[22] Portenar left the Foundation later in 1927 after suffering from nervous exhaustion, but de Mazia worked at the Foundation in various capacities for the rest of her life.[23]

The Barnes Foundation teachers were engaged to write for the newly created Barnes Foundation Press, which distributed books explaining the Foundation's approach to art education, beginning with Mary Mullens's *An Approach to Art* (1923) and including Buermeyer's *The Aesthetic Experience* (1924). Both authors, as early staff members of the Foundation, wrote to give voice and impact to the construction of educational practices regarding aesthetics, particularly its application to the fine arts. In 1925 Barnes published *The Art in Painting*, explaining the theory and practice of the Foundation—"an experiment in the adaptation to plastic art of the principles of the scientific method," as Barnes wrote in the book's preface.[24] *An Approach to Art*, *The Aesthetic Experience*, and *The Art in Painting* became textbooks of the Barnes courses.[25] Subsequent materials published by the Barnes Foundation Press were credited as Barnes staff collaborations. These works included the five issues of the *Journal of the Barnes Foundation* published between April 1925 and April 1926, which contained articles by Foundation staff, course descriptions, and photos of the art in the Barnes collection.

The Barnes Foundation produced two additional books in the 1920s. *Primitive Negro Sculpture* (1926), co-authored by Thomas Munro and Barnes's art dealer Paul Guillaume, was published by Harcourt, Brace and Company. Directly inspired by the Foundation's collection of African sculpture, the book worked to establish the significance of African art as an equal to the Western hierarchy of artistic traditions. Dewey, Barnes, de Mazia, Buermeyer, and Mullen compiled *Art and Education* (1929), a collection of essays—some from the *Journal of the Barnes Foundation*—published by the Barnes Foundation Press. Both books continued the discussion of art education principles and how the Barnes Foundation fit, albeit sometimes controversially, into the greater discussion.

Supporting Texts (1930s)

After selling the A.C. Barnes Company in 1929 (escaping the stock market crash), Barnes could devote his undivided attention to the Foundation.[26] By 1930, the Foundation had settled into

a structured program of classes. Only the Barnes staff was in a state of flux. Two additional employees, Angelo Pinto and Edward Dreibelbies, joined the staff in the 1930s.

Edward Dreibelbies, who had studied at the Foundation in Merion and on fellowship in Europe, was hired to conduct research abroad. He continued to work and travel for the Foundation into the 1930s. Barnes sent Dreibelbies to Henri Matisse's studio in Nice, France, to confirm the measurements for *The Dance*, which had been commissioned for the lunettes above windows of the main gallery space.

Angelo Pinto and his brothers, Salvatore, Dominic, Biagio, and Joseph, had all known Barnes since 1928, when Salvatore Pinto first contacted Foundation about classes. During their time as Barnes Foundation students, they received fellowships to travel abroad; on one trip to France, they met Henri Matisse, who by then had formed close ties to the Barnes Foundation.[27] Angelo became a member of the Barnes teaching staff in 1935, while also working as a painter and photographer.[28] Barnes purchased and was given several of Pinto's paintings for the collection, including several works painted on glass. The collection also holds paintings by the other Pinto brothers. Angelo eventually became the Foundation's official photographer, a position he held even after retiring from teaching.

While the Foundation continued operating in Merion, Barnes and his associates, the Mullen sisters and de Mazia, spent a fair amount of time traveling. While some of their travels were dedicated to buying art in Europe, they also conducted research for the books of the Barnes Foundation Press. Barnes eventually stepped away from his Sunday lectures in order to have more time to research and write.[29]

Supplementing the prefatory and explanatory pamphlets, journals, and books published earlier in 1920s, the books published in the 1930s enabled Barnes and his staff to put into practice the aesthetic education they were creating. The first book of the 1930s was *The French Primitives and Their Forms from Their Origin to the End of the Fifteenth Century*—the first of many collaborative efforts between Barnes and de Mazia—published in 1931. The two went on to write *The Art of Henri Matisse* (1933), *The Art of Renoir* (1935), and *The Art of Cézanne* (1939). Each of these works, which are still used as course readings at the Foundation, examined individual artists whose works made up the bulk of the Barnes collection. Barnes anticipated these books to not just be educational but to act as case studies for how his teaching structure “of objective, verifiable, scientific analysis”[30] could be applied to artists of the time.

In 1938, Barnes formed the Friends of Art and Education, an organization he used as an outlet to air grievances concerning the arts and education. The pamphlet “Cézanne Bathers at the Pennsylvania Museum of Art” was a reaction to a *Philadelphia Inquirer* article that compared a newly purchased *Large Bathers* by Cézanne in the Pennsylvania Museum of Art (now known as the Philadelphia Museum of Art) to *The Large Bathers (Les Grandes baigneuses)*(BF934) held at the Barnes Foundation. Barnes took offense to using his name in publicity for an institution he despised and disliked that the *Inquirer* called his painting “a smaller picture, the second version” of the PMA's *Bathers*. [31] Barnes continued to publish regarding perceived artistic and

educational malpractice, taking particular aim at the Philadelphia school system in “Sabotage of Public Education in Philadelphia” and “Whitewash: Board of Education Style.”

Barnes was also a resource for John Dewey’s 1934 book, *Art as Experience*, which argued that art is a product of human experience and should be used as a tool of education. Dewey dedicated the book to Barnes and declared: “Whatever is sound in this volume is due more than I can say to the great educational work carried on in the Barnes Foundation [. . .]. I should be glad to think of this volume as one phase of the widespread influence the Foundation is exercising.”[32]

Arboretum School and Ker-Feal (1940s)

The 1940s brought new growth to the Barnes Foundation with the establishment of a horticulture education program. Barnes’s wife, Laura Leggett Barnes, created this new branch of creative and scientific education to exist alongside the art education courses already taking place on the Arboretum grounds.

In 1925, Laura Barnes, John Prince, curator of the arboretum, and Joseph Lapsley Wilson, the arboretum’s original owner, worked on the landscape architecture of the grounds with the intention of eventually establishing classes in horticulture. In 1934, Barnes had hired Frank A. Schrepfer, a University of Pennsylvania professor of landscape architecture, to teach a course in “the aesthetics of plants, trees, and their formal organization.”[33] The class did not attract much student interest and was cancelled in 1935.[34] Mrs. Barnes became director of the arboretum following Wilson’s death in 1929. Over a decade later, in 1940, Mrs. Barnes approached John Milton Fogg, a botanist at the University of Pennsylvania, to help her establish the Arboretum School. Together they devised a more structured horticulture curriculum, which they launched in October 1940. Dr. Barnes ceded control of the Arboretum School to his wife as he openly admitted his lack of knowledge in the field of horticulture—he claimed his background in horticulture consisted of the “ability to tell the difference between birds and flowers.”[35]

Dr. and Mrs. Barnes also acquired an 18th-century farmhouse in 1940. Barnes named it Ker-Feal, which is Breton for “Fidèle’s House,” after one of his favorite dogs. The house, located in Chester County, Pennsylvania, is situated on 138 acres of farmland and forest. Barnes commissioned two additions on each side of the main farmhouse in order to accommodate more modern living spaces. The additional space also allowed Barnes to grow his collection of American decorative art, housing his antique furniture, ceramics, glass, and ironwork. Barnes regarded his “interest in American antiques [as] inseparably linked with the Foundation’s educational program.”[36] He planned to make the home into a “living museum of art and to develop a botanical garden, both to be used as part of educational purposes of THE BARNES FOUNDATION.”[37] The 1942 issue of *House & Garden* magazine featured the Ker-Feal grounds and collections, and included essays written by Barnes and Violette de Mazia that advocated for the significant educational importance of the collections at both Merion and Ker-Feal.[38] In addition to being Dr. and Mrs. Barnes’s private country home, Ker-Feal was a class destination for Arboretum School lectures. Barnes

considered the Ker-Feal grounds and collections an integral part of the Barnes Foundation's educational mission and, upon his death, the estate was bequeathed to the Foundation.

A third, much shorter-lived change to the Foundation in 1940, was the addition of English philosopher Bertrand Russell to the staff. After Russell was shunned from New York academic circles due to several of his personal beliefs, Barnes stepped in, offering Russell a five-year teaching contract at the Barnes Foundation. Barnes and nine other scholars, including John Dewey, later wrote *The Bertrand Russell Case* (1941), a book they hoped would bring attention to what they saw as the loss of fundamental academic freedoms in the 20th century.

Despite Barnes's support for Russell, their relationship quickly deteriorated; Barnes dismissed Russell in 1942, only two years into his five-year contract. Russell consequently sued the Foundation for breach of contract and won the case; the Barnes Foundation was forced to pay Russell what he would have earned in the remaining three years of his contract. Barnes later released a pamphlet, "Bertrand Russell v. Democracy and Education," to explain his side of the conflict.

Even during the Great Depression and the Second World War, Barnes continued to provide scholarships to artists and musicians to attend classes at the Foundation. The courses themselves were free, so scholarships paid for students' housing and transportation. Many of these students were African American, including writer Gwendolyn Bennett, painter Aaron Douglas, and singers James Boxwill and Florence Owens. Barnes also gave students scholarships for courses and independent research outside the Barnes Foundation. One scholarship recipient was singer Lillian G. Hall, who used the money to attend Westminster Choir College, a conservatory in Princeton, New Jersey, in 1942.[39] Hall had been a student from the Manual Training and Industrial School for Youth in Bordentown, New Jersey, whose glee club performed for many years in the Cret Gallery in Merion. In 1943, Barnes arranged for California musician Ablyne Lockhart to travel into the Deep South on a scholarship to research African American music at religious revivals in rural towns and villages.

Barnes did more than aid individual students in furthering their studies; he also sought to create supportive relationships with other educational institutions. He had tense relationships with Columbia and the University of Pennsylvania, with whom he worked at the inception of his Foundation, but in the late 1940s he was finally successful at permanently linking one university to the Barnes Foundation. In the 1920s, Barnes became interested in Lincoln University, the first degree-granting historically black university in the United States. In 1946, upon his introduction to Horace M. Bond, the first African American president of the university, Barnes donated \$1,000 to a fund for international students at Lincoln.[40] Over the following years, Barnes and Bond developed a professional comradery.

Without Barnes (1950s to 1970s)

The connection between Barnes and Bond ultimately led to the creation of Foundation courses for Lincoln University students. The first course, held at Lincoln University in 1950, was taught

by Jon Longaker, a Barnes Foundation alumnus with a PhD in art history from Columbia; he was paid by the Foundation, not by Lincoln.[41] The course took students to the Barnes galleries in Merion once a week. During the execution of this course, Lincoln gave Barnes the control he was denied by Columbia, the University of Pennsylvania, and PAFA. Bond even went so far as to seek approval before admitting white female students into the course.[42] Barnes responded: "Tell the white applicants 'NO'!"[43] The following year, Barnes replaced Longaker with two instructors: Paul Moses and William Wixom. Moses, an African American, would instruct the first year course and Wixom would teach the second year.

In 1950, Barnes amended his indenture of trust, giving Lincoln University the power to appoint four of the five positions on the Board of Trustees of the Barnes Foundation. Lincoln University responded in gratitude for everything Barnes had done for the university by awarding him an honorary degree of Doctor of Science in June 1951. Not until 1967, after the death of Nelle E. Mullen, the third president of the Foundation, did Lincoln University have the opportunity to appoint trustees to fill the remaining empty positions.

In July 1951, during one of his usual commutes between Merion and Ker-Feal, Dr. Barnes was involved in a fatal car accident; he was killed instantly and his ever-present companion, Fidèle, was euthanized at the scene due to his injuries. Condolence letters from friends, neighbors, artists, academics, diplomats, and alumni arrived at the Foundation in the following months.

After Barnes's death, the Foundation faculty made adjustments in order to carry on the methods and practices he had established. Mrs. Barnes and Violette de Mazia oversaw the horticulture and art departments, respectively. Mrs. Barnes became president of the Foundation, as dictated by the indenture of trust, amended a year before her husband's death.[44]

As director of art education, de Mazia continued to teach first- and third-year classes at the Foundation. She retained Angelo Pinto, who continued his dual role as Foundation photographer and instructor. To fill additional teaching positions, de Mazia hired Barnes Foundation alumni, including Barton Church and Harry Sefarbi (Smith), who started at the Foundation in 1952 and 1953, respectively.[45] Both men were working artists and had attended classes at the Foundation under Barnes. Before his death, Barnes had added one work from each artist to his collection.

Although the staff was able to continue with the pre-existing classes, it soon became apparent that without Barnes, changes were inevitable at the Foundation. One of the major changes came in the early 1960s, when the Foundation gallery first opened to the public. After years of legal struggle, the public was permitted access to the collection. Initially, there were limitations in place to guarantee that classes could continue uninterrupted: the public could only visit the Barnes collection during certain hours and had to reserve tickets far in advance. Despite the public having regular access to the galleries, the Foundation continued to assert its status as an educational institution, rather than a museum. Mrs. Barnes, who both lived and worked on the grounds of the Foundation until her death in 1966, had to make the most immediate adjustments to her home being made so public. However, she seemed to embrace the idea of opening the collection to the public. As early as 1956, she had sent a memo to de Mazia expressing a desire to rearrange class

schedules to allow for one public-access day a week, and went as far as to select two students to act as security in the gallery spaces.[46]

As director of the Art Education Department, de Mazia sought to preserve many of the methods and practices that she learned from Barnes. In the 1970s, she brought back *Journal of the Art Department*, the publication Barnes launched in tandem with the Foundation in 1925 and phased out in 1926 in favor of more substantial publications. Although de Mazia relaunched the journal based on Barnes's original concept of publishing articles by instructors and advanced students, she made a few changes that included replacing the title with the shorter title of *Vistas* in 1979 and making the annual journal a triennial publication. *Vistas* was published until 1991, three years after de Mazia's death in 1988.

Among de Mazia's articles for the journal were "Corrigenda" (1977), "The Barnes Foundation: The Display of its Art Collection" (1981–1983), "Da Capo: Prometheus' Unwittingly Solicited Encore" (1978–1979), and "The Lure and Trap of Color Slides in Art Education" (1984–1986). In "The Lure and Trap of Color Slides," de Mazia writes that she, like Barnes, used black and white reproductions and actual objects from the collection in her lectures, rather than color slides. Carrying on Barnes's tradition, de Mazia brought relevant paintings from the collection into the main gallery for her large audience lectures, and she passed large black and white reproductions of the art around to her students.

The Education records in the Barnes Foundation archives document the growth, missteps, and accomplishments of the educational program from pre-Foundation years through the present day. The records hold the writings and materials created by Barnes and his staff, which capture the unique educational theories of the Foundation. Through Barnes's progressive methods his Foundation's education department became a successful site of art and horticultural education.

Sources

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- 4 Albert C. Barnes. Letter to Columbia University Registrar, January 26, 1918. Albert C. Barnes Correspondence, Barnes Foundation Archives.
- 5 Albert C. Barnes, "The Barnes Foundation," *The New Republic* (March 1923): 66.
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- 7 Albert C. Barnes. Letter to Mrs. W. J. Glackens (Edith Dimock), February 19, 1923. Albert C. Barnes Correspondence, Barnes Foundation Archives. Barnes stated that "the central idea, in its larger aspects, was put into my head by John Dewey about five years ago when he learned of the work we had been doing here [in the factory]."
- 8 Albert C. Barnes, "The Barnes Foundation," *The New Republic* (March 1923): 66.
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- 31 "Cézanne Art Gem Acquired by City," *Philadelphia Inquirer*, November 11, 1937.
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Scope and Content

For the A.C. Barnes Company seminars series, there are 23 files of records related to the seminars taught at the A.C. Barnes Company in Philadelphia that include lecture notes; lists of questions asked to students and their answers; manuscript notes handwritten by instructor Mary Mullen recording the students' responses to paintings (many of the factory workers were illiterate); and papers written by students. These papers are not precisely dated and some may actually be from earlier than the 1920s.

For the Barnes Foundation classes series, there are four subseries: administration, correspondence, curriculum, and European travel. There are 209 files of records from the classes taught at the Barnes Foundation in Merion that include administrative records and teachers' correspondence, curriculum records, and European travel notes. The collection includes manuscript instructions for various Barnes Foundation publications; instructions written by Dr. Barnes regarding the structure of classes; class descriptions and attendance; an analysis of the demographic that the Foundation wished to reach; notes on prospective students; student questionnaires; correspondence between teachers and students; the course curriculum and notes for the European travel program.

The early collaborations series illustrates the partnerships between the Barnes Foundation, the University of Pennsylvania, and Columbia University, and holds both administrative records and correspondence. There are 60 files of records associated with Columbia University that include class lists, student registration cards, attendance sheets, examination questions, and grades. The files also include student papers and examination booklets. There are 59 files of records related to the University of Pennsylvania that include an announcement for Thomas Munro's appointment as a professor at Penn; press releases; a list of advisors; dates for class meetings; class lists; a report on the "University of Pennsylvania-Barnes Experiment"; and student information sheets, registration, and admittance cards. These files also include student papers and examination booklets. There are 4 additional files of comments about courses and students from Bryn Mawr College, Swarthmore College, and the Pennsylvania Academy of the Fine Arts.

There are 61 files of manuscripts written by members of the Barnes Foundation staff or individuals closely affiliated with Dr. Barnes and the Foundation. These include 6 essays by Mary Mullen, who previously taught seminars for the A.C. Barnes Company workers; 21 essays by Laurence Buermeyer and 17 essays by Thomas Munro, both of whom taught in Barnes's early university collaborations; 7 essays by John Dewey, the first director of education at the Barnes Foundation; and 5 essays by Violette de Mazia and one by Jeanette Portenar, the first two teachers of the Barnes method at the Foundation. Also included are essays by Paris dealer Paul Guillaume, journalist Henry Hart, and philosopher Bertrand Russell. There are 45 files of manuscripts by other writers, most of whom are unidentified. Essays by more well-known writers include "Rudiments of Art" (1924) by Waldemar George; "On the Aesthetics of John Dewey" (c. 1927) by Benedetto Croce; and "When the Cathedrals Were White" (1937) by Le Corbusier.

The photograph series includes 711 black and white photographic prints and copy prints, many of which are dry-mounted to black mat board. Students at the Barnes Foundation had the benefit of studying in front of authentic works of art in the Main Gallery of the Cret building in Merion, but teachers such as Violette de Mazia, Harry Sefarbi, and Barton Church often used photographs to further illustrate their lectures. The photographs include artworks from other collections as well as those from the Foundation's collection; images of its wall ensembles; and details of paintings, sculptures, and decorative art objects.

Administrative Information

Publication Information

Barnes Foundation Archives 2017

Access Restrictions

This collection is open for research to qualified researchers by appointment only. Please contact the Archives and Library Department for information on access and research.

This collection is partially processed and catalogued. Please contact the Archivist for more information.

Use Restrictions

The Barnes Foundation's Early Education Records are the physical property of the Barnes Foundation Archives. The Foundation holds literary rights only for material created by staff of the Foundation and material given to the Foundation with such rights specifically assigned. For all other material, literary rights, including copyright, belong to the authors or their legal heirs and assigns. Researchers are responsible for determining the identity of rights holders and obtaining their permission for publication and for other purposes where stated.

Acquisition Information

These records were held in the third floor storage area of the Administration building prior to processing.

Processed by

Barbara Anne Beucar, Laura Dintzis, Chelsea Houck, Amanda McKnight, and Katy Rawdon. Finding aid written by Barbara Anne Beucar, Chelsea Houck and Katy Rawdon.

Related Materials

Related Archival Materials note

The records in this collection reflect education within Dr. Barnes's lifetime. They predate the Foundation, as they begin with the factory seminars and end with his death in 1951. For institutional education records occurring after 1951, see the Records of the Education Department collection.

Controlled Access Headings

Corporate Name(s)

- A.C. Barnes Company
- Arnold Arboretum
- Barnes and Hille
- Barnes Foundation – Art Dept.
- Barnes Foundation. Arboretum
- Columbia University

- Friends of Art and Education.
- Lincoln University (Pa.)
- Philadelphia Museum of Art
- University of Pennsylvania

Genre(s)

- Correspondence
- Essays
- Manuscripts for publication
- Photographs
- Typescripts

Geographic Name(s)

- Chester County (Pa.)
- Lower Merion (Pa. : Township)
- Merion (Pa.)
- Philadelphia (Pa.)

Personal Name(s)

- Barnes, Albert C. (Coombs), 1872–1951
- Barnes, Laura L., 1875-1966
- Bennett, Gwendolyn, 1902-1981
- Bond, Horace Mann, 1904–1972
- Buermeyer, Laurence, 1889–1970
- Carles, Arthur, 1882-1952
- Carles, Sara, 1894-1965
- Church, Barton
- Condax, John
- De Mazia, Violette, 1899–1988
- Dewey, John, 1859–1952
- Douglas, Aaron, 1898-1979
- Dreibelbies, Edward T.
- Fogg, John Milton, 1898-1982
- Glackens, William J., 1870-1938
- Guillaume, Paul, 1891–1934
- Hall, Lillian
- James, William, 1842-1910

- Lockhart, Ablyne, 1917-2014
- Mullen, Mary, 1875-1957
- Munro, Thomas, 1897-1974
- Pinto, Angelo, 1908-1994
- Pinto, Salvatore, 1905-1966
- Portenar, Jeannette
- Santayana, George, 1863-1952
- Sefarbi, Harry, 1917–2009
- Wilson, Joseph Lapsley, 1844-1928

Subject(s)

- Aesthetics - Study and teaching
- African Americans
- Arboretums – Pennsylvania – Merion
- Art - Private collections - Pennsylvania - Merion
- Art - Study and teaching
- Art museums - Pennsylvania - Merion
- Art schools - Pennsylvania - Merion
- Art students – Pennsylvania – Merion – Correspondence
- Barnes Foundation – Management
- Botany
- Education – Philosophy
- Horticulture
- Painting – History
- Painting, French – History
- Painting, Modern
- Pragmatism
- Psychology and art
- Women educators- Pennsylvania – Merion – Correspondence

Collection Inventory

Series I. A.C. Barnes Factory Seminars c. 1920

A.C. Barnes Factory Seminars

This series is arranged alphabetically by subject. The records have been grouped according to the art and book discussions that took place in the seminars, which were transcribed by Mary Mullen, and essays written by the students. This series also includes an evaluation of the student participants written by Mary Mullen. One file of lecture notes by Dr. Barnes was determined to have been written in May 1924. The bulk of the series is undated and has been assigned the date, c.1920.

Art discussion. Directions for interviewing factory workers about paintings c. 1920 1.0 Folder(s)

General note

Typescript list of instructions, possibly by Dr. Barnes or Mary Mullen.

Art discussion. Student response c. 1920 1.0 Folder(s)

General note

Manuscript notes in Mary Mullen's hand recording Ruth Heywood's reaction to paintings.

Art discussion. Student response c. 1920 5.0 Folder(s)

General note

Series I. A.C. Barnes Factory Seminars

Manuscript notes in Mary Mullen's hand describing Margaret Mullin's reaction to paintings.

Art discussion. Student response c. 1920 1.0 Folder(s)

General note

Manuscript notes in Mary Mullen's hand describing Mary Murphy's reaction to paintings.

Art discussion. Student response c. 1920 1.0 Folder(s)

General note

Manuscript notes in Mary Mullen's hand describing Nell Paden's reaction to paintings.

Art discussion. Student response c. 1920 1.0 Folder(s)

General note

Manuscript notes in Mary Mullen's hand describing Anna Smith's reaction to paintings.

Art discussion. Student response c. 1920 1.0 Folder(s)

General note

Manuscript notes in Mary Mullen's hand describing Erma Troop's reaction to paintings.

Art discussion. Student response c. 1920 1.0 Folder(s)

General note

Manuscript notes in Mary Mullen's hand describing "Jack's" reaction to painting.

Series I. A.C. Barnes Factory Seminars

Book discussion. "An Approach to Art." Questions for students c. 1920 1.0 Folder(s)

General note

Typescript questions, probably written by Dr. Barnes or Mary Mullen, about issues from Mullen's book, "An Approach to Art."

Book discussion. "An Approach to Art." Student response c. 1920 1.0 Folder(s)

General note

Includes answers by Willian Mann.

Book discussion. "An Approach to Art." Student response c. 1920 1.0 Folder(s)

General note

Response by an unidentified student.

Book discussion. "An Approach to Art." Student response c. 1920 1.0 Folder(s)

General note

Response by an unidentified student.

Book discussion. Unidentified text. Student response c. 1920 1.0 Folder(s)

General note

Includes a response to an unidentified text.

Series I. A.C. Barnes Factory Seminars

Essay. African American issues c. 1920 1.0 Folder(s)

General note

Includes an essay probably written by "Jack."

Essay. African American issues c. 1920 1.0 Folder(s)

Essay. "Buried Past of Mexico" c. 1920 1.0 Folder(s)

General note

Possibly an outline or even transcribed excerpts from Clarence L. Hay's book written by an unidentified student.

Essay. "Education" c. 1920 1.0 Folder(s)

General note

Written by Ruth Heywood.

Essay. "Habits as Expression of Growth" c. 1920 1.0 Folder(s)

General note

Written by Laura Hatch.

Essay. "Habits as Expression of Growth" c. 1920 1.0 Folder(s)

General note

Series II. Barnes Foundation Classes

Written by Ruth Heywood.

Essay. "Why the Negro does not receive the recognition he deserves from the White Race?" c. 1920 1.0 Folder(s)

General note

Includes an essay probably written by "Jack."

Student evaluations c. 1920 1.0 Folder(s)

General note

Manuscript notes in Mary Mullen's hand describing the students in the factory class, as a group and individually.

Lecture notes 1924 1.0 Folder(s)

General note

Notes for a lecture or lectures, typescript and manuscript (possibly in Mary Mullen's hand), about African American issues, and the work of the Barnes Foundation.

Series II. Barnes Foundation Classes 1925-1948 (Bulk, 1925-1926)**Barnes Foundation Classes**

This series is divided into four sub-series: administration, correspondence, curriculum, and European travel.

Subseries 1. Administration

Subseries 1. Administration**Administration**

The records for the administration of the Barnes Foundation classes are arranged chronologically.

Journal of the Barnes Foundation, vol 1, no 1. Illustration instructions. Manuscript, typescript March 1925 1.0 Folder(s)

General note

Manuscript instructions written by Dr. Barnes for the printer, William Dornan, about illustrations for the publication of the Foundation's first journal. Includes a letter to Dorman, a mailing list, and expenses for the journal in April and May.

Journal of the Barnes Foundation, vol 1, no 1. 4th Cover page. Manuscript, typescript April 1925 1.0 Folder(s)

General note

Manuscript instructions written by Dr. Barnes regarding the structure of the educational program of the Barnes Foundation, its classes and teachers. Journal of the Barnes Foundation, vol 1, no 1. Outside cover layout drafts. Manuscript, typescript

Journal of the Barnes Foundation, vol 1, no 1. Outside cover layout drafts. Manuscript, typescript April 1925 1.0 Folder(s)

General note

Manuscript instructions written by Dr. Barnes regarding the cover of the Foundation's first journal.

Subseries 1. Administration

Journal of the Barnes Foundation, vol 1, no 1. Table of Contents page. Manuscript, typescript April 1925 1.0 Folder(s)

General note

Manuscript instructions written by Dr. Barnes regarding the table of contents for the Foundation's first journal.

Journal of the Barnes Foundation, vol 1, no 1. Notes and comments page. Manuscript, typescript April 1925 1.0 Folder(s)

General note

Manuscript instructions written by Dr. Barnes regarding the courses offered by the Foundation in conjunction with the University of Pennsylvania, and also the two scholarships offered to students for European travel and study during the summer. Manuscript instructions written by Dr. Barnes regarding the courses offered by the Foundation in conjunction with the University of Pennsylvania, and also the two scholarships offered to students for European travel and study during the summer.

Journal of the Barnes Foundation, vol 1, no 1. Letters to the Barnes Foundation. Typescript c. 1925 1.0 Folder(s)

General note

Includes comments from a variety of anonymous individuals regarding the Foundation and its publications.

Journal of the Barnes Foundation, vol 1, no 2. Book promotions. Manuscript, typescript c. 1925 1.0 Folder(s)

General note

Subseries 1. Administration

Includes handwritten and typed descriptions of Barnes Foundation publications and those forthcoming.

Journal of the Barnes Foundation, vol 1, no 3. Publications and book promotions. Typescript, corrected c. 1925 1.0 Folder(s)

General note

Includes typescript edited by Dr. Barnes regarding the Foundation's publications.

Announcement for a course for "advanced" students. Typescript May 1925 1.0 Folder(s)

Address and schedule information for Thomas Munro. Manuscript c. 1925 1.0 Folder(s)

"The Appreciation of Art." Typescript, corrected c. 1925 1.0 Folder(s)

General note

Includes a description of Thomas Munro's class, "The Appreciation of Art," at the University of Pennsylvania and Columbia University with Dr. Barnes's written corrections.

List of schools and museums who purchased publications of the Barnes Foundation. Manuscript and typescript c. 1925 1.0 Folder(s)

Transcripts of recommendations for Mrs. E. E. Scheyer. Typescript c. 1925 1.0 Folder(s)

"An Analysis of our Situation as Regards Expansion." Carbon copies January 12, 1926 1.0 Folder(s)

General note

Subseries 1. Administration

Includes a detailed analysis of the Foundation's aim to reach a particular group of people: college students, art students, art teachers, and members of the general public "regardless of occupation or particular previous training."

"Memorandum on Events Dec 5 - Jan 13 - 1926." Typescript, corrected January 13, 1926 1.0 Folder(s)

General note

Includes notes on visitors interviewed in the Gallery.

"For Study at Gallery." Typescript and manuscript notes January 14, 1926 1.0 Folder(s)

General note

Includes Thomas Munro's suggestions for using a questionnaire to make analyses of the classes.

"Use of Questionnaire in Research." Typescript January 18, 1926 1.0 Folder(s)

General note

Includes a questionnaire devised by Munro for students to analyze the art.

Journal of the Barnes Foundation, vol 2, no 2. Page proofs, corrected April 1926 4.0 Folder(s)

Notice of class organization meeting. Carbon copy May 1926 1.0 Folder(s)

Course and publication review records. Manuscript, typescript, page proofs c. 1926 1.0 Folder(s)

General note

Subseries 1. Administration

Includes lists of miscellaneous names and addresses, lists of numbers, ephemera, and a printed description of the classes taught at the University of Pennsylvania by Thomas Munro and Laurence Buermeyer.

Notice of class rearrangement and cancellation. Typescript April 8, 1927 1.0 Folder(s)

Student addresses, Tuesday class. Manuscript, typescript April- May 1927 1.0 Folder(s)

Notice of class organization meeting and list of students. Typescript September 27, 1927 1.0 Folder(s)

Student admittance notice to Thomas Munro's class. Typescript 1927 1.0 Folder(s)

Student expulsion notice. Typescript 1927 1.0 Folder(s)

Student attendance count. Manuscript March 1928 1.0 Folder(s)

Notice of class organization meeting with mailing addresses. Manuscript, typescript September 25, 1928 1.0 Folder(s)

Hours worked by Herbert Kent Jennings, Jr.. Manuscript 1928 1.0 Folder(s)

List of students in Herbert Kent Jennings, Jr.'s class. Typescript April 30, 1929 1.0 Folder(s)

Hours worked by Herbert Kent Jennings, Jr.. Manuscript 1929 1.0 Folder(s)

List of students and addresses. Manuscript 1929 1.0 Folder(s)

List of students in Herbert Kent Jennings, Jr.'s Saturday class. Manuscript 1929 1.0 Folder(s)

Subseries 1. Administration

List of applicants for Tuesday class. Manuscript, typescript c. 1929 1.0 Folder(s)

Invitation letter for a lecture by Dr. Barnes. Typescript October 2, 1930 1.0 Folder(s)

List of applicants and addresses for Tuesday class. Manuscript 1930 1.0 Folder(s)

Hours worked by Ivan Donovetsky. Manuscript 1930 1.0 Folder(s)

Students in Herbert Kent Jennings, Jr.'s Thursday and Saturday classes. Typescript, manuscript 1930 1.0 Folder(s)

"Sabbatical leave for college teachers" form, with notes on the Barnes Foundation. Mimeograph c. 1930 1.0 Folder(s)

Stenographer's notebooks. Manuscript 1931 1.0 Folder(s)

General note

Includes three stenographer's notebooks with shorthandwritten notes.

Question to Dr. Barnes from Violette de Mazia. Manuscript May 1, 1932 1.0 Folder(s)

General note

Includes a question form Miss de Mazia regarding unity in a painting.

Question to Dr. Barnes from Edward T. Driebelbies. Manuscript May 1, 1932 1.0 Folder(s)

General note

Subseries 1. Administration

Includes a question to Dr. Barnes from Dreibelbies about comparing Renoir to Rubens.

Questions to Dr. Barnes from Herbert Kent Jennings, Jr.. Manuscript May 1, 1932 1.0 Folder(s)

General note

Includes three questions posed to Dr. Barnes about the analysis of art.

Notice of class discontinuations. Typescript April 6, 1933 1.0 Folder(s)

General note

Includes a notice regarding the discontinuation of Thursday and Saturday classes.

"New Students." Typescript, corrected 1933 1.0 Folder(s)

General note

Includes a list of new students and some "doubtfuls."

Students addresses and notes on students. Manuscript 1933 1.0 Folder(s)

General note

Includes shorthandwritten notes about students.

Notice of conclusion of lectures by Nicolas Nobokoff. Typescript, corrected April 1934 1.0 Folder(s)

Notice of class organization meeting. Typescript September 1935 1.0 Folder(s)

List of former students. Manuscript October 1, 1935 1.0 Folder(s)

Subseries 1. Administration

List of tentative students. Typescript, corrected October 1, 1935 1.0 Folder(s)

List of students by class. Typescript, corrected October 1935 1.0 Folder(s)

List of old students. Typescript, corrected 1935- 1936 1.0 Folder(s)

List of new students. Typescript, corrected 1935- 1936 1.0 Folder(s)

General note

Includes a list of new students with notes made on their appearance and background.

Question to Dr. Barnes from Angelo Pinto. Manuscript, typescript January 28, 1936 1.0 Folder(s)

General note

Includes a question from Pinto regarding influences on an artist's work.

Question to Dr. Barnes from Edward T. Dreibelbies. Typescript January 28, 1936 1.0 Folder(s)

General note

Includes a question from Dreibelbies about movement in a painting and depth of feeling.

Question to Dr. Barnes from John Condax. Typescript, corrected January 28, 1936 1.0 Folder(s)

General note

Includes a question from Condax about mysticism.

Subseries 1. Administration

Question to Dr. Barnes from Frederick B. Geasland. Typescript, manuscript January 28, 1936 1.0 Folder(s)

General note

Includes a question from Geasland regarding aspects of color.

Notice of class organization meeting. Typescript Fall 1936 1.0 Folder(s)

List of new applicants. Typescript, corrected Fall 1936 1.0 Folder(s)

General note

Includes lists of applicants with notes about their background.

List of former students. Typescript Fall 1936 1.0 Folder(s)

List of accepted students who have not re-applied. Typescript Fall 1936 1.0 Folder(s)

List of accepted students. Typescript Fall 1936 1.0 Folder(s)

Notices regarding a May 14 class. Typescript May 13, 1937 1.0 Folder(s)

Note regarding an unidentified student. Typescript 1938 1.0 Folder(s)

Rejection form letter for student applicants. Carbon copy September 11, 1941 1.0 Folder(s)

Memo regarding "Sabotage of Public Education in Philadelphia." Carbon copy. October 5, 1945 1.0 Folder(s)

Subseries 2. Correspondence

General note

Includes a memo from Dr. Barnes in which he explains an error in the first printing of the pamphlet, Sabotage of Public Education in Philadelphia.

Subseries 2. Correspondence**Correspondence**

The correspondence associated with the Barnes Foundation classes is arranged alphabetically by teacher.

Subsubseries i. Buermeyer, Laurence

Clark, Bertha H. 1925 1.0 Folder(s)

General note

Includes third party letter addressd to Nelle Mullen.

Mason, Daniel Gregory 1925 1.0 Folder(s)

General note

Regarding Buermeyer's publication, "Aesthetic Experience."

Potamkin, Harry Alan 1925 1.0 Folder(s)

Sea Pines School of Personality 1926 1.0 Folder(s)

Subseries 2. Correspondence

Stevens, Lewis Miller 1925 1.0 Folder(s)

General note

In regard to teaching art.

University of Pennsylvania 1926 1.0 Folder(s) In regard to Buermeyer's visiting professorship at Penn and his class, "Aesthetic Experience."

Vaccariello, Michele A. 1928 1.0 Folder(s)

Waldon School 1925 1.0 Folder(s)

General note

In regard to children's art.

Subsubseries ii. Condax, John

Barnes Foundation 1935- 1936 1.0 Folder(s)

General note

Includes lists of students who are "less promising" with the intent to drop them to make room for new students.

Subsubseries iii. de Mazia, Violette

Unidentified correspondent November 30, 1949 1.0 Folder(s)

Subseries 2. Correspondence

General note

Includes a letter from a former student offering constructive criticism of Miss de Mazia's teaching and the Barnes system, and two rather unkind letters in response from de Mazia and Barnes.

Subsubseries iv. Dreibelbies, Edward

Barnes Foundation 1935- 1936 1.0 Folder(s)

Gates, Florence 1932 1.0 Folder(s)

Subsubseries v. Geasland, Frederick

Barnes Foundation 1935- 1937 1.0 Folder(s)

General note

Includes correspondence regarding students that might be dropped from Geasland's class, and the body of a letter dismissing him of his post as teacher.

Subsubseries vi. Jennings, Herbert Kent Jr.

Barnes Foundation 1928- 1932 1.0 Folder(s)

General note

Includes third party correspondence with Jennings's father regarding a scholarship for Jennings to study at the Foundation, and correspondence with Jennings regarding evaluations of his students.

Block, Florence Crown 1932 1.0 Folder(s)

Subseries 2. Correspondence

Ferry, Katherine 1929 1.0 Folder(s)

Marr, Marie 1931 1.0 Folder(s)

General note

Includes third party correspondence with Jennings's father regarding a scholarship for Jennings to study at the Foundation, and correspondence with Jennings regarding evaluations of his students.

Subsubseries vii. Munro, Thomas

American Association of University Women 1927 1.0 Folder(s)

Appleton, Edward, Mrs. 1926 1.0 Folder(s)

General note

In regard to a lecture.

Association of American Colleges 1925 1.0 Folder(s)

General note

Includes a handwritten replies in shorthand and in Dr. Barnes's hand.

Atwell, Julia Hill 1926 1.0 Folder(s)

General note

In regard to an invitation for Munro to lecture.

Subseries 2. Correspondence

Barnes Foundation 1925 1.0 Folder(s)

Barnes Foundation 1936 1.0 Folder(s)

General note

In regard to a request to suggest students that can be dropped to make space for new students.

Barr, Alfred Hamilton, Jr. 1926 1.0 Folder(s)

General note

In regard to Barr's visit to the Foundation in the spring of 1926 along with some of his friends.

Bement, Alon 1925 1.0 Folder(s)

Boas, George 1925 1.0 Folder(s)

Braymer, L. E. 1926 1.0 Folder(s)

Buchman, Carl 1926 1.0 Folder(s)

General note

In regard to Munro's class at Columbia University.

Columbia University 1926 1.0 Folder(s)

General note

Subseries 2. Correspondence

In regard to problems with Munro's class at Columbia and proposed solutions.

Craighill, Eleanor Rutherford 1926 1.0 Folder(s)

General note

In regard to an invitation for Munro to speak to the art league.

Crowell, Elizabeth W. 1928 1.0 Folder(s)

General note

Includes a description of the prints Munro used at Rutgers.

Davidson, Morris 1926 1.0 Folder(s)

General note

Includes a criticism of the Barnes art philosophy.

Dewey, John 1926 1.0 Folder(s)

General note

In regard to Munro's class at Columbia.

Edwards, Willard H. 1925 1.0 Folder(s)

General note

Includes a bulletin and other printed materials about the Fairhope Adolescents' College in Alabama.

Subseries 2. Correspondence

Fleischer, Lillian B. 1925 1.0 Folder(s)

George G. Vanderveer 1926 1.0 Folder(s)

Hallett, George G. 1927 1.0 Folder(s)

Harcourt Brace & Company 1925 1.0 Folder(s)

General note

Regarding the publication of "Primitive Negro Sculpture."

Jennings, John F., Mrs. 1926 1.0 Folder(s)

General note

In regard to a lecture.

Kerns, Maude (Maude Irvine) 1925 1.0 Folder(s)

Lindeman, Eduard 1926 1.0 Folder(s)

Macmillan Company 1925 1.0 Folder(s)

General note

In regard to Macmillan Company taking over the Barnes Foundation publications.

Manual Training and Industrial School for Youth (Bordentown, N.J.) 1926 1.0 Folder(s)

Subseries 2. Correspondence

General note

In regard to a lecture.

McKelvie, Clarence Lyon 1928 1.0 Folder(s)

General note

Includes a criticism of the Barnes art philosophy.

Mencken, H. L. (Henry Louis) 1926 1.0 Folder(s)

Moen, Ella 1926 1.0 Folder(s)

General note

In regard to the summer classes in Europe. Includes a list of galleries visited.

Morrison, Gertrude 1925 1.0 Folder(s)

Mullen, Nelle E. 1925 1.0 Folder(s)

General note

Includes a postcard from Munro in Germany to Mullen.

Springfield Art League 1925 1.0 Folder(s)

General note

In regard to an invitation for Munro to speak to the art league.

Subseries 3. Curriculum

Sterner, Louis G. 1926 1.0 Folder(s) Includes a note in response written in Dr. Barnes's hand.

University of Pennsylvania 1925- 1926 1.0 Folder(s)

General note

In regard to Munro's classes at Penn. Includes an exam on art.

Wilson, Fadra Holmes 1931 1.0 Folder(s)

Subseries 3. Curriculum**Curriculum**

The records of the curriculum for the Barnes Foundation classes are arranged alphabetically by teacher in six sub-subseries: Albert C. Barnes, Laura Geiger, Violette de Mazia, Mary Mullen, Thomas Munro, and unidentified authors.

Subsubseries i. Barnes, Albert C.

Notes on African Americans, religion, music, and education. Manuscript 1926 1.0 Folder(s)

General note

Manuscript lecture notes by Dr. Barnes, probably for a talk given on November 21, 1926, during a Sunday program at the Barnes Foundation which also included a performance by the Bordentown choir.

Notes on African Americans, religion, music, and education. Typescript and carbon copy, corrected 1926 1.0 Folder(s)

Subseries 3. Curriculum

General note

Lecture notes, probably for a talk given by Dr. Barnes on November 21, 1926, during a Sunday program at the Barnes Foundation which also included a performance by the Bordentown choir.

"Main sources of Flaccus's 'The Spirit and Substance of Art,'" Typescript. c. 1926 1.0 Folder(s)

"Negro Notes." Typescript, manuscript, and carbon copy c. 1926 1.0 Folder(s)

General note

Notes on African American art, music, religion, and culture. Manuscript notes are by Dr. Barnes, and are probably for a talk given by Dr. Barnes on November 21, 1926, during a Sunday program at the Barnes Foundation which also included a performance by the Bordentown choir.

Notes comparing "The Art in Painting" with "The Spirit and Substance of Art" by Louis W. Flaccus, carbon copy c. 1926 1.0 Folder(s)

"Spirituals." Typescript, corrected c. 1926 1.0 Folder(s)

General note

Typescript notes on music, religion, poetry, adjustment, mysticism, education, African Americans, and spirituals, with manuscript underlining and notes by Dr. Barnes. Dated both 1926 and 1927.

Spirituals lyrics, carbon copy c. 1926 1.0 Folder(s)

Notes on music, typescript and carbon copy, corrected November 8, 1927 1.0 Folder(s)

General note

Subseries 3. Curriculum

Typescript and carbon copy notes, with manuscript corrections by Laura V. Geiger and Albert Barnes, comparing various musical composers to visual artists; classic music and African American spirituals to art.

Notes on Picasso and Matisse, typescript and carbon copy c. 1927 1.0 Folder(s)

General note

Notes describing specific paintings by Picasso and Matisse.

Notes on spirituals, manuscript c. 1927 1.0 Folder(s)

General note

Manuscript notes on African American spirituals, possibly by Dr. Barnes.

"Primitive Negro Sculpture," typescript notes February 19, 1928 1.0 Folder(s)

General note

Typescript notes, probably by Dr. Barnes, describing African sculpture.

Notes for Sunday program, manuscript November 18, 1928 1.0 Folder(s)

General note

Notes for a lecture by Dr. Barnes comparing music and paintings. Mentions specific paintings to be compared with musical pieces.

Notes for Sunday program, carbon copy, corrected November 18, 1928 2.0 Folder(s)

General note

Subseries 3. Curriculum

Notes for a lecture by Dr. Barnes comparing music and paintings. Mentions specific artists and paintings to be compared with musical pieces.

Notes on music, typescript and carbon copy November 18, 1928 1.0 Folder(s)

General note

Notes for a lecture by Dr. Barnes comparing music and paintings.

"Pictures to be used Sunday, November 18, 1928." Carbon copy, corrected November 18, 1928 1.0 Folder(s)

General note

List of paintings in the Foundation's collection, with correlating songs and classical music pieces, for a lecture by Dr. Barnes.

"Records to be played Sunday, November 18, 1928." Carbon copy, corrected November 18, 1928 1.0 Folder(s)

General note

List of songs and classical music pieces with corresponding paintings and their locations in the Gallery, for a lecture by Dr. Barnes.

Notes on "Bernice" by Susan Glaspell, manuscript notes c. 1928 1.0 Folder(s)

General note

Notes in Dr. Barnes's hand.

Notes on education, carbon copy c. 1928 1.0 Folder(s)

Subseries 3. Curriculum

General note

Probably by Dr. Barnes.

Spirituals lyrics, typescript c. 1928 1.0 Folder(s)

Notes on spirituals, carbon copy c. 1929 1.0 Folder(s)

General note

Notes describing specific songs.

"Characteristics of Flemish in General." Typescript, mimeograph. c. 1920s 1.0 Folder(s)

General note

Notes, probably for a lecture. Describes paintings in an exhibition of Flemish art and the Pennsylvania Museum.

"Impressionists." Carbon copy notes c. 1920s 1.0 Folder(s)

General note

Description of the painting of Manet, Cezanne, Monet, Pissarro, Sisley, Courbet, and Renoir.

"Music (Reason in Art)." Typescript c. 1920s 1.0 Folder(s)

"Mysticism." Manuscript and carbon copy notes c. 1920s 1.0 Folder(s)

General note

Subseries 3. Curriculum

Manuscript and carbon copy notes by Dr. Barnes on "mysticism." Includes manuscript notes on the back, possibly regarding painting purchases.

Notes on African Americans and the work of the Foundation. Typescript c. 1920s 1.0 Folder(s)

General note

Notes, probably by Dr. Barnes, about the history of the Foundation's educational work, its method, and ideas about improving social and educational opportunities for African Americans.

Notes on pattern and decoration, manuscript c. 1920s 1.0 Folder(s)

General note

Notes in Dr. Barnes's hand, probably for a lecture.

Notes on spirituals, manuscript c. 1920s 1.0 Folder(s)

General note

Notes by Dr. Barnes on African American music.

"Religion," carbon copy notes c. 1920s 1.0 Folder(s)

General note

Probably by Dr. Barnes.

"Venetian Tradition," carbon copy notes c. 1920s 1.0 Folder(s)

General note

Subseries 3. Curriculum

Notes from a lecture given by Dr. Barnes, describing the painting of Venetian and Spanish artists, with comparisons to Florentine painting and to de Chirico, Matisse, Daumier, Renoir, Cezanne, Rouault, and others.

List of music and paintings, typescript, corrected October 8, 1930 1.0 Folder(s)

General note

List of classical music pieces and songs with corresponding paintings in the Foundation's collection.

Lecture notes, carbon copy December 14, 1930 1.0 Folder(s)

General note

Notes , probably by Dr. Barnes, on religion, the African American church, spirituals, education, and art appreciation.

Notes on Chinese art and Matisse, manuscript c. 1930s 1.0 Folder(s)

General note

Notes in Dr. Barnes's hand.

Notes on Chinese art and Matisse, carbon copy c. 1930s 1.0 Folder(s)

"Notes for 'French Primitives' and the 'Art in Painting' for Violette's talk." Carbon copy May 10, 1931 1.0 Folder(s)

"Notes for Lecture on Music and Art." Manuscript and carbon copy November 12, 1933 1.0 Folder(s)

General note

Subseries 3. Curriculum

Includes Dr. Barnes notes for a lecture comparing the elements of music and art.

Lecture notes. Manuscript c. 1933 1.0 Folder(s)

General note

Includes notes about life and art and learning to see.

Notes on education, art, and experience. Manuscript c. 1934 1.0 Folder(s)

Notes on Chirico. Typescript, corrected and carbon copy, corrected October 15, 1936 1.0 Folder(s)

General note

Includes an exhibition catalogue essay about Giorgio de Chirco's work, and a mailing list from the Julian Levy Gallery.

Notes on art and experience. Manuscript c. 1943 1.0 Folder(s)

Notes relating art and science with personal experience. Typescript, corrected c. 1943 1.0 Folder(s)

General note

Includes notes in which Dr. Barnes relates an account of his own experiences with art, science, and education.

Subsubseries ii. Geiger, Laura

List of music. Manuscript c. 1927 1.0 Folder(s)

General note

Subseries 3. Curriculum

Manuscript list by Laura V. Geiger of songs and classical music pieces.

Notes on classical music. Manuscript May 8, 1932 1.0 Folder(s)

List of classical music pieces. Manuscript c. 1949 1.0 Folder(s)

Subseries iii. de Mazia, Violette

Notes on music. Manuscript c. 1929 1.0 Folder(s)

General note

Notes on music by Violette de Mazia, probably for a talk by Dr. Barnes.

Subseries iv. Mullen, Mary

List of paintings. Manuscript c. 1929 1.0 Folder(s)

General note

List of paintings, primarily by Maurice Prendergast, in the Foundation's collection.

Subseries v. Munro, Thomas

Birth and death dates of Italian Old Masters. Manuscript c. 1925 1.0 Folder(s)

Notes on rhythm and melody. Manuscript c. 1927 1.0 Folder(s)

General note

Subseries 3. Curriculum

Manuscript notes by Thomas Munro.

Subseries vi. Unidentified author

"Copies of Old Masters Made by Henri-Matisse in the Louvre." Mimeograph c. 1920s 1.0 Folder(s)

General note

List of painters, painting titles, and owners of paintings.

Excerpt from "Democracy and Education" by John Dewey c. 1920s 1.0 Folder(s)

Excerpts from French Primitives and Their Forms. Carbon copies with typescript corrections c. 1920s 1.0 Folder(s)

General note

Excerpts on the Flemish influence on the painting of textiles, brocades, and folds.

Notes for classes. Manuscript c. 1920s 1.0 Folder(s)

General note

Notes for classes on October 28 [n.y.], October 21 [n.y.], and November 18 [n.y.], some by Violette de Mazia.

"The Use of Paint," typescript, corrected c. 1920s 1.0 Folder(s)

General note

Notes on the use of paint by numerous Old Master painters, as well as Manet, Goya, and Daumier.

Subseries 3. Curriculum

Book excerpts. Carbon copy with manuscript notes 1926 1.0 Folder(s)

General note

Excerpts from William James's *The Varieties of Religious Experience*, Laurence Buermeyer's *The Aesthetic Experience*, and notes about William Wordsworth, with a page of manuscript notes by Laura V. Geiger.

Quotation from Bernard Shaw's "Man and Superman," carbon copy c. 1928 1.0 Folder(s)

Notes on "The Art in Painting." Typescript c. 1928- 1929 1.0 Folder(s)

Excerpt from "The Theatre" by George Jean Nathan, carbon copy September 1929 1.0 Folder(s)

"Experience and Thinking." Carbon copy November 20, 1931 1.0 Folder(s)

"What is Realism." Typescript c. 1932 1.0 Folder(s)

Quote from John Dewey about art and the arboretum. Manuscript October 25, 1933 1.0 Folder(s)

Notes on art appreciation. Typescript, corrected 1934 1.0 Folder(s)

Bibliography of books on painting with class assignment. Mimeograph June 11, 1937 1.0 Folder(s)

Notes on the subjects of Renoir paintings. Manuscript 1944 1.0 Folder(s)

General note

Includes the names of Renoir's models.

Subseries 4. European Travel

Excerpt from "A History of Western Philosophy" by Bertand Russell. Typescript October 24, 1945 1.0 Folder(s)

"Collateral Reading." Carbon copy March 15, 1948 1.0 Folder(s)

Excerpt from "Art and Education" by John Dewey. Carbon copy c. 1949 1.0 Folder(s)

Subseries 4. European Travel

European Travel

The records for the Barnes Foundation's European travel classes are arranged in two sub-series: Curriculum and Travel Notes.

Subsubseries i. Curriculum

European Travel Curriculum

The records for the European travel classes are arranged chronologically.

Announcement of European class 1925 1.0 Folder(s)

General note

Announcement for the European course in France, Italy, Spain and England to be instructed by Thomas Munro, Mary Mullen, and Laurence Buermeyer.

Description of a summer course in Europe, manuscript and carbon copy 1926 1.0 Folder(s)

Subseries 4. European Travel

General note

Manuscript and typescript descriptions of the 1926 European course, which was instructed by Thomas Munro. Includes corrections and shorthand comments.

Itinerary for a trip to Europe c. 1927 1.0 Folder(s)

General note

Itinerary includes stops to The Hague, Amsterdam, Berlin, Dresden, Munich, Venice, Padua, Florence, Arezzo, Perugia, Rome, Paris, and Madrid.

Announcement of Scholarship Awarded to Decius Miller and the Pinto Brothers 1934 1.0 Folder(s)

General note

Two typed copies of an announcement for European Scholarships awarded to Decius Miller, Salvatore Pinto, Angelo Pinto, and Biagio Pinto. It also contains a brief description of the work each would conduct while in Europe.

Press Release for Traveling Scholarships 1934 1.0 Folder(s)

General note

Typed press release for Traveling Scholarships. Describes the purpose of the European course, a brief itinerary, and names of the students receiving the award. Also includes handwritten annotations of where the press release was sent.

Lists of Students 1934 1.0 Folder(s)

List of students receiving European Scholarships 1934 1.0 Folder(s)

Subseries 4. European Travel

Letter certifying the list of students in the European class 1934 1.0 Folder(s)

European Itineraries 1934 1.0 Folder(s)

General note

Includes typed and handwritten itineraries for European travel. Also includes number of days in each city and the number of travel days.

Financial Documents 1934 1.0 Folder(s)

Hotel Lists 1934 1.0 Folder(s)

General note

Typed and handwritten lists of recommended hotels for the students of the European Course. Includes recommendations for restaurants in Paris. Also includes suggestions for museums and galleries based on Art in Painting. Handwritten suggestions are in Dr. Barnes and Violette de Mazia's handwriting.

Restaurant Lists 1934 1.0 Folder(s)

General note

Typed and handwritten recommendations for restaurants in Paris and Brittany.

Cities to be visited in Europe 1948 1.0 Folder(s)

General note

Typed list of cities to visit in Europe with a suggestion to use Art in Painting and The French Primitives to find galleries and museums.

Subseries 4. European Travel

Subseries ii. Travel Notes**Travel Notes**

The records for the Barnes Foundation's European travel notes are arranged chronologically.

Note Set 1 1927 2.0 Folder(s)

General note

Revised typed notes about German artists from trip to Cologne. Includes annotations by Barnes Foundation staff. Also includes notes on the Cologne School, taken in London.

Note Set 2 c. 1927 4.0 Folder(s)

General note

Typed and handwritten notes found in envelope labeled "Incomplete set- without Cologne notes". Notes include dictations from Dr. Albert C. Barnes and annotations from Barnes Foundation staff. Includes corrections for new edition of Art in Painting. Notes taken during stops in Paris (Louvre), Cologne, The Hague, Amsterdam, Berlin, Vienna, and Munich.

Note Set 3 1927 10.0 Folder(s)

General note

Typed notes with annotations from Barnes Foundation staff. The majority were taken and revised from a trip to Europe during the summer of 1927. Stops include, Paris (Louvre), Vienna, Hague, Berlin, Amsterdam, Munich, Cologne, London (National Gallery). Includes research to support Art in Painting.

Subseries 4. European Travel

Additional notes by Violette de Mazia, one page about Berlin paintings and eleven pages from a trip to New York City (Metropolitan Museum of Art).

Note Set 4 1928 11.0 Folder(s)

General note

Typed notes with annotations from Barnes Foundation staff. The majority were taken and revised from a trip to Europe during the summer of 1928. There are some rewritten notes from a European trip in December 1928 and January 1929. Stops include, Paris (Louvre), Berlin, Hamburg, Hanover, and London (National Gallery). Includes research to support Art in Painting and The French Primitives and Their Forms.

Note Set 5 1928 11.0 Folder(s)

General note

Typed notes with annotations from Barnes Foundation staff. The majority were taken and revised from a trip to Europe during the summer of 1928. There are some rewritten notes from a trip during 1929. Destinations include, Frankfurt, Brussels, Ghent, Bruges, Louvain, Munich, Cologne, Munster, Berlin, Vienna, Nurnberg, Bad Wildungen, and Braunschweig .

Note Set 6 1928- 1933 19.0 Folder(s)

General note

Includes a collection of materials all originally found in a package labeled "European Notes 1928". Materials include travel notes from Paris, Cologne, Braunschweig, Vienna, Moulins, Berlin, and London (National Gallery). Also includes ten (10) stenographer's note pads of notes, manuscript of Dr. Barnes notes from December of 1928, and analyses of paintings.

Note Set 7 1928 8.0 Folder(s)

Subseries 4. European Travel

General note

Typescript and manuscript notes with annotations from Barnes Foundation staff. Notes include research gathers during European travels from May to July in 1928. Stops include London, Frankfurt, Brussels, Ghent, Bruges, Louvain, Cologne, Braunschweig, Berlin, Vienna, Munich, Nurnberg, Colmar, Chantilly, and Paris. Also includes some research notes by Violette de Mazia.

Note Set 8 1928 9.0 Folder(s)

General note

Typed notes with annotations from Barnes Foundation staff. The majority were taken and revised from a trip to Europe during the summer of 1928, with some added notes from December 1928 and January 1929. Stops focus on southern France, including, Dijon, Avignon, Aix-en-Provence, Grasse, Le-Bar-sur-Loup, Fréjus, Saint Maximin, Gréolières, Nice, Monaco, Sospel, Bonson, Contes, Lucéram, Puget-Théniers, Carpentras, Pernes-les-Fontaines, Saint Paul Trois Châteaux, Béziers, Moulins, and Poitiers. Includes research notes attributed to Dr. Barnes and Violette de Mazia.

Note Set 9 1928 3.0 Folder(s)

General note

Typed notes on Portraiture. The notes reference portrait paintings from Paris (Louvre), Vienna, Berlin, Munich, Cologne, London (National Gallery), Dijon, Moulins, Avignon, and Brussels.

Note Set 10 1929 5.0 Folder(s)

General note

Contains five stenographer note pads written in personal shorthand. Each pad is numbered with roman numerals and marked "Finished" in red ink. Steno pad I is dated June 28 to July 9 with notes from Paris to Florence. Steno pad II is dated July 10 to July 20 covering Florence to Frankfurt. Steno pad III is

Series III. Collaborations

dated July 25 to Aug 5 covering Basel to Chartres. Steno pad IV is dated Aug 6 to Aug 12 covering Paris to Bruges. Steno pad V is dated Aug 14 and covers London.

Note Set 11 1929 1.0 Folder(s)

General note

One Stenographer pad written in personal shorthand. On the front the Stenographer is listed as "Jane" and it is dated "11/20/29".

Note Set 12 1930 17.0 Folder(s)

General note

Typed notes with annotations from Barnes Foundation staff. The majority were taken during a trip to Europe during the summer of 1930. Stops include, Paris, Berlin, Frankfurt, Cologne, Antwerp, London, Dijon, Saint Maximin, Fréjus, Avignon, Nice, Amiens, Aix-en-Provence, Bruges, Brussels, Mons, Gréolières, Sospel, Florence, Siena, Autun, Moulins, and Saint Paul Trois Châteaux. Additional there are notes attributed to Dr. Barnes and Violette de Mazia.

Note Set 13 n.d. 2.0 Folder(s)

General note

Contains two stenographer pads written in personal shorthand.

Series III. Collaborations 1924-1947 (Bulk, 1925-1926)**Collaborations**

Subseries 1. University of Pennsylvania

This series is arranged in two sub-series: University of Pennsylvania and Columbia University.

Subseries 1. University of Pennsylvania

University of Pennsylvania

The records for the University of Pennsylvania are arranged in two sub-subseries: Administration and Student Papers.

Subsubseries i. Administration

Administration

The administration records of the collaboration between the Barnes Foundation and the University of Pennsylvania are arranged chronologically.

Announcement of Thomas Munro's appointment as professor at the University of Pennsylvania, typescript with corrections and carbon copy c. 1924 1.0 Folder(s)

General note

Probably written by Dr. Barnes.

List of Advisors from the University of Pennsylvania c. 1925 1.0 Folder(s)

"The Barnes Foundation and the University of Pennsylvania," carbon copies by Albert C. Barnes November 27, 1926 1.0 Folder(s)

Subseries 1. University of Pennsylvania

General note

Report on Barnes Foundation classes at the University of Pennsylvania.

Dates for University of Pennsylvania Class meetings 1926 1.0 Folder(s)

General note

Handwritten note by Thomas Munro.

Examination Questions Spring 1926 1.0 Folder(s)

Examination Questions c. 1926 1.0 Folder(s)

"The Present Situation in Fine Arts Teaching at the University of Pennsylvania" May 21, 1936 1.0 Folder(s)

General note

Four typescripts of a description of the Fine Arts education at the University of Pennsylvania. Includes handwritten annotations.

Press Release regarding Barnes Foundation Professorship of Philosophy at the University of Pennsylvania May 1946 1.0 Folder(s)

Course Flyer advertising the Barnes Foundation Professorship of Philosophy at the University of Pennsylvania 1946 1.0 Folder(s)

"Report on the University of Pennsylvania-Barnes Foundation Experiment" April 10, 1947 1.0 Folder(s)

Subseries 1. University of Pennsylvania

Description of Grades Used n.d. 1.0 Folder(s)

Student Information Sheets Fall 1925 1.0 Folder(s)

Class Lists Fall 1925 1.0 Folder(s)

Student Admittance Cards Fall 1925 1.0 Folder(s)

Class Lists Spring 1925 1.0 Folder(s)

Student Information Sheets Spring 1925 1.0 Folder(s)

Attendance Lists Spring 1925 1.0 Folder(s)

Class Lists c. 1925 1.0 Folder(s)

Class Lists Fall 1926 1.0 Folder(s)

Student Information Sheets Fall 1926 1.0 Folder(s)

Student Registration Cards Fall 1926 1.0 Folder(s)

Attendance Lists Fall 1926 1.0 Folder(s)

Class Lists Spring 1926 1.0 Folder(s)

Student Information Sheets Spring 1926 1.0 Folder(s)

Subseries 1. University of Pennsylvania

Student Admittance Cards Spring 1926 1.0 Folder(s)

Attendance Lists 1925- 1926 1.0 Folder(s)

Grades Spring 1926 1.0 Folder(s)

List of University of Pennsylvania Students in Herbert Kent Jennings, Jr.'s class 1929 1.0 Folder(s)

Subsubseries ii. Student Papers

Student Papers

The papers written by students from the University of Pennsylvania in colloration with the Barnes Foundation are arranged in alphabetical order.

Austin, Raymond F. 1925-1926 2.0 Folder(s)

General note

Includes student papers on Red Boat, Argenteuil (BF126) by Renoir, Card Players (BF564) by Cézanne, Composition (BF140) by Picasso, and House on the Hill, Céret, by Soutine (no longer in the collection, ex-coll. BF277D).

Barnes, Augusta Spring 1926 1.0 Folder(s)

Behrend, Sara C. Fall 1926 1.0 Folder(s)

General note

Subseries 1. University of Pennsylvania

Includes a student paper on Noirmoutiers (BF163) by Renoir.

Borie, Beauveau 1925-1926 1.0 Folder(s)

General note

Includes student papers on Cup of Chocolate (BF14) by Renoir and House Boat (BF730) by Monet.

Dreibelbies, Edward T. Fall 1926 1.0 Folder(s)

General note

Includes a student paper on Baptism of Christ (BF800) by Veronese.

Curran, Mary Fall 1925 1.0 Folder(s)

General note

Includes student papers on Card Players (BF564) by Cézanne and Harvesters (BF364) by Lotiron.

Farnham, Marion Fall 1926 1.0 Folder(s)

General note

Includes a student paper on the Card Players (BF654) by Cézanne.

Foster, Ralph W. 1925-1926 1.0 Folder(s)

General note

Includes student papers on Tarring the Boat (BF166) by Manet and The Ribalds (BF22) by Daumier.

Subseries 1. University of Pennsylvania

Harris, Thomas W. Fall 1926 1.0 Folder(s)

General note

Includes a student paper on Toward Mont Sainte-Victoire (BF300) by Cézanne.

Hickox, Ann Linhard Spring 1926 1.0 Folder(s)

General note

Includes student papers on Joy of Life (BF719) by Matisse and the Card Players (BF564) by Cézanne.

Jarden, Margaret Adele Fall 1926 1.0 Folder(s)

General note

Includes a student paper on Seated Nude (BF16) by Renoir.

Jennings, Herbert Kent, Jr. Fall 1926 1.0 Folder(s)

General note

Includes a student paper on Disrobing of Christ (BF90), the school of El Greco.

Kapustin, Henry Fall 1926 1.0 Folder(s)

General note

Includes a student paper on the Card Players (BF564) by Cézanne.

Krall, Laura Spring 1926 1.0 Folder(s)

Subseries 1. University of Pennsylvania

General note

Includes a student paper on Seated Nude (BF16) by Renoir.

Lustro, Betty W. Fall 1924 1.0 Folder(s)

Magil, Elias Fall 1926 1.0 Folder(s)

General note

Includes a student paper on Bibémus Quarry (BF34) by Cézanne.

Miller, Decius Fall 1926 1.0 Folder(s)

General note

Includes a student paper on Nude with Castanets (BF147) by Renoir.

Nusbaum, Blanche B. Fall 1926 1.0 Folder(s)

General note

Includes a student paper on a Cézanne still life in the Foundation's collection.

Potamkin, Laurence Fall 1926 1.0 Folder(s)

General note

Includes a student paper on Promenade (BF571) by Renoir.

Reeve, Richard 1925-1926 1.0 Folder(s)

Subseries 1. University of Pennsylvania

General note

Includes student papers on Cup of Chocolate (BF14) by Renoir, the Racetrack (BF138) by Glackens, the Card Players (BF564) by Cézanne, and Street Scene by Utrillo (no longer in the collection, ex-coll. BF273D).

Richardson, Edgar Preston 1925-1926 1.0 Folder(s)

General note

Includes student papers on Two Standing Nudes (BF276) by Pascin, Promenade (BF571) by Renoir, and Embroiderers (BF239) by Renoir.

Riter, Pauline E. Fall 1926 1.0 Folder(s)

Ruff, Elson 1925-1926 1.0 Folder(s)

General note

Includes student papers on Madame Monet Embroidering (BF197) by Monet, and the Embroiderers (BF239) by Renoir.

Rothman, Frank Fall 1926 1.0 Folder(s)

General note

Includes a student paper on Water Carrier (A Man Carrying Water) (BF127) by Daumier.

Snoke, Harry C. Fall 1926 1.0 Folder(s)

General note

Subseries 1. University of Pennsylvania

Includes a student paper, possibly on Italian Landscape (BF586) by Corot.

Sondheimer, J. Parker Fall 1926 1.0 Folder(s)

General note

Includes a student paper on Noirmoutiers (BF163) by Renoir.

Stern, Elizabeth M. Fall 1926 1.0 Folder(s)

General note

Includes a student paper on Woman in Muslin Dress (BF145) by Renoir.

Sterner, Lewis G. Fall 1926 1.0 Folder(s)

General note

Includes a student papers on The Arrival (BF377) by de Chirico.

Vanderveer, George G. Spring 1926 1.0 Folder(s)

General note

Includes student papers on Promenade (BF571) by Renoir, and Woman Seated in Armchair (BF271) by Soutine.

Vaughn, John W. Fall 1926 1.0 Folder(s)

General note

Subseries 2. Columbia University

Includes a student paper on Disrobing of Christ (BF90), school of El Greco.

Subseries 2. Columbia University**Columbia University**

The records for Columbia University are arranged in two sub-subseries: Administration and Student Papers.

Subsubseries i. Administration

Administration

The administration records for the collaboration between the Barnes Foundation and Columbia University are arranged in chronological order.

Announcement for Philosophy e147-148, Applied Aesthetics, Columbia University 1925 1.0 Folder(s)

Class Lists Fall 1925 1.0 Folder(s)

Student Information Sheets Fall 1925 1.0 Folder(s)

Student Registration Cards Fall 1925 1.0 Folder(s)

Attendance Lists Fall 1925 1.0 Folder(s)

Grades Fall 1925 1.0 Folder(s)

Subseries 2. Columbia University

Class Lists Spring 1925 1.0 Folder(s)

Student Information Sheets Spring 1925 1.0 Folder(s)

Examination Questions Spring 1925 1.0 Folder(s)

Grades Spring 1925 1.0 Folder(s)

Class Lists Fall 1926 1.0 Folder(s)

Student Information Sheets Fall 1926 1.0 Folder(s)

Student Registration Cards Fall 1926 1.0 Folder(s)

Attendance Lists Fall 1926 1.0 Folder(s)

Examination Questions Fall 1926 1.0 Folder(s)

Grades Fall 1926 1.0 Folder(s)

Student Information Sheets Spring 1926 1.0 Folder(s)

Student Registration Cards Spring 1926 1.0 Folder(s)

Attendance Lists Spring 1926 1.0 Folder(s)

Grades Spring 1926 1.0 Folder(s)

Subseries 2. Columbia University

Class Lists Spring 1927 1.0 Folder(s)

Attendance Lists Spring 1927 1.0 Folder(s)

Subsubseries ii. Student papers

Student Papers

The papers written by students from the Columbia University in colloration with the Barnes Foundation are arranged in alphabetical order.

Auerbach, Solomon Fall 1926 1.0 Folder(s)

General note

Includes student paper on House and Trees (BF89) by Cézanne.

Albertieri, Cora Angelina Fall 1926 1.0 Folder(s)

Boudin, Vera Fall 1926 1.0 Folder(s)

Buchman, Carl 1925- 1926 1.0 Folder(s)

Byrne, Susan L. Fall 1925 1.0 Folder(s)

Cathcart, Margaret Spring 1926 1.0 Folder(s)

Craighill, Eleanor Rutherford 1925-1926 1.0 Folder(s)

Subseries 2. Columbia University

Carrigan, Ruth Fall 1926 1.0 Folder(s)

Deitsch, Charles Spring 1925 1.0 Folder(s)

Deitsch, Dorothy Linder Fall 1926 1.0 Folder(s)

Edens, Annette Spring 1926 1.0 Folder(s)

Everhardy, Louise H. 1925-1926 1.0 Folder(s)

Farne, George Spring 1926 1.0 Folder(s)

Frankenberg, Lloyd Fall 1926 1.0 Folder(s)

Goldsborough, Ann Elizabeth Fall 1926 1.0 Folder(s)

Gwathmey, Mary Burnley Spring 1926 1.0 Folder(s)

Guzy, Janet Fall 1926 1.0 Folder(s)

Hurley, John E. Spring 1925 1.0 Folder(s)

Kaufman, Mae M. Fall 1926 1.0 Folder(s)

Klein, Robert M. Spring 1925 1.0 Folder(s)

Last, Lillian 1925-1926 1.0 Folder(s)

Subseries 2. Columbia University

Lucas, Jean Williams Spring 1926 1.0 Folder(s)

Paul, Jacob Fall 1926 1.0 Folder(s)

Paul, Jessie L. Spring 1926 1.0 Folder(s)

Prodis, Paul Fall 1925 1.0 Folder(s)

Sargent, Mary F. 1925-1926 1.0 Folder(s)

Schapiro, Daisy Cohen Spring 1926 1.0 Folder(s)

Schauffler, Grace J. Spring 1926 1.0 Folder(s)

Snook, John C. Spring 1926 1.0 Folder(s)

Spafford, Madeline Fall 1926 1.0 Folder(s)

Spellman, Coreen Mary Fall 1925 1.0 Folder(s)

Stack, John K. Spring 1926 1.0 Folder(s)

Steen, Bessie Spring 1926 1.0 Folder(s)

Sullivan, Lillian I. Spring 1925 1.0 Folder(s)

Sweeney, Anna Fall 1926 1.0 Folder(s)

Subseries 3. Other

Weinschel, Sylvia Fall 1925 1.0 Folder(s)

Starr, Katherine E. Spring 1925 1.0 Folder(s)

Weil, Edmund Spring 1926 1.0 Folder(s)

Weil, Robert P. Spring 1925 1.0 Folder(s)

Subseries 3. Other

"Courses Given by Professor Alfred M. Brooks at Swarthmore College," typescript notes c. 1923 1.0 Folder(s)

"Analysis of the Bryn Mawr College - Barnes Foundation Situation," typescript and carbon copy April 25, 1924 1.0 Folder(s)

General note

Probably written by Dr. Barnes.

List of Pennsylvania Academy of the Fine Arts students interested in classes May 23, 1929 1.0 Folder(s)

"Statement by Dr. Albert C. Barnes," typescript and carbon copies October 14, 1930 1.0 Folder(s)

General note

Regarding Bryn Mawr College.

Series IV. Writings

Series IV. Writings 1904-1950**Writings**

The writings are arranged alphabetically by author and then chronologically.

Beam, Lura. "The Place of Art in the Liberal College." Typescript. 1927 1.0 Folder(s)

General note

Includes an excerpt from a published pamphlet about education.

Buermeyer, Laurence. "The Aesthetic Experience." Typescript, corrected, outline. c. 1924 2.0 Folder(s)

Buermeyer, Laurence. "The Confusion of Values in Aesthetics." Typescript, corrected. 1924 1.0 Folder(s)

Buermeyer, Laurence. "Drawing." Manuscript and carbon copy, corrected. 1924 1.0 Folder(s)

Buermeyer, Laurence. "Mr. Craven's Reply." Typescript and carbon copies. March 6, 1924 2.0 Folder(s)

General note

Typescript and carbon copies of the continued criticisms of Mr. Craven by Laurence Buermeyer.

Buermeyer, Laurence. "Outline of Aesthetics." Carbon copies. 1924 1.0 Folder(s)

Series IV. Writings

Buermeyer, Laurence. "Outline of Book on Painting." Typescript, corrected. 1924 1.0 Folder(s)

Buermeyer, Laurence. "Construction and Controversy." Carbon copy, corrected. c. 1925 1.0 Folder(s)

Buermeyer, Laurence. "An Experiment in Education." Carbon copies, corrected. 1925 2.0 Folder(s)

Buermeyer, Laurence. "Plastic Form", "Design", "Design and Plastic Form", and "Definition of Form." Manuscript, corrected typescript. 1925 1.0 Folder(s)

Buermeyer, Laurence. "The Aesthetics of Roger Fry." Typescript and carbon copies. 1926 1.0 Folder(s)

Buermeyer, Laurence. "Freud from a New View Point." Typescript, corrected. 1928 1.0 Folder(s)

Buermeyer, Laurence. "Results of the Barnes Foundation Course for Teachers." Typescript, corrected and carbon copies, corrected. 1926 1.0 Folder(s)

General note

Corrected typescript and carbon copies on the results of a Foundation course given to public school teachers and supervisors.

Buermeyer, Laurence. "The Aesthetic Experience." Printed text, corrected. c. 1928 1.0 Folder(s)

General note

Printed and bound text of "The Aesthetic Experience" with handwritten and typed corrections.

Buermeyer, Laurence. "Art Teaching in the Harrisburg Public Schools." Carbon copies. c. 1928 1.0 Folder(s)

Series IV. Writings

General note

Carbon copy of a analysis of art teaching in Harrisburg public schools, probably by Laurence Buermeyer.

Buermeyer, Laurence. "The Confusion of Values in Aesthetics." Carbon copies. 1928 1.0 Folder(s)

Buermeyer, Laurence. "The Education of the Art-Teacher." Typescript. 1928 2.0 Folder(s)

Buermeyer, Laurence. "Professor Dewey's Analysis of Thought." Carbon copy, corrected. C. 1928 1.0 Folder(s)

Buermeyer, Laurence. "Excerpts from Stenographic Notes Taken at a Lecture on Matisse by Fiske Kimball." Typescripts, corrected. April 30, 1948 1.0 Folder(s)

General note

Typescripts of Laurence Buermeyers's foreword and transcription of a lecture conducted by Fiske Kimball, Director of the Philadelphia Museum of Art.

Buermeyer, Laurence. "The Aesthetic Experience." Typescript and carbon copies. n.d. 1.0 Folder(s)

General note

Typescript of a book summary for "The Aesthetic Experience."

Buermeyer, Laurence. "El Greco, Holy Family." Typescript and carbon copies. n.d. 1.0 Folder(s)

General note

Typescript of an analysis of the El Greco painting, "Holy Family".

Series IV. Writings

Buermeyer, Laurence. "Renoir." Typescript and carbon copies, corrected. n.d. 1.0 Folder(s)

General note

Possibly an unpublished work or an early edit of an article. Contains a envelope with notation "Harold's work which Dr. had in Europe."

Buermeyer, Laurence. "Some Popular Fallacies in Aesthetics." Carbon Copy. n.d. 1.0 Folder(s)

Buchman, Carl. "The Art in Painting." Typescript, corrected. 1926 1.0 Folder(s)

General note

Includes an essay about Dr. Barnes and the classes offered through the Barnes Foundation.

Catel, Jean. "Exhibition of Paintings by Marie Haughton Spaeth." Carbon copy. n.d. 1.0 Folder(s)

General note

Includes an exhibition review .

Christensen, Erwin and Theodore Karowski. "Art Appreciation Test." Carbon copy, corrected. c. 1928 6.0 Folder(s)

General note

Includes an art appreciation test co-authored by Christensen and Karowski at the University of North Dakota.

Columbia University. Opening day speech. 1925

Series IV. Writings

General note

Includes greeting from Columbia University for the Barnes Foundation's dedication on March 19, 1925.

Coss, John. Opening day speech. 1925

Craven, Thomas. "Psychology and Common Sense." Printed text. March 1924 1.0 Folder(s)

General note

Text found in the March 1924 issue of The Dial, discussing Buermeyer.

Crawford, B. "A Record of a Concrete Experience." Typescript, corrected, Carbon copy, corrected, Manuscript, corrected. c. 1928 1.0 Folder(s)

General note

Testimony of a Swarthmore College literature professor using "The Art in Painting" to study plays.

Croce, Benedetto. "On the Aesthetics of John Dewey." Typescript, carbon copy. 1948 1.0 Folder(s)

General note

Includes a paper on John Dewey.

de Mazia, Violette. "The Legend of Ngurangurane." Typescript and carbon copies, corrected c. 1926 2.0 Folder(s)

General note

Published in Opportunity vol.4 no. 41, May 1926.

Series IV. Writings

de Mazia, Violette. "L' Art Ancien à la Fondation Barnes." Corrected carbon copy and Xerographic copy. September 14, 1927 2.0 Folder(s)

de Mazia, Violette. "The Barnes Foundation: The Display of its Art Collection." Draft, carbon copy. c. 1980- 1983 7.0 Folder(s)

General note

Draft and carbon copy of De Mazia's article from Vistas vol 2.

de Mazia, Violette. "Continuity of Traditions in Painting." Carbon copy, corrected. n.d. 1.0 Folder(s)

de Mazia, Violette. "Ideas Suggested for Elaboration, as Material for a First Chapter on Method." Carbon copies. n.d. 1.0 Folder(s)

Detwiller, Frederick. "The Jury and the Man." Typescript. c. 1927 1.0 Folder(s)

Dewey, John. "Experience, Nature, and Art." Carbon copy, corrected. 1925 1.0 Folder(s)

Dewey, John. Opening day speech. 1925

Dewey, John. "Affective Thought in Logic and Painting." Typescript, corrected and carbon copy, corrected. 1926 1.0 Folder(s)

Dewey, John. "Individuality and Experience." Typescript, corrected and Carbon copies, corrected. 1926 2.0 Folder(s)

Dewey, John. "Comments Following His Visit to the 'Forms of Art Exhibition' at the Pennsylvania Museum of Art." Carbon copy. May 14, 1937 1.0 Folder(s)

Series IV. Writings

Dewey, John. "Creative Democracy - The Task Before Us." Photostatic copy. 1939 1.0 Folder(s)

Dewey, John. "A Comment on the Foregoing Criticisms." Typescript, corrected. 1947 1.0 Folder(s)

George, Waldemar. "Rudiments of Art." Typescript, corrected. 1924 9.0 Folder(s)

General note

Includes an essay on the development of art from nineteenth-century art to modern art and cubism, citing a variety of artists as examples.

George, Waldemar. "Jacques Lipchitz." Typescript, corrected. 1924 1.0 Folder(s)

George, Waldemar. "Review of Progress in Painting by Thoma Craven." Carbon copies. 1924 1.0 Folder(s)

General note

Includes a review of an article by Thomas Craven.

George, Waldemar. "Notions D'Art." Typescript and Manuscript, corrected. n.d. 1.0 Folder(s)

Guillaume, Paul. "African Art and The Barnes Foundation." Manuscript, corrected Carbon copies, printed text. 1923- 1924 4.0 Folder(s)

General note

Contains a handwritten manuscript in French, corrected carbon copy drafts, and an edited printed text.

Guillaume, Paul. "The Firemen of Narberth." Carbon copy, corrected. 1926 1.0 Folder(s)

Series IV. Writings

Guillaume, Paul. "Negro Sculpture and Modern Art." Typescript, corrected, and clippings of printed text. 1926 1.0 Folder(s)

General note

Contains a corrected typescript plus several clippings from the text.

Guillaume, Paul. Preface of Primitive Negro Sculpture. Typescripts, corrected. 1926 4.0 Folder(s)

General note

Contains corrected typescripts of the preface of Primitive Negro Sculpture in both English and French.

Guillaume, Paul. "The Singers of Bordentown." Typescript, corrected. 1926 1.0 Folder(s)

Guillaume, Paul. "The Triumph of Ancient Negro Art." Manuscript notes, corrected typescript, and carbon copies. April 4, 1926 2.0 Folder(s)

General note

Contains handwritten manuscript notes, a typescript, and carbon copies.

Hart, Henry. "Philadelphia's Shame: An Analysis of Un-American Administration of the Federal Art Project in Philadelphia." Incomplete, carbon copies. n.d. 1.0 Folder(s)

General note

Contains some carbon copies of Henry Hart's writing, however the folder is incomplete.

Hill, Theodore. "Dr. Barnes Addresses The Fleur De Lis Club." Carbon copy and clipping. May 3, 1924 1.0 Folder(s)

Series IV. Writings

General note

Typescript and newspaper clipping from The Philadelphia Tribune on May 3, 1924.

Le Corbusier. "When the Cathedrals Were White." Typescript, corrected and manuscript. 1937 1.0 Folder(s)

General note

Contains a French manuscript and English typescript.

Lemos, Pedro. "The Error of Destructive Criticism." Manuscript. 1925 1.0 Folder(s)

General note

Contains a handwritten letter regarding an article published by the Barnes Foundation about education.

Miller, John Faber. Opening day speech. 1925

Minster, Geraldine. "The Love Song of J. Alfred Prufrock: an analysis of a poem." Typescript, corrected. n.d. 1.0 Folder(s)

General note

Includes an analysis of a poem.

Mullen, Mary. "The Nature of Beauty." Draft, carbon copy, corrected. c. 1920 5.0 Folder(s)

Mullen, Mary. "An Approach to Art." Typescript and carbon copies, corrected. 1923 1.0 Folder(s)

Mullen, Mary. "A First Requisite in Art Education." Typescript, corrected. 1925 1.0 Folder(s)

Series IV. Writings

Mullen, Mary. "An Experiment in Adult Negro Education." Typescript, corrected. 1926 2.0 Folder(s)

Mullen, Mary. "Learning to See." Carbon copy, corrected. 1926 1.0 Folder(s)

Mullen, Mary. "A Year's Retrospect." Carbon copy. 1926 1.0 Folder(s)

Munro, Thomas. "Note on The Journal of The Barnes Foundation." Typescript. c. 1924 1.0 Folder(s)

Munro, Thomas. "Flemish Painters, Antwerp and Brussels." Manuscript. c. 1924 1.0 Folder(s)

Munro, Thomas. "Journal No.1." Typescript. c. 1924 1.0 Folder(s)

Munro, Thomas. "Report on Huger Elliott's Article 'The Industrial Arts' in 'Significance of the Fine Arts'" Typescript. c. 1924 1.0 Folder(s)

Munro, Thomas. Review of "The Masters of Modern Art." Typescript. c. 1924 1.0 Folder(s)

Munro, Thomas. "Van Gogh, Kröller Collection, The Hague." Manuscript. c. 1924 1.0 Folder(s)

Munro, Thomas. "Art Education in the Public Schools : A Constructive Program." Typescript, corrected. 1925 1.0 Folder(s)

Munro, Thomas. "College Art Instruction: Its Failure and a Remedy." Carbon copy, corrected. 1925 3.0 Folder(s)

Munro, Thomas. "A Constructive Program for Teaching Art." Draft, Typescript, corrected. c. 1925 4.0 Folder(s)

Series IV. Writings

Munro, Thomas. "The Art Academies and Modern Education." Typescript, carbon copies, corrected. 1926 4.0 Folder(s)

Munro, Thomas. "Primitive Negro Sculpture." Typescript, corrected and carbon copies. May 1926 1.0 Folder(s)

General note

Abridged from "Primitive Negro Sculpture" by Paul Guillaume and Thomas Munro.

Munro, Thomas. "Method in Aesthetics" and "Outline for a Course in Comparative Aesthetics." Typescripts, corrected October 11, 1926 1.0 Folder(s)

General note

Typescript notes with manuscript corrections by Thomas Munro, and with the introductory note: "These notes are intended mainly to explain the accompanying proposed outline for our present university course."

Munro, Thomas. "A Method for Picture Analysis," carbon copies c. 1926 1.0 Folder(s)

Munro, Thomas. "Why the Art Academies." Typescript, corrected, carbon copies, corrected. 1926 2.0 Folder(s)

Munro, Thomas. "The Barnes Foundation and the Teaching of Art." Typescript, corrected, carbon copies. 1927 3.0 Folder(s)

Munro, Thomas. Lantern Slide Presentation. Typescript, corrected. 1933 1.0 Folder(s)

Munro, Thomas. "The Graphic Sketch Club." Typescript. n.d. 1.0 Folder(s)

Series IV. Writings

Patterson, Henry. "A Quaker Look at Anti-Semitism." Printed text. n.d. 1.0 Folder(s)

General note

Includes a published essay with a note to Dr. Barnes from the author.

Portenar, Jeanette. "Modern Method in the Study of Pictures." Carbon copies, corrected. n.d. 1.0 Folder(s)

General note

Contains one copy in English and a French translation.

Russell, Bertrand. "Bertand Russell Lectures 1941." Typescript. 1941 1.0 Box(es)

Russell, Bertrand. "History of Philosophical Ideas and Their Connection with Political and Social Circumstances." Typescript. March 22, 1941 30.0 Folder(s)

Singer, Edgar Arthur. Opening day speech. 1925

Stanford, Theodore. "Portrait of Sorrow." Typescript, revision. 1944 2.0 Folder(s)

General note

Contains an original and revised poem with handwritten notes to Dr. Barnes from the author.

Stites, Fletcher. Opening day speech. 1925

Stokowski, Leopold. Opening day speech. 1925

Series IV. Writings

Wattenmaker, Richard. "William Glackens in Retrospect." Carbon copy, corrected. 1967 1.0 Folder(s)

General note

Includes a paper on William Glackens.

Wright, David. "World Wide Freedom Fair." Carbon copy. 1926 1.0 Folder(s)

General note

Includes a poem.

Zimmern, Alfred and Henry Patterson. "Education in International Relations." Galley proof. 1933 1.0 Folder(s)

General note

Includes a published essay.

Unidentified author. "Information About Prince Tovalou." Carbon copies, corrected. 1924 1.0 Folder(s)

General note

Includes a poor assessment of an African who claimed to be an authority on African art.

Unidentified author. "Summary of Notions d'Art." Carbon copies, corrected. 1924 1.0 Folder(s)

General note

Includes a review of an essay or book written by Waldemar George.

Series IV. Writings

Unidentified author. Analysis of "A Note on African Art" by Alain Locke, carbon copy. c. 1924 1.0 Folder(s)

General note

Probably by Dr. Barnes.

Unidentified author. "Academicism in Industrial Art." Typescript, corrected, carbon copies, corrected. 1925 1.0 Folder(s)

General note

Includes a response to an article written by Huger Elliot.

Unidentified author. "The Activities of Mr. C. V. Kirby, State Superintendent of Art Instruction in Pennsylvania." Carbon copies. 1925 1.0 Folder(s)

General note

Regarding a speech made by C. V. Kirby at the University of Pennsylvania.

Unidentified author. "Art and the Ivory Tower." Typescript, corrected, and carbon copies, corrected. 1925 1.0 Folder(s)

General note

Includes an essay that may have been written by Laurence Buermeyer.

Unidentified author. "Art in the Philadelphia Schools." Carbon copies. 1925 3.0 Folder(s)

General note

Series IV. Writings

A criticism of the Philadelphia public school art curriculum.

Unidentified author. "Information About the Chinese Heads in the Barnes Foundation." Carbon copies. 1925 1.0 Folder(s)

General note

Includes the story behind the Chinese sculptures, A113, A142, and A164.

Unidentified author. "Professor Mather." Carbon copies, corrected. 1925 1.0 Folder(s)

General note

Includes a criticism of F. J. Mather's book.

Unidentified author. "The Remedy." Typescript, and carbon copies, corrected. 1925 1.0 Folder(s)

General note

Includes an excerpt of from an article regarding art instruction in the public school in Philadelphia.

Unidentified author. "Walter Pach." Carbon copies, corrected. 1925 1.0 Folder(s)

General note

Includes a review of Pach's book, 'The Masters of Modern Art.'

Unidentified author. "Review of the 'Spirit and Substance of Art' by Louis W. Flaccus." Typescript, corrected. c. 1927 1.0 Folder(s)

General note

Series IV. Writings

Includes a review of Flaccus's book.

Unidentified author. "Matisse's Rank as an Artist." Carbon copies, corrected. November 21, 1931 1.0 Folder(s)

General note

Includes an eight page analysis comparing Henri Matisse to other artists.

Unidentified author. "Untitled." Photostat. 1938 1.0 Folder(s)

General note

Includes an essay about the aesthetic experience.

Unidentified author. "Untitled." Typescript. 1946 1.0 Folder(s)

General note

Includes and essay on learning to see.

Unidentified author. "The Barnes Foundation." Typescript. 1947 1.0 Folder(s)

General note

An essay outlining what the Foundation is, its collection and educational program.

Unidentified author. "Poem on Port Manech." Typescript. 1950 1.0 Folder(s)

General note

Series IV. Writings

In French.

Unidentified author. "The Denman Ross Method of Teaching Art." Carbon copies. n.d. 2.0 Folder(s)

General note

Includes a review of Ross's books, 'A Theory of Pure Design (1907) and 'On Drawing and Painting (1912).

Unidentified author. "The Human Puzzle." Manuscript and typescript. n.d. 1.0 Folder(s)

Unidentified author. "A New System of Drawing." Typescript, corrected. n.d. 3.0 Folder(s)

General note

Includes a review of Alon Bement's book, 'Figure Construction.'

Unidentified author. "Outline of Aesthetics." Typescript. n.d. 1.0 Folder(s)

Unidentified author. "Summing Up of the Status of Illustration in Art." Mimeograph. n.d. 1.0 Folder(s)

General note

An summation as demonstrated by the works of William Glackens and Pierre Auguste Renoir.

Unidentified author. "Untitled." Manuscript. n.d. 1.0 Folder(s)

General note

Includes notes on art instruction.

Series V. Photographs

Unidentified author. "Untitled." Typescript. n.d. 1.0 Folder(s)

General note

Includes only page 2 from an essay on or review of an exhibition.

Series V. Photographs n.d.

General note

Inventory is available in repository.