KETTERER RARE BOOKS



Staatl. Bauhaus
Weimar,
d. 21. Juni, 1920

Lieber Herr Dr. Schardt!

Ihnen und Ihrer lieben Frau vorab die herzlichsten Glückwünsche zu der Geburt des Töchterchens! Möge es Mutter und Kind nur recht gut gehen! — — Und dass Sie uns besuchen werden, ist ja famos und freut uns ausserordentlich! Nur, schrieb mir Dr. Hassbach, dass er von Mittwoch bis Montag in München sein wird und er hoffe oder, dass es Ihnen möglich sein würde von einige Tage Ihre Reise aufzuschieben; er wollte mit Ihnen und uns ein grosses Fest dann gemeinschaftlich feiern. — Es steht für Sie, bei uns, ein Zimmer bereit!

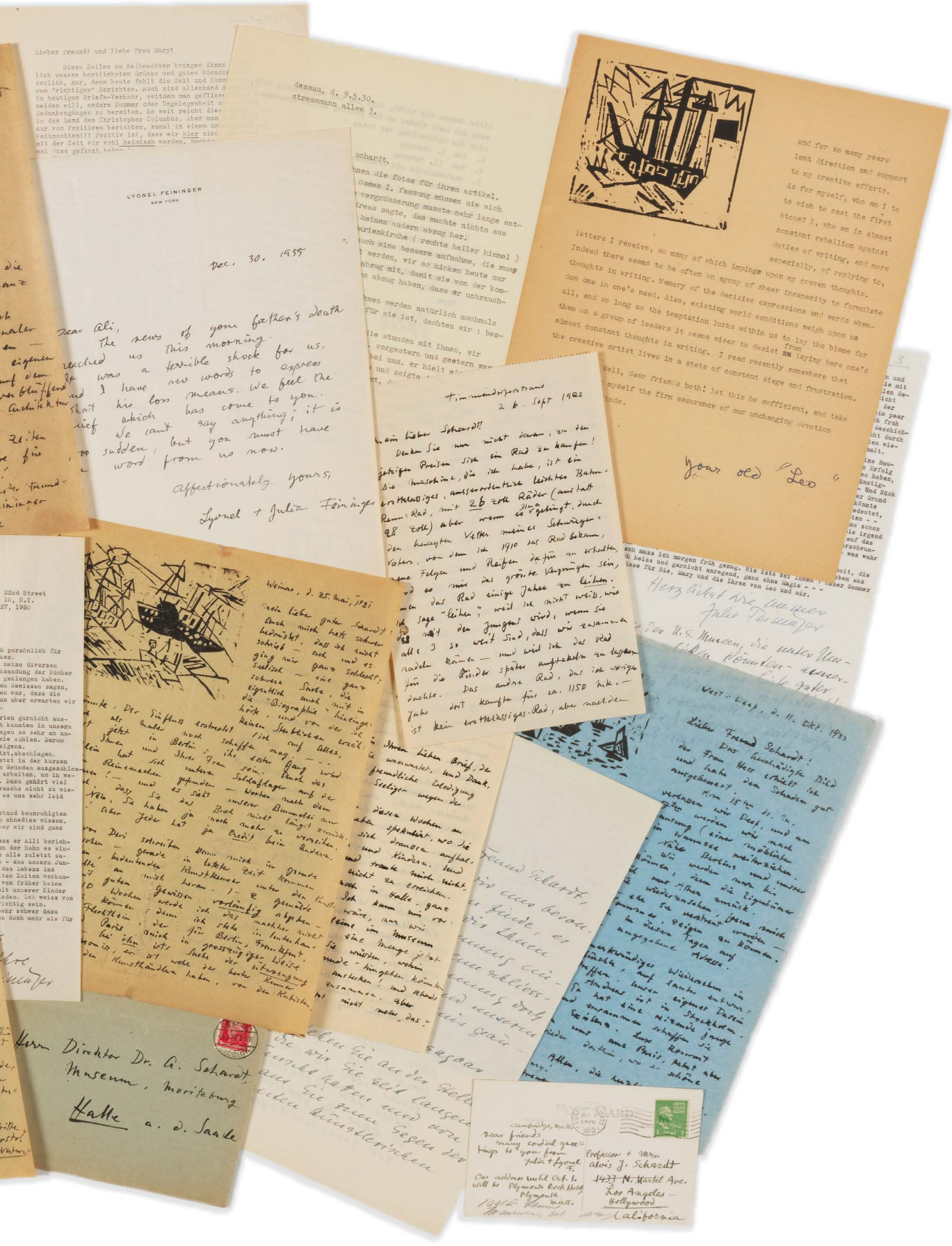
Mit herzlichsten Grüssen für Sie Beide,
von Ihren getreuen Feiningers!

THE FEININGER-SCHARDT ARCHIVE

MUSEUM-QUALITY DOCUMENTS OF MODERNISM

Auction on November 23, 2026





Museum-Quality Documents of Modernism: Art Theory, Bauhaus and Exile

LYONEL FEININGER (1871–1956)
ALOIS J. SCHARDT (1889–1955)

The Feininger-Schardt Archive. A significant, complete, and previously unpublished collection of letters from Lyonel Feininger to the art historian and museum director Alois J. Schardt.

Contains 65 original letters from Feininger, as well as 46 letters from Julia Feininger and other family members. Includes over 60 original woodcuts and pen-and-ink drawings.

Various locations (Weimar; Deep, Pomerania; Dessau; Berlin; New York; Falls Village; Plymouth, among others), February 20, 1920, to December 30, 1955.

Estimate: € 150.000–250.000





An artistic and intellectual testament to an era

The complete collection of letters from Lyonel Feininger to Alois J. Schardt, spanning more than three and a half decades—the personal legacy of a leading figure of Modernism to a distinguished Weimar Republic art historian.

Artworks in the correspondence

61 original woodcuts by Feininger—mostly direct prints on the letterhead—along with 3 colored pen-and-ink drawings elevate the letters to the status of personal collectible prints.

Key documents on the evolution of Feininger‘s work groups

Detailed and fundamental personal accounts on the spiritual kinship between counterpoint and painting, the creation of the *Halle Cycle* for the Moritzburg Museum (1929–1931), the monumental *New York Manhattan Series* beginning in 1942, and the radical transformation of his late style.

Chronicle of ostracism and emigration

Firsthand insights into the dramatic turning point of 1933, Schardt’s failure at the Berlin Nationalgalerie, Feininger’s ostracism under National Socialism, and the arduous intellectual fresh start in exile in California and New York.

Complete family archive

In addition to Feininger’s letters, it also includes 46 incoming letters from Julia Feininger and their sons to the Schardt family (five with handwritten notes by Lyonel), which complete the correspondence to form a multifaceted chronicle of their lives and fortunes.

ARTISTIC DIALOGUE, AESTHETICS AND CONTEMPORARY HISTORY

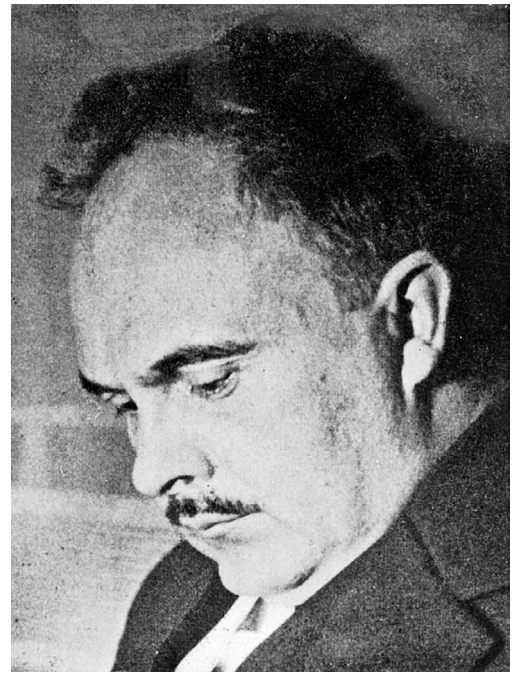
The collection of Feininger's letters to Alois J. Schardt ranks among the most compelling firsthand records of modern art. It combines fundamental questions of art theory with the existentially unsettling events of an era in which the achievements of the avant-garde were abruptly shattered. The correspondence reflects not only a close friendship but also an ongoing, highly intellectual artistic exchange.

The art historian Alois J. Schardt (1889–1955), who earned his doctorate in 1917 under Heinrich Bulle in Würzburg and became an assistant to Ludwig Justi at the Berlin Nationalgalerie in 1920, developed an early enthusiasm for Expressionism and the avant-garde. When he took over as director of the Moritzburg Municipal Museum in Halle in 1926, he was among the most energetic and uncompromising museum directors of the interwar period. Through Schardt's mediation, Feininger received a commission from the Halle city council in 1929 to paint a representative view of the city. Feininger's subsequent stays in Halle led to the creation of the *Halle Cycle* — a series of eleven paintings completed by 1931 — which the city ultimately acquired for the Moritzburg collection. This cycle represents a key work in Feininger's oeuvre, and his letters to Schardt provide valuable insights into its formal and chromatic development.

The two were hit hard by the dramatic political upheavals of 1933: In July 1933, Schardt was appointed acting director of the Berlin Nationalgalerie, succeeding Ludwig Justi, who had been ousted by the National Socialists. Convinced that he could establish Expressionism as a genuine, Nordic-German art form, he organized a much-discussed exhibition at the Kronprinzenpalais. But his



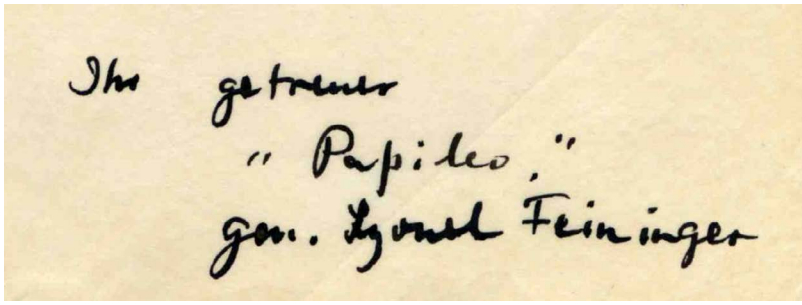
Lyonel Feininger



Alois J. Schardt

attempt to bridge divides failed: After a preview by Culture Minister Bernhard Rust, the exhibition was closed, and Schardt was removed as director of the Berlin Nationalgalerie in November 1933. This was followed by a ban on public appearances, the closure of a Franz Marc memorial exhibition he had curated by the Gestapo in 1936, and increasing isolation. In 1939, Schardt successfully emigrated to the United States. After arriving in Los Angeles, he initially made ends meet by giving lectures, teaching languages, and working in the film studio industry. Beginning in 1946, however, he returned to academia, became director of the art department at the Olive Hill Foundation, and taught art history at Marymount College and the University of Southern California.

Feininger, whose art had been banned from German museums beginning in 1933 and was defamed in the infamous “Degenerate Art” exhibition in 1937, returned to the United States—which he had left as a teenager in 1887—two years earlier than Schardt. Letters written after 1937 reflect the trauma of this displacement and the difficulty of making a fresh start in America. Feininger



taught at Mills College in Oakland, gradually resumed painting, and worked as a painter in New York. In his work, he engaged with America's new monumental cityscapes, as seen in a series of Manhattan paintings depicting imposing skyscrapers and urban landscapes. Yet motifs from his former homeland remained important subjects.

For half a lifetime, the artist and the art historian were closely connected. Feininger died on January 13, 1956, just three weeks after Schardt.

Feininger's wife, Julia (1880–1970), who also studied at the Bauhaus, is described as a close confidante and source of support for his work in the letters, and played a significant role in maintaining contact with Alois and Mary Schardt.

Beyond its historical significance, the archive captivates with its material and aesthetic richness: many of Feininger's letters feature original woodcuts, and three are adorned with pen-and-ink drawings with watercolors. Taken together, the letters offer a rare personal testimony of a seeker for whom correspondence with Schardt served as a space of resonance for doubts, aesthetic experiments, and eventual liberation.



Staatl. Bauhaus
Weimar,
d. 21. Juni, 1920

Lieber Herr Dr. Schardt!

Ihnen und Ihrer lieben Frau vorab die herzlichsten Glückwünsche zu der Geburt des Töchterchens! Möge es Mutter und Kind nun recht gut gehen! — — Und dass Sie uns besuchen werden, ist ja famos und freut uns ausserordentlich! Nur, schrieb mir Dr. Kassbach, dass er von Mittwoch bis Montag in München sein wird und er hoffe sehr, dass es Ihnen möglich sein würde um einige Tage Ihre Reise aufzuschieben; er wollte mit Ihnen und uns ein grosses Fest dann gemeinschaftlich feiern. — Es steht für Sie, bei uns, ein Zimmer bereit!

Mit herzlichsten Grüssen für Sie Beide,
von Ihrem getreuen Feiningers!



Weimar Gustavstr. 16
d. 27 Dez 1920

Lieber Freund!

Für Ihre und Ihrer lieben, verehrten Frau schöne Gaben zu Weihnachten, danken meine Frau und ich, und die Jungens besonders! Das Marzipan-Gebäck ist ganz famos schön! und eine Ihrer guten Zigarren rauche ich im Moment da ich diese Zeilen schreibe, und bin sehr froh! Sehr froh sind wir auch, auf Ihren nahenden Besuch! kommen Sie, sobald es Ihnen passt, denn vom Donnerstag ab steht schon Ihr Zimmer Ihnen zur Verfügung. Mein Schwieger-Vater ist noch hier, bis zum 3. Januar, im zweiten Gast-Zimmer! vielleicht treffen Sie sich noch hier. Das gibt dann eine grosse "Kopfwäsche" wegen dem schlechten schwarzen Rahmen um "Volkerodai II", aber, ich habe vor, einen ganz neuen Rahmen für das Bild eigens zu entwerfen. Haben Sie die Feiertage fröhlich verlebt, Sie und Ihre Lieben? Hoffentlich! Wir sind auch alle obenauf! Es wird Frühling!

Mit herzlichsten Grüssen an Sie Alle,
Ihre getreuen Feiningers



Weimar, Staatliches Bauhaus
d. 20 Okt. 21

Lieber Schardt!

Ihr Telegramm erhalten! habe sofort Ihnen ein kleines, aber scharfes, sehr gutes Negativ per Einschreibpäckchen geschickt — nach diesem Negativ liess ich s. Zt. die Vergrösserung für das Cliché im "Kunstblatt" herstellen. Deshalb die Vergrösserung, wirkt die Aufnahme sehr transcendental, die Radierung entsprechen ganz dem Originalbild.

Ich bin mit der II^te Fuge fertig, und nun male ich wieder und es geht sehr gut, habe bald wieder Bilder fertig, für den November!

Mit herzlichsten Grüssen von Haus zu Haus und insbesondre vom Atelier!

Ihr getreuer
Feininger



Lieber Herr Dr. Schardt!

Wir sind in Unruhe darüber, ob Sie meinen Brief vom 4^ten Jan. mit dem einliegenden wichtigen Brief von Marcks, aus Halle, erhalten haben. Marckes hatte im Auftrage von Direktor Thiersch-Halle an mich geschrieben, dass man dort sehr wünschte, Sie als Museums-Direktor dort-hin zu haben. Ich habe in meinem Brief diesen Wunsch aufs kräftigste unterstützt. Den Brief von Marcks legte ich dem meinigen bei. Hoffentlich geht es Ihnen so weit wie möglich in diesen Zeiten gut? Wir wären sehr um eine Kurze Nachricht von Ihnen dankbar!

Mit den herzlichsten Grüssen von uns Allen für Sie und Ihre liebe Familie!

Ihr getreuer
Lyonel Feininger

Weimar, d. 14. Jan. 1926



West-Deep, d. 11. Okt. 1933

Lieber Freund Schardt!

Das beschädigte Bild der Frau Herr erhielt ich und habe den Schaden gut ausgebessert.

Am 15^ten ds. M. verlassen wir Deep, und am 17^ten werden wir nach unserer provisorischen Behausung (einer möblirten Villa von Prof. Ballat) in Wannsee weiterziehen. Wir kennen uns auf die Nähe Berlins und unserer vielen alten Freunde dort. Wir werden nun bis Ende März dort sein können, dann die Eigentümer der Villa kehren 1. April aus Athen zurück.

Ich hoffe sehr, Sie wiedersehen, denn mich colossal darauf, Ihnen — ehe sie verstaut werden — meine Aquarelle vom Sommer, zeigen zu können.

Das Bild sende ich in diesen Tagen auf Kosten der N.-G. an die angegebene Adresse.

Der wird ein merkwürdiges Wiedersehen in Berlin werden; ich fürchte, auf lauter entwurzelte Existenzen zu treffen. Unser eigener Dasein ist erschüttert. . . . Andreas ist in Stockholm als junger Ehemann. Da hat eine reizende junge Schwedin zur Frau und zusammen schaffen sie sich schon eine kleine Existenz. Lux kommt auf einige Zeit zu uns aus Paris, geht aber Ende des Winters wieder dahin, wo er schöne Bilder schafft.

Von uns Allen, die herzlichsten Grüsse für Sie und Frau Mary!

Ihr getreuer Feininger



sich verwirklichen. Dabei genieße ich ausserordentliches Ansehen bei allen maßgebenden Kennern; doch ist meine Kunst noch nicht beim Publikum eingedrungen (was wenig besagt, denn das Publikum kauft wenig oder garnicht). Ich warte auf die Museen u. Sammler.

Wir hörten ausserordentlich gerne, wie es Ihnen, Mary, und den Kindern geht? Was geht es, abgesehen von Sorgen, gut. Das letztere wird bald aufhören, hoffe ich, denn ich stehe mit allen Vorbereitungen schon fertig, vor großen neuen Werken die ich noch zu verwirklichen hoffe.

Wir grüßen Sie so sehr herzlich, liebe Freunde! Wann doch erst dieser grauenvolle Krieg beendet! Wir wünschen von Herzen Ihnen Alles Gute.

Ihr getreuer
"Pupidee"
gez. Lyonel Feininger

LYONEL FEININGER
235 EAST 22nd STREET
NEW YORK
GRAMERCY 5-1779

Falls Village, Conn.
August 23rd 1942

Lieber alter Freund Schardt!

We think and speak of you all every day. It is one of the great regrets of our life now, that we must be so far away from you. Do you write, in your last letter — (and your English is a pleasure to read) we were once much happier in being so near together that we could interchange thoughts and opinions at any time, and see each other frequently. — — — Now, I am much inhibited in writing letters, or even expressing any thoughts or opinions dealing with art. All my visibly goes into my work or into the effort to concentrate sufficiently. The most unpopular of all professions at present, is the one of being an artist and much energy is needed, to fight off successfully all kinds of doubts. But all this talk I may spare you, I know!

From Laurence we hear nothing. His last letter was dated late in November, 1941 and we received it late in February I think, perhaps it was even in March. We have attempted to get word through to him, through friends in a neutral country, but do not even know from these friends whether they have received our letters, some of them written 6 - 7 months ago. So that is all we can say positively about Laurence, In his last letter he wrote that he was content and without anxiety for the future, and that he had not yet been drafted.

Jim is in the army since April 7th. He is in the Medical Training Battalion, at Camp Pickett, Virginia. He was promoted to Corporal, two weeks

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235 East 22nd Street
New York 10, N.Y.
February 5th - 1945

Dear Mr.Schardt,

We feel very much in need of being forgiven by you,for not having written since long. I had thrown down my typewriter in Falls Village in summer and only now I got it back repaired - very grateful indeed to get it at all, and the first letter I start,is to you and Mary. It was too bad that there could no arrangements be made to have you come East for a lecture in Leo's show. I needn't tell you how we would have loved it. The show is going on a circulation tour,and coming to San Francisco to the San Francisco Museum of Art from June 24th - July 22nd. How would it be if you tried to get an appointment with Mrs.Morley for a lecture then ? Of course there is always Dr.Neumeyer in the neighborhood, and I don't know how that would complicate matters ? I don't know on what terms you are with Dr.Neumeyer, or whether you know him at all ? Confidentially he is not easy to be handled. But of course : this v e r y confidentially ! Mrs.Morley on the other hand is one of the most clever and most charming women we know, a great friend of our's,and of Rumy Galka Scheyer. (Mrs.Morley is the director of the San Francisco Museum by the way. You probably know it, but just to make sure, I mention it)

Isolated we got the proofs of photos taken of the show, beginning in the first room in a consecutive row through all the rooms, for one who knows the pictures a very vivid recollection of the way it was put up. As soon as we get the finished pictures I shall send you a series, and with a good lense and good will you will be able to get an impression of the whole, as you certainly will be able to make something out of the photos as you know all the old paintings and drawings, and will get at least an impression of the new ones. But we d o wish you could see the show in San Francisco, though of course in a cut-down edition, as it was impossible with the difficulties in shipping and transportation to put the whole on it's way though the States. As far I know there is no request either from Los Angeles nor San Diego, the only one on the West Coast being San Francisco. Altogether nine Museums and Colleges will get the show during the next 12 months.

It was very wonderful and we enjoyed it immensely as long as the show was up - - but now in a way we are relieved that it is over. It fascinated our thoughts too much and too simply couldn't get to work as long as he was confronted with the whole of his work. It changed our standpoint as regards many pictures out of certains periods, in fact as regards to certain periods altogether. But this is very complicated to explain in a letter which I want to get on it's way to Los Angeles as soon as possible, but I think I may assume that you are able to understand is also without much explanation. One simply can't do with 72 what one was able to do with - let's say - 50 to 60. And then there is the great break in the years from 1936 to 1939, when he only began work again after the transplantation from Europe to America. Ach, ach, ach ! H O W we often wish we were nearer to you that we might talk all this,which means all of our life,over with you. How it would clarify and simlify much of the problem of painting pictures and many of

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236 East 22nd Street
New York 10, N.Y.
October 22, 1950

Dear friend,

when Laurence, a few days ago, brought up a letter with your handwriting on the envelope, we were so delighted. At last, after such a long interval, a letter from Schardt. Then we read about the position you finally got, which much earlier should have come to you, for which now we congratulate you with all our heart - - but then, reading on,we came to what you wanted me to do regarding a show - - and that made me unhappy for the reason that I had to disappoint you, at least for the present. Your request demanded an immediate answer and it could only be in the negative for the following reasons:
the time is too short to prepare anything which would meet your wishes as to paintings, watercolors, and sketches leading up to certain paintings. To select a show as you want to put up, we would need much more time than from now to beginning of November. We have to consider as to the paintings for which we have works leading from step to step, to show the approach, and we would have to chose most carefully to give a convincing aspect of my work.
Right now we are extremely short of material, since many shows are running, including all newer pictures and a good many of the later watercolors. (Travelling through Europe alone, more than 40, oils as well as aquarelle).
But still more important seems to us that we cannot agree with your intention of commencing your activities by showing my work. I would rather think that in your lectures you could lead your students on the long road to make them understand the work of a contemporary artist, totally different from what all the others try to achieve and present in their works. I am, according to the general trend, not a "modern" artist. Made acquainted with my work too soon, before they will have got the slightest education as to the meaning of "Art", your students would, it seems to me, simply reject me. I am not as present in the consciousness of young art-students as almost all the other prominent jargons and american artists of our time. My approach has always been, and still is from quite different sources. I am, as you well know, trying to "put myself into order", and through this, demonstrate in my work, the higher order possible even in our disorderly present-day world. I don't want to impose my "personality" nor make an exhibition of myself. My methods will strike many students as having very little connection with what they understand to be the trends of the time - no doubt your lectures will help to clarify many of the entanglements produced by mechanical and theoretical teaching of the last decade.
There would be so much so say about my work of the last years, of which you have seen hardly anything about the reduction and simplification I am striving for. It would need much more time and careful expression in words, than I am able to devote to at present besides I think that you should see the work of these last years.
We only hope that you may come Eastward very soon, that we can have as good and long talks as formerly. It should be soon, though, since I can't promise to live forever. But be it said that right now I am feeling fine, and that I am hoping to do quite some work this coming winter.



New York
Dec. 8th 1951

Dear friend Schardt!

We all send you our very
Sincerest and cordial greetings, and many
Wishes for the coming year.
The enclosed little "portfolio"
was issued this year as a Christmas
greeting from the Curt Valentin Gallery.

We often think of you, may
the coming year be kind to you, and to
your children.

In old, unchanging regard and
affection,

Sincerely
Lyonel & Julia
Feininger

New York, January 7th, 1952



My very dear
Allo:

Your Christmas lines of December 20, were very sad, still you found good words to say about my little portfolio with the line-drawings and what you had to say about "Precision and Fantasy" stands in the heavens of my fantasy as a vision, which, whether I will or not, drives me irresistibly into my unusual way of struggling through work, when it so evidently would seem so much more accessible to follow a certain routine.
I will tell you therefore, that your brief remarks did me as much good as though we had stood together and talked, and that, after a considerable period of rather inconsequential, unsuccessful attempts during the late Fall, I started once more in a renewed spirit.
On the one hand, I cannot manifestly be cheerful enough, for I have for many years escaped the paralysing effects of too much publicity, this may at times incline me to forget that I am human, but on the other hand, when I have gone through deepest depressive doubts, I rebound the more surely into a sense of power, and of faith in that power. Many years ago, around the 1 [illegible] I suffered less hampered by various distractions, [illegible] much, with resulting loss of simple expediency in work. I have tendencies to revert to "natural" effects, etc. all of which I have long recognised as so much ballast. Yet it is one of my limitations, concepts of what my art must be in order to remain vital, that "letzten Endes" there is no night to be circumscribed with that tendency in Nature, and an Abstraction alone does not lead to the true solution; it must be born of experience and humility before Nature in all her limitless diversity. --- dear Schardt, I hope I make myself clear? I am very disinclined to talk, and prefer greatly to learn the "hard way", through "Trial and Error". It seems to me to be very recent, only that I begin to avoid the latter, and this Summer has brought a new modicum of success. Therefore the little Line Drawings I made towards the end of a long Summer's work, seem to me more important than many larger, more ambitious watercolors. Curt Valentin may also have recognised this, when he made the proposal to reproduce a number of the Draw-

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Feb. 11th, 1952

Lieber Freund
Schardt:
Ich weise, Sie
werden wenig
Zeit und viel-
leicht weniger
Neigung zum
Briefeschreiben

haben. Ich will Ihnen heute nur ein paar Photos aus alter Zeit in Halle senden, mit vielen herzlichen Grüssen!

Mitte März macht Curt Valentin eine Übersichtliche Ausstellung alter und neuer Bilder und Wasserfarben. Der alte Teil, den wir aus meinem Lagerraum unten im Keller heraufholten und Sonntag mit Valentin zusammenstellten, wird sehr farbreich und für Galerie-Besucher vielleicht überraschend sich präsentieren wenn alle Bilder hängen. Wir, Julia und ich, freuen uns schon auf die Wirkung. Ein Katalog wird geplant, und ich werde Ihnen einen senden.
Neuere Gemälde werden nur wenige sein, und keine grösseren Formate. The old paintings will steal the show. But I am busy now, and have a number of new paintings on the easel, which I cannot yet let go.

We think so very often of you in your seclusion and lonesomeness. Tell me, who is not lonesome to-day? what a struggle life is because of human foolishness. But we are doing our work all of us faithfully. My eighty years rest lightly on me.

affection,the greetings from us all!

Yours faithfully,
Lyonel Feininger

LYONEL FEININGER
NEW YORK

Plymouth Rock Hotel
Plymouth, Mass.
October 4th, 1952

My dear Schardt, lieber Allo:

Wir haben uns sehr über Ihren guten Brief v. Sept. 16 gefreut. Es ist garnicht so lange her dass wir uns noch sahen und täglich zusammen sein konnten, und doch ist die Zeit ein ganz merkwürdiges Erlebnis und trägt nach beiden Richtungen hin --- kurz -- lang--- und nun sind Sie wieder so weit weg und sehnen sich hierher nach dem Osten, wohin wir auch von ganzem Herzen Sie wünschen.

Dass Sie eine so interessante Zeit in New York noch hatten. Aus Ihrem Brief habe ich lange Stellen an Lux abgeschrieben. In drei Tagen sind wir denn wieder in New York, obgleich wir mit jedem Tage die Rückkehr nach dort in gesteigerten Masse scheuen. Der Aufenthalt hier hat uns aber gut getan, und sogar ist in mir der Wunsch gekommen, recht gut und neu zu schaffen im Winter. Nach einer solchen Ruhezeit steigt ein neuer Impuls in einem, nach Erweiterung und Verwirklichung -- also ist, wie ich glaube, in mir die Möglichkeit des hinauswachsens noch nicht erloschen, trotzdem ich in Cambridge vorerst nicht richtig erleben konnte.

Es ist so wahr, was Sie in Ihrem Brief schreiben über Museumsbesuch und Kunstwerke sammeln; das habe ich für Lux niedergeschrieben und ihm geschickt. Zum Glück kann ich mich um die eigentliche "Terriere" drücken und ungestört im Frieden für mich schaffen. Das Schlimmste wäre, sich der ruhigen Mensch durch "Publicity" amerikanischer Art gezwungen zu werden. Von Crespius hatte ich aus Paris einen Kartengruss, in dem er schreibt, ganz verzweifelt, "My life is hectic". Ein Privatleben hat er nicht, er ist gezwungen auf Grade und Ungnade, muss Hunderte von Menschen empfangen, Rabale ausstehen, und beruflich überall zugleich sein, heute Chicago, morgen Paris zum Konferens, und in weniger denn einer Woche wieder nach Paris fliegen, wie das jüngst passirte.
It was too bad that you couldn't see Lux again. But your one visit did him much good; he is working intensely, striving for an answer to his formal search, and also occupied with restoring damages in paintings, translating also a book from the French into English; all for a precarious living. We shall be glad to be near him soon. Andreas is out on another very long assignment to ~~Colorado~~ Mexico; and has taken Wysse with him. Thomas is away from the parental roof, at College. Modern life does scatter a family far apart.



2.

ings and unite them in a simple cover, and send them in the character of a Xmas greeting to Museums and Collectors, besides friends.

+ + + + +

Having talked sufficiently about myself as connected with my present stage of conjectures, the word "Development" in Art include "Progress" ? often doubt it--- ? must go on to tell you of our personal doings.
You probably have seen the issue of LIFE Magazine of November 9th, 1942 "Of hundreds of photos taken especially for this story, but 8 or 9 personal ones were recognized" some applies to the text, which, from early Spring on,had been written by experienced editors after first-hand notes made during at least three personal conversations, with exact dates, etc. But when it came to publishing the text, the editor-in-chief screened the entire material and put in a few Gemeinplätze adapted to the recently of the lowest popular denominator. So, you would only see a few portraits, and a number of color reproductions of paintings of Lux' and my own, of the latter, two --- "Valparaiso" and a locomotive "Engine of Dreams" steamed in red ink --- red being more attractive to children --- making a rusty brown and, on the FRONT, a "CHOO-CHOO Cabin" ;;; and as for the little locomotive, the original, pelast green-white background,became an orange-yellow! But why complain or budge before so self-important violations of "privacy, Art and Art writers" are already the advertisements of these American magazines are always meticulously correct and irreconcilable in color, but,in too many, to be added up, the artist is one[illegible]at his own risk. A beautician is a far more considered person.

+ + + + +

I hope I don't sound too cross? we used to think very intensely about these things over in Europe.

+ + + + +

We had a pleasant, very still Christmas I've together with Andreas,Lyssa and Thomas, and our Lux. On Christmas Day Lux called in the forenoon to tell us that since days a careful check-up by his doctor had finally shown that Lux has a tuberculosis infection of his left lung and will have to undergo long and intensive hospital treatments. Ever since October, Lux had been suffering from a virus pneumonia. He was sent at that time for several days for treatment to a hospital. Repeated x-rays showed a heavy clouding of the lung, and Lux had fever daily; an improvement did not happen and the boy was losing strength continually. So that although time had been lost, it is now up to skill and the most advanced methods to see Lux through to recovery. The doctor assures us that Lux will get well and recover completely. The anxiety and strain tells on us all, but especially

Lyonel



Julia and Lyonel Feininger



Julia Feininger in the studio

Feininger's studio in the Moritzburg in Halle



TIMELINE

	LYONEL FEININGER (1871–1956)	**DR. ALOIS J. SCHARDT** (1889–1958)
1871 / 1889	Born in New York City on July 17, 1871; grew up in a family of musicians. Moved to Germany in 1887 to pursue his education.	Born in Frickhofen on December 28, 1889. Studied art history, philosophy, and archaeology in Munich and Berlin, among other places.
1917 / 1920	**Beginning of the Bauhaus era:** In 1919, Walter Gropius appointed Feininger as the first master and head of the graphic arts workshop at the State Bauhaus in Weimar. Woodcut *"Cathedral of Socialism"* for the founding manifesto.	Earned his doctorate under Heinrich Bulle in Würzburg in 1917. From 1918/1920, he worked as a research assistant at the State Museums Berlin (including the Nationalgalerie under Ludwig Justi).
1920	**First contact:** Feininger corresponds with Schardt for the first time; the beginning of a lifelong exchange.	Develops an early enthusiasm for Expressionism and the avant-garde; recognizes the visionary power of Feininger.
1926	Moves to Dessau with the Bauhaus. Moves into one of the "Master Houses" designed by Walter Gropius (shared with László Moholy-Nagy).	**Director in Halle (Saale):** Becomes director of the Municipal Museum of Art and Applied Arts at Moritzburg in Halle (Saale) and drives the expansion of the modern art collection.
1929–1931	**The Halle Cycle:** Commissioned by the city of Halle, he creates eleven views of the city (the famous *"Halle Pictures")*. The museum sets up a studio for Feininger in the gate tower of Moritzburg Castle.	Acquires works by Marc, Klee, Kandinsky, and Nolde. With the purchase of the Halle Cycle, he undertakes one of the most ambitious museum projects of the Weimar Republic.
1931	Major retrospective marking his 60th birthday at the Nationalgalerie in Berlin (Kronprinzenpalais). Feininger's status as one of Germany's leading painters is established.	In 1932, he published the essay *"Das hallische Stadtbild"* (Gebauer-Schwetschke, Halle), in which Feininger's Halle Cycle is honored from an art-historical perspective.
1933	**A turning point:** the closure of the Bauhaus in Berlin; retreat to Berlin-Zehlendorf, growing ostracism.	On July 1, he becomes acting director of the Berlin Nationalgalerie. His attempt to save Expressionism as a German/Nordic art form for the Nazi state fails; he is removed from office again in November and banned from speaking in public.
1936 / 1937	1936 Visiting lecturer at the Summer Academy at Mills College (Oakland). June 1937: Emigrates permanently to the U.S. with his wife Julia (returning to New York after 50 years). In 1937, nearly 400 of his works are confiscated as part of the "Degenerate Art" campaign.	Published a monograph on Marc in 1936 through Rembrandt-Verlag. Arrested by the Gestapo after delivering the opening speech at a Marc exhibition and ostracized as a "cultural Bolshevik"; subsequently forced into early retirement in Halle and banned from teaching in 1937.
1939 / 1940	A difficult fresh start in New York. Gradually returned to painting; he produced his first American sketches and preliminary studies for his later Manhattan works.	**Emigration:** In 1939, he officially traveled with his family to Los Angeles to prepare an exhibition and never returned to Germany.
1940s	**Exchange in Exile:** Intensive correspondence between New York and California. In 1944, a major retrospective at the Museum of Modern Art (MoMA). The beginning of his late style (Manhattan Paintings, moonrises).	Published and taught art history in California (including at Marymount College); advised U.S. collectors and institutions. Wrote an introductory essay for the catalog of Feininger's retrospective.
1950s	Regarded in the U.S. as a living classic of Modernism. President of the Federation of American Painters and Sculptors.	Remains in close and friendly contact with Julia and Lyonel Feininger until the end of their lives.
1955 / 1956	Lyonel Feininger died at the age of 84 in New York City on January 13, 1956, just three weeks after Schardt.	Alois Schardt died at the age of 65 in Los Alamos, New Mexico on December 24, 1955.

COUNTERPOINT AND PAINTING: THE JUSTIFICATION OF THE SELF-TAUGHT ARTIST

Weimar, December 14, 1924

During his Weimar years, Feininger reflected on the close connection between musical fugues and painterly construction. The extraordinary applause he received at performances of his own musical compositions confirmed his conviction that his non-academic, intuitive creative impulse followed the same principles in both art forms.

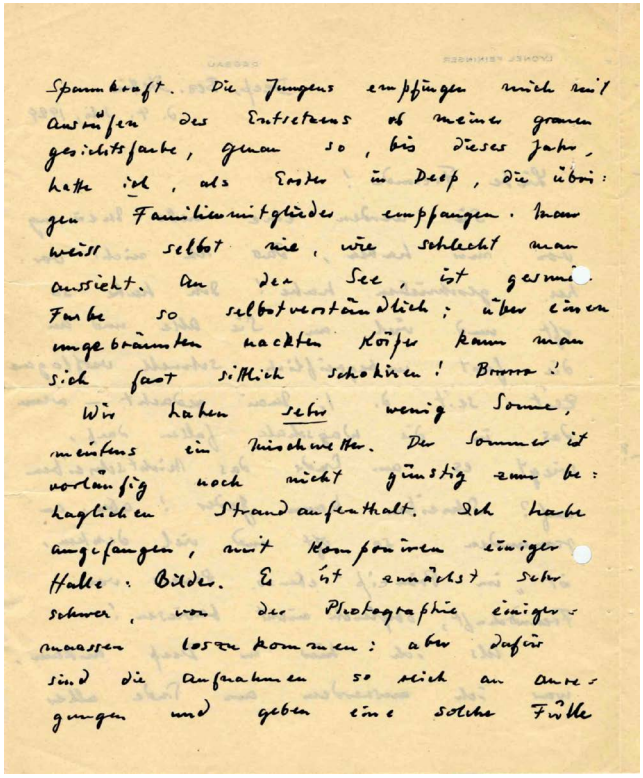
„Über das Konzert am 9ten December haben wir viel Erfreuliches gehört – mein Werk hat sehr starken Eindruck hervorgerufen – der Beifall war ausserordentlich stark. Morgen erwarten wir den Pianisten, Herrn Appelbaum, bei uns auf 2–3 Tage zum Besuch. Es ist mir persönlich eine grosse Genugtuung, dass mein Versuch, auf autodidaktischem Wege Musik zu gestalten, gerechtfertigt erscheint. Es ist die Parallele zum autodidaktischen, unakademischen Schaffen, in der Malerei; ein Weg, der bisher von Segen war, für diese; und der heute als vollkommen legitim anerkannt wird. Es wollen mehrere namhafte Pianisten schon sich mit dem Studium und öffentlichen Vortrag meiner Werke befassen: Galston (Freund und Schüler von Busoni,) Kosnick, Rosé, in Weimar, und es wird bald so weit sein, dass auch auf der Orgel die Werke zur Ausführung kommen. Was kann der Maler mehr verlangen?“

sie ihre Eltern nicht damit erfreuen sollten, recht nachteilig auf ihre Stimmung. Also wollen wir sie baldigst wieder bei uns sehen, und nicht haben, dass sie sich noch weiter überanspannen.

Über das Konzert am 3ten December haben wir viel Erfreuliches gehört — mein Werk hat sehr starken Eindruck hervorgerufen — der Beifall war ausserordentlich stark. Morgen erwarten wir den Pianisten, Herrn Appelbaum, bei uns auf 2 - 3 Tage zum Besuch. Es ist mir persönlich eine grosse Genugtuung, dass mein ~~Experiment~~ Versuch, auf autodidaktischem Wege Musik zu gestalten, gerechtfertigt erscheint. Es ist die Parallele zum ~~Akademisten~~ autodidaktischen, akademischen, Schaffen, in der Malerei; ein Weg, der bisher von Segen war, für diese; und der heute als vollkommen legitim anerkannt wird. Es wollen mehrere namhafte Pianisten schon sich mit dem Studium und öffentlichen Vortrag meiner Werke befassen: Galston (Freund und Schüler von Busoni,) Kosnicki, Rosé, in Weimar, und es wird bald so weit sein, dass auch auf der Orgel die Werke zur Ausführung kommen. Was kann der Maler mehr verlangen?

Es freut uns, dass es Ihnen Beiden besser geht! Möchte jetzt eine wirklich gute Zeit für Sie alle kommen!

Mit herzlichsten grüssen von Haus zu Haus. Ihr getreuer L. Feininger



Spannkraft. Die Jungens empfingen mich mit Ausrufen des Entsetzens ob meiner grauen Gesichtsfarbe, genau so, bis dieses Jahr, hatte ich, als Erster im Dorf, die übrigen Familienmitglieder empfangen. Man weiss selbst nie, wie schlecht man aussieht. An der See, ist gesunde Farbe so selbstverständlich; über einen ungebräunten nackten Körper kann man sich fast sittlich entrüsten! Brrrrr!

Wir haben sehr wenig Sonne, meistens ein Mischwetter. Der Sommer ist vorläufig noch nicht günstig zum behaglichen Strandaufenthalt. Ich habe angefangen, mit Komponieren einiger Halle-Bilder. Es ist zunächst sehr schwer, von der Photographie einigermassen loszukommen: aber dafür sind die Aufnahmen so reich an Anregungen und geben eine solche Fülle von Schönheiten, dass ich nur zu wählen habe. Und eben die Wahl, die Auslese, ist das Bestimmende für die Wiedergabe eines empfangenen Natureindrucks im Bilde. Beim Zeichnen vor der Natur, erfolgt schon sofort eine gewisse Auslese. Der Eindruck ist dann viel einfacher zu gestalten in Bildform.

Haben Sie Ihren Apparat endlich bekommen? Und war Herr Probst schon in Halle zur Besprechung?

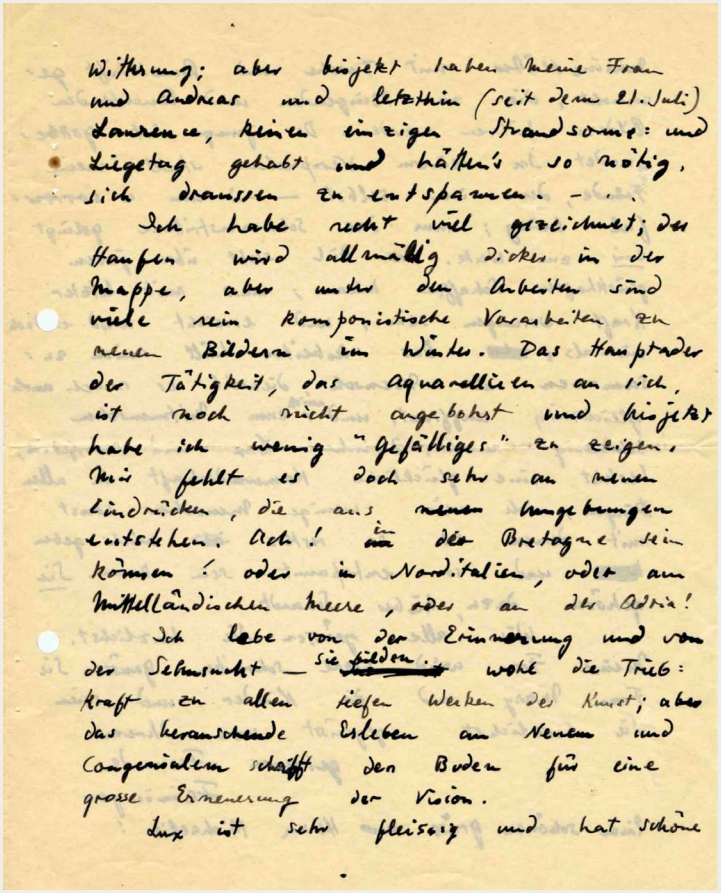
Seit Montag ist meine Frau unterwegs im "Hamburg"; mit Andreas. Ich erhielt eine Karte aus Tangermünde, erste Etappe, aber sonst weiss ich von der Route die sie zu befahren gedenken nichts – ausser dass sie über Hamburg fahren wollten. Besseres Wetter, für einen offenen Wagen, wäre ihnen zu wünschen! Heute steigt ein Sturm der immer stärker und bedrohlicher zu werden scheint. Der Himmel ist

„Wir haben sehr wenig Sonne, meistens ein Mischwetter. Der Sommer ist vorläufig noch nicht günstig zum behaglichen Strandaufenthalt. Ich habe angefangen, mit Komponieren einiger Halle-Bilder. Es ist zunächst sehr schwer, von der Fotografie einigermassen loszukommen: aber dafür sind die Aufnahmen so reich an Anregungen und geben eine solche Fülle von Schönheiten, dass ich nur zu wählen habe. Und eben die Wahl, die Auslese, ist das Bestimmende für die Wiedergabe eines empfangenen Natureindrucks im Bilde. Beim Zeichnen vor der Natur, erfolgt schon sofort eine gewisse Auslese. Der Eindruck ist dann viel einfacher zu gestalten in Bildform.“ *(July 4, 1929)*

THE CREATION OF THE HALLE PAINTINGS: NATURE STUDIES, PHOTOGRAPHY, AND SELECTION

Deep, Pomerania, July 4, 1929, and July 24, 1930

During his summer stays on the Baltic Sea, Feininger prepared the execution of the famous *Halle Cycle* for Schardt's museum. In a fundamental reflection on the theory of his work, he explained his struggle with the photographic models and defined the artistic process as a conscious act of reduction and spiritual refinement.



Wirkung; aber bisjetzt haben meine Frau und Andreas und letzthin (seit dem 21. Juli) Laurence, keinen einzigen Strandsonn- und Liegetag gehabt und hätten's so nötig, sich draussen zu entspannen. – .

Ich habe recht viel gezeichnet; der Haufen wird allmälig dicker in der Mappe, aber unter den Arbeiten sind viele rein komponistische Vorarbeiten zu neuen Bildern im Winter. Das Hauptfach der Tätigkeit, das Aquarellieren an sich, ist noch nicht angebohrt und bisjetzt habe ich wenig "gefälliges" zu zeigen. Mir fehlt es doch sehr an neuen Eindrücken, die aus neuen Umgebungen entstehen. Ach! in der Bretagne sein können! oder in Nord-Italien, oder am Mittelländischen Meere, oder an der Adria!

Ich lebe von der Erinnerung und von der Sehnsucht – sie ~~bilden~~ wohl die Triebkraft zu allen tiefen Werken der Kunst; aber das berauschende Erleben am Neuen und Congenialen schafft den Boden für eine grosse Erneuerung der Vision.

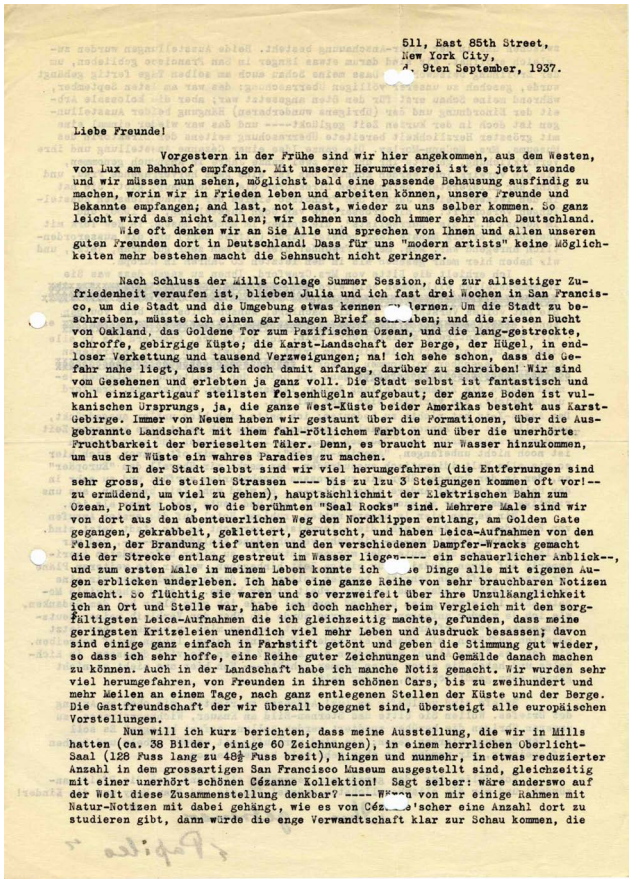
Lux ist sehr fleissig und hat schöne

„Ich lebe von der Erinnerung und von der Sehnsucht – sie bilden wohl die Triebkraft zu allen tiefen Werken der Kunst; aber das berauschende Erleben am Neuen und Congenialen schafft den Boden für eine grosse Erneuerung der Vision." *(July 24, 1929)*

NEW BEGINNINGS IN EXILE: MILLS COLLEGE, SAN FRANCISCO AND CÉZANNE

New York, September 9, 1937

Having just arrived in exile in the United States, Feininger wrote to Schardt about his successful summer course at Mills College in Oakland, the breathtaking Californian landscape, and the two museum exhibitions in San Francisco, where his works were displayed side by side with masterpieces by Paul Cézanne.



511, East 85th Street,
New York City,
9ten September, 1937.

Liebe Freunde!

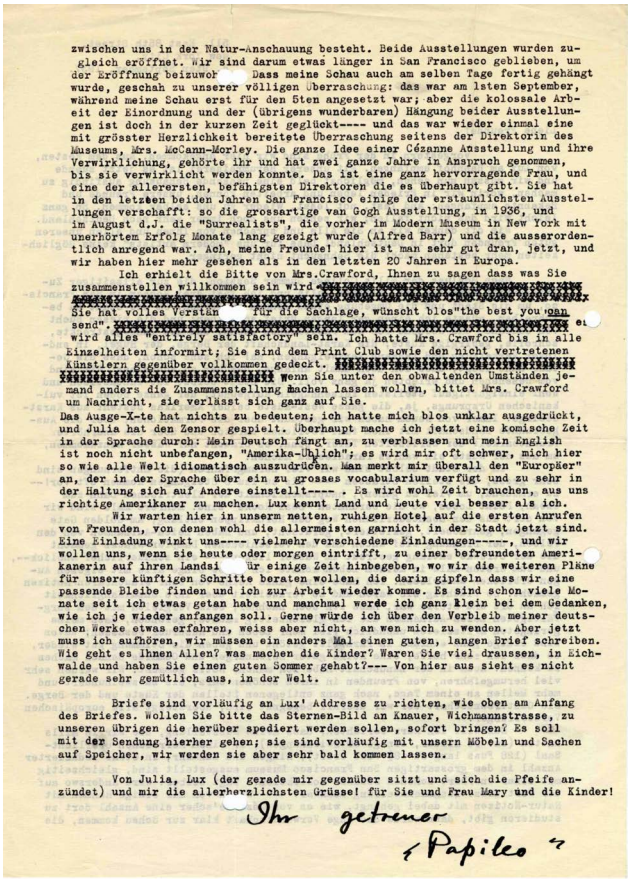
Vorgestern in der Frühe sind wir hier angekommen, aus dem Westen, von Lux am Bahnhof empfangen. Mit unserer Herumreiserei ist es jetzt zuende und wir müssen nun sehen, möglichst bald eine passende Behausung ausfindig zu machen, worin wir in Frieden leben und arbeiten können, unsere Freunde und Bekannte empfangen; and last, not least, wieder zu uns selber kommen. So ganz leicht wird das nicht fallen; wir sehnen uns doch immer sehr nach Deutschland.

Wie oft denken wir an Sie Alle und sprechen von Ihnen und allen unseren guten Freunden dort in Deutschland! Dass für uns "modern artists" keine Möglichkeiten mehr bestehen macht die Sehnsucht nicht geringer.

Nach Schluss der Mills College Summer Session, die zur allseitiger Zufriedenheit verlaufen ist, blieben Julia und ich fast drei Wochen in San Francisco, um die Stadt und die Umgebung etwas kennen zu lernen. Um die Stadt zu beschreiben, müsste ich einen gar langen Brief schreiben; und die riesen Bucht von Oakland, das Goldene Tor zum Pazifischen Ozean, und die lang-gestreckte, schroffe, gebirgige Küste; die Karst-Landschaft der Berge, der Hügel, in endloser Verkettung und tausend Verzweigungen; na! ich sehe schon, dass die Gefahr nahe liegt, dass ich doch damit anfange, darüber zu schreiben! Wir sind vom Gesehenen und erlebten ja ganz voll. Die Stadt selbst ist fantastisch und wohl einzigartigauf steilsten Felsenhügeln aufgebaut; der ganze Boden ist vulkanischen Ursprungs, ja, die ganze West-Küste beider Amerikas besteht aus Karst-Gebirge. Immer von Neuem haben wir gestaunt über die Formationen, über die Ausgebrannte Landschaft mit ihem fahl-rötlichem Farbton und über die unerhörte Fruchtbarkeit der berieselten Täler. Denn, es braucht nur Wasser hinzukommen, um aus der Wüste ein wahres Paradies zu machen.

In der Stadt selbst sind wir viel herumgefahren (die Entfernungen sind sehr gross, die steilen Strassen ---- bis zu 1zu 3 Steigungen kommen oft vor!-- zu ermüdend, um viel zu gehen), hauptsächlichmit der Elektrischen Bahn zum Ozean, Point Lobos, wo die berühmten "Seal Rocks" sind. Mehrere Male sind wir von dort aus den abenteuerlichen Weg den Nordklippen entlang, am Golden Gate gegangen, gekrabbelt, geklettert, gerutscht, und haben Leica-Aufnahmen von den Felsen, der Brandung tief unten und den verschiedenen Dampfer-Wracks gemacht die der Strecke entlang gestreut im Wasser liegen---- ein schauerlicher Anblick--, und zum ersten Male in meinem Leben konnte ich die Dinge alle mit eigenen Augen erblicken underleben. Ich habe eine ganze Reihe von sehr brauchbaren Notizen gemacht. So flüchtig sie waren und so verzweifelt über ihre Unzulänglichkeit ich an Ort und Stelle war, habe ich doch nachher, beim Vergleich mit den sorgfältigsten Leica-Aufnahmen die ich gleichzeitig machte, gefunden, dass meine geringsten Kritzeleien unendlich viel mehr Leben und Ausdruck besassen; davon sind einige ganz einfach in Farhstift getönt und geben die Stimmung gut wieder, so dass ich sehr hoffe, eine Reihe guter Zeichnungen und Gemälde danach machen zu können. Auch in der Landschaft habe ich manche Notiz gemacht. Wir wurden sehr viel herumgefahren, von Freunden in ihren schönen Cars, bis zu zweihundert und mehr Meilen an einem Tage, nach ganz entlegenen Stellen der Küste und der Berge. Die Gastfreundschaft der wir überall begegnet sind, übersteigt alle europäischen Vorstellungen.

Nun will ich kurz berichten, dass meine Ausstellung, die wir in Mills hatten (ca. 38 Bilder, einige 60 Zeichnungen), in einem herrlichen Oberlicht-Saal (128 Fuss lang zu 48½ Fuss breit), hingen und nunmehr, in etwas reduzierter Anzahl in dem grossartigen San Francisco Museum ausgestellt sind, gleichzeitig mit einer unerhört schönen Cézanne Kollektion! Sagt selber: wäre anderswo auf der Welt diese Zusammenstellung denkbar? ----- Wenn von mir einige Rahmen mit Natur-Notizen mit dabei gehängt, wie es von Cézanne'scher eine Anzahl dort zu studieren gibt, dann würde die enge Verwandtschaft klar zur Schau kommen, die



zwischen uns in der Natur-Anschauung besteht. Beide Ausstellungen wurden zugleich eröffnet. Wir sind darum etwas länger in San Francisco geblieben, um der Eröffnung beizuwohnen. Dass meine Schau auch am selben Tage fertig gehängt wurde, geschah zu unserer völligen Überraschung: das war am 1sten September, während meine Schau erst für den 5ten angesetzt war; aber die kolossale Arbeit der Einordnung und der (übrigens wunderbaren) Hängung beider Ausstellungen ist doch in der kurzen Zeit geglückt---- und das war wieder einmal eine mit grösster Herzlichkeit bereitete Überraschung seitens der Direktorin des Museums, Mrs. McCann-Morley. Die ganze Idee einer Cézanne Ausstellung und ihre Verwirklichung, gehörte ihr und hat zwei ganze Jahre in Anspruch genommen, bis sie verwirklicht werden konnte. Das ist eine ganz hervorragende Frau, und eine der allerersten, befähigsten Direktoren die es überhaupt gibt. Sie hat in den letzten beiden Jahren San Francisco einige der erstaunlichsten Ausstellungen verschafft: so die grossartige van Gogh Ausstellung, in 1936, und im August d.J. die "Surrealists", die vorher im Modern Museum in New York mit unerhörtem Erfolg Monate lang gezeigt wurde (Alfred Barr) und die ausserordentlich anregend war. Ach, meine Freunde! hier ist man sehr gut dran, jetzt, und wir haben hier mehr gesehen als in den letzten 20 Jahren in Europa.

Ich erhielt die Bitte von Mrs.Crawford, Ihnen zu sagen dass was Sie zusammenstellen willkommen sein wird [redacted]
Sie hat volles Verständnis für die Sachlage, wünscht blos"the best you can send". [redacted] es wird alles "entirely satisfactory" sein. Ich hatte Mrs. Crawford bis in alle Einzelheiten informirt; Sie sind dem Print Club sowie den nicht vertretenen Künstlern gegenüber vollkommen gedeckt. [redacted] wenn Sie unter den obwaltenden Umständen jemand anders die Zusammenstellung machen lassen wollen, bittet Mrs. Crawford um Nachricht, sie verlässt sich ganz auf Sie.

Das Ausge-X-te hat nichts zu bedeuten; ich hatte mich blos unklar ausgedrückt, und Julia hat den Zensor gespielt. Überhaupt mache ich jetzt eine komische Zeit in der Sprache durch: Mein Deutsch fängt an, zu verblassen und mein English ist noch nicht unbefangen, "Amerika-Üblich"; es wird mir oft schwer, mich hier so wie alle Welt idiomatisch auszudrücken. Man merkt mir überall den "Europäer" an, der in der Sprache über ein zu grosses vocabularium verfügt und zu sehr in der Haltung sich auf Andere einstellt---- . Es wird wohl Zeit brauchen, aus uns richtige Amerikaner zu machen. Lux kennt Land und Leute viel besser als ich.

Wir warten hier in unserm netten, ruhigen Hotel auf die ersten Anrufen von Freunden, von denen wohl die allermeisten garnicht in der Stadt jetzt sind. Eine Einladung winkt uns---- vielmehr verschiedene Einladungen------, und wir wollen uns, wenn sie heute oder morgen eintrifft, zu einer befreundeten Amerikanerin auf ihren Landsitz für einige Zeit hinbegeben, wo wir die weiteren Pläne für unsere künftigen Schritte beraten wollen, die darin gipfeln dass wir eine passende Bleibe finden und ich zur Arbeit wieder komme. Es sind schon viele Monate seit ich etwas getan habe und manchmal werde ich ganz klein bei dem Gedanken, wie ich je wieder anfangen soll. Gerne würde ich über den Verbleib meiner deutschen Werke etwas erfahren, weiss aber nicht, an wen mich zu wenden. Aber jetzt muss ich aufhören, wir müssen ein anders Mal einen guten, langen Brief schreiben. Wie geht es Ihnen Allen? Was machen die Kinder? Waren Sie viel draussen, in Eichwalde und haben Sie einen guten Sommer gehabt?--- Von hier aus sieht es nicht gerade sehr gemütlich aus, in der Welt.

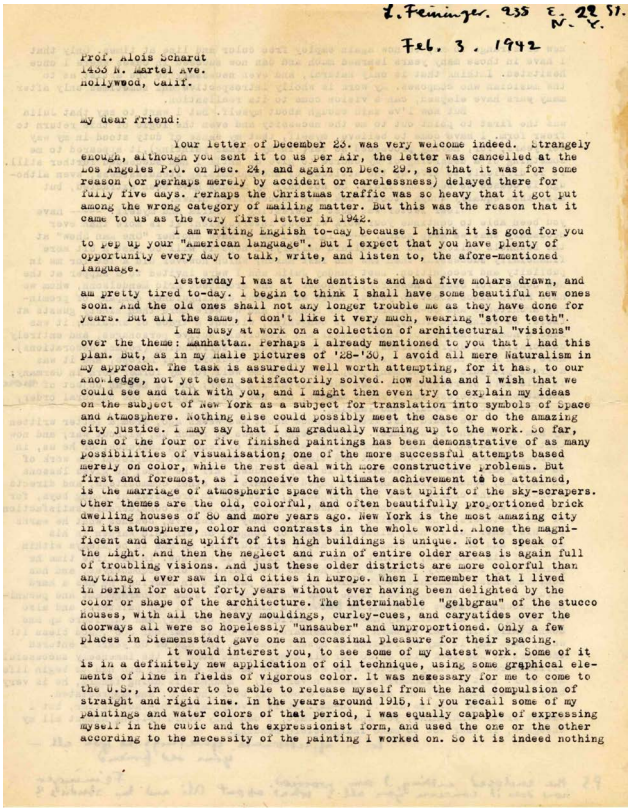
Briefe sind vorläufig an Lux' Addresse zu richten, wie oben am Anfang des Briefes. Wollen Sie bitte das Sternen-Bild an Knauer, Wichmannstrasse, zu unseren übrigen die herüber spediert werden sollen, sofort bringen? Es soll mit der Sendung hierher gehen; sie sind vorläufig mit unsern Möbeln und Sachen auf Speicher, wir werden sie aber sehr bald kommen lassen.

Von Julia, Lux (der gerade mir gegenüber sitzt und sich die Pfeife anzündet) und mir die allerherzlichsten Grüsse! für Sie und Frau Mary und die Kinder!

Ihr getreuer
Papileo

„Wie oft denken wir an Sie Alle und sprechen von Ihnen und allen unseren guten Freunden dort in Deutschland! Dass für uns ‚modern artists' keine Möglichkeiten mehr bestehen macht die Sehnsucht nicht geringer. [...] Nach Schluss der Mills College Summer Session [...] blieben Julia und ich fast drei Wochen in San Francisco, um die Stadt und die Umgebung etwas kennen zu lernen. [...] Die Stadt selbst ist fantastisch und wohl einzigartig auf steilsten Felsenhügeln aufgebaut; der ganze Boden ist vulkanischen Ursprungs [...]. Immer von neuem haben wir gestaunt über die Formationen, über die ausgebrannte Landschaft mit Ihrem fahl-rötlichen Farbton und über die unerhörte Fruchtbarkeit der berieselten Täler. [...] Nun will ich kurz berichten, dass meine Ausstellung, die wir in Mills hatten (ca. 38 Bilder, einige 60 Zeichnungen) [...] nunmehr, in etwas reduzierter Anzahl in dem grossartigen San Francisco Museum ausgestellt sind, gleichzeitig mit einer unerhört schönen Cézanne Kollektion! Sagt selber: wäre anderswo auf der Welt diese Zusammenstellung denkbar?--- Wären von mir einige Rahmen mit Natur-Notizen mit dabei gehängt, wie es von Cézanne'scher eine Anzahl dort zu studieren gibt, dann würde die enge Verwandtschaft klar zur Schau kommen, die zwischen uns in der Natur-Anschauung besteht."

„I am busy at work on a collection of architectural ‚visions' over the theme: Manhattan. Perhaps I already mentioned to you that I had this plan. But, as in my Halle pictures of '28-'30, I avoid all mere Naturalism in my approach. The task is assuredly well worth attempting, for it has, to our knowledge, not yet been satisfactorily solved. [...] But first and foremost, as I conceive the ultimate achievement to be attained, is the marriage of atmospheric space with the vast uplift of the skyscrapers. Other themes are the old, colorful, and often beautifully proportioned brick dwelling houses of 80 and more years ago. New York is the most amazing city in its atmosphere, color and contrasts in the whole world. [...] It would interest you, to see some of my latest work. Some of it is in a definitely new application of oil technique, using some graphical elements of line in fields of vigorous color. It was necessary for me to come to the U.S., in order to be able to release myself from the hard compulsion of straight and rigid line. In the years around 1915 [...] I was equally capable of expressing myself in the cubic and the expressionist form [...] So it is indeed nothing new or strange to me, to now again employ free color and line at times."



L. Feininger. 235 E. 22 St. N. Y.

Feb. 3. 1942

Prof. Alois Schardt
1433 N. Martel Ave.
Hollywood, Calif.

My dear friend:

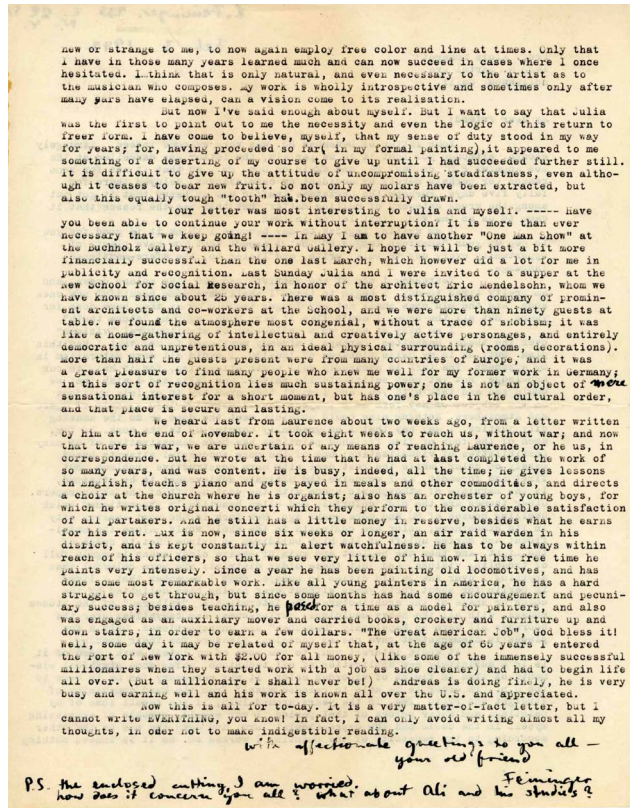
Your letter of December 23. was very welcome indeed. Strangely enough, although you sent it to us per Air, the letter was cancelled at the Los Angeles P.O. on Dec. 24, and again on Dec. 29., so that it was for some reason (or perhaps merely by accident or carelessness) delayed there for fully five days. Perhaps the Christmas traffic was so heavy that it got put among the wrong category of mailing matter. But this was the reason that it came to us as the very first letter in 1942.

I am writing English to-day because I think it is good for you to step up your "American language". But I expect that you have plenty of opportunity every day to talk, write, and listen to, the afore-mentioned language.

Yesterday I was at the dentists and had five molars drawn, and am pretty tired to-day. I begin to think I shall have some beautiful new ones soon. And the old ones shall not any longer trouble me as they have done for years. But all the same, I don't like it very much, wearing "store teeth".

I am busy at work on a collection of architectural "visions" over the theme: Manhattan. Perhaps I already mentioned to you that I had this plan. But, as in my Halle pictures of '28-'30, I avoid all mere Naturalism in my approach. The task is assuredly well worth attempting, for it has, to our knowledge, not yet been satisfactorily solved. How Julia and I wish that we could see and talk with you, and I might then even try to explain my ideas on the subject of New York as a subject for translation into symbols of space and atmosphere. Nothing else could possibly meet the case or do the amazing city justice. I may say that I am gradually warming up to the work. So far, each of the four or five finished paintings has been demonstrative of as many possibilities of visualisation; one of the more successful attempts based merely on color, while the rest deal with more constructive problems. But first and foremost, as I conceive the ultimate achievement to be attained, is the marriage of atmospheric space with the vast uplift of the sky-scrapers. Other themes are the old, colorful, and often beautifully proportioned brick dwelling houses of 80 and more years ago. New York is the most amazing city in its atmosphere, color and contrasts in the whole world. Alone the magnificent and daring uplift of its high buildings is unique. Not to speak of the night. And then the neglect and ruin of entire older areas is again full of troubling visions. And just these older districts are more colorful than anything I ever saw in old cities in Europe. When I remember that I lived in Berlin for about forty years without ever having been delighted by the color or shape of the architecture. The interminable "gelbgrau" of the stucco houses, with all the heavy mouldings, curley-cues, and caryatides over the doorways all were so hopelessly "unsauber" and unproportioned. Only a few places in Siemensstadt gave one an occasional pleasure for their spacing.

It would interest you, to see some of my latest work. Some of it is in a definitely new application of oil technique, using some graphical elements of line in fields of vigorous color. It was necessary for me to come to the U.S., in order to be able to release myself from the hard compulsion of straight and rigid line. In the years around 1915, if you recall some of my paintings and water colors of that period, I was equally capable of expressing myself in the cubic and the expressionist form, and used the one or the other according to the necessity of the painting I worked on. So it is indeed nothing



new or strange to me, to now again employ free color and line at times. Only that I have in those many years learned much and can now succeed in cases where I once hesitated. I think that is only natural, and even necessary to the artist as to the musician who composes. My work is wholly introspective and sometimes only after many years have elapsed, can a vision come to its realisation.

But now I've said enough about myself. But I want to say that Julia was the first to point out to me the necessity and even the logic of this return to freer form. I have come to believe, myself, that my sense of duty stood in my way for years; for, having proceeded so far, in my formal painting), it appeared to me something of a deserting of my course to give up until I had succeeded further still. It is difficult to give up the attitude of uncompromising steadfastness, even although it ceases to bear new fruit. So not only my molars have been extracted, but also this equally tough "tooth" has been successfully drawn.

Your letter was most interesting to Julia and myself. ----- Have you been able to continue your work without interruption? It is more than ever necessary that we keep going! ---- In May I am to have another "One Man Show" at the Buchholz Gallery and the Willard Gallery. I hope it will be just a bit more financially successful than the one last March, which however did a lot for me in publicity and recognition. Last Sunday Julia and I were invited to a supper at the New School for Social Research, in honor of the architect Eric Mendelsohn, whom we have known since about 25 years. There was a most distinguished company of prominent architects and co-workers at the School, and we were more than ninety guests at table. We found the atmosphere most congenial, without a trace of snobism; it was like a home-gathering of intellectual and creatively active personages, and entirely democratic and unpretentious, in an ideal physical surrounding (rooms, decorations). More than half the guests present were from many countries of Europe, and it was a great pleasure to find many people who knew me well for my former work in Germany; in this sort of recognition lies much sustaining power; one is not an object of more sensational interest for a short moment, but has one's place in the cultural order, and that place is secure and lasting.

We heard last from Laurence about two weeks ago, from a letter written by him at the end of November. It took eight weeks to reach us, without war; and now that there is war, we are uncertain of any means of reaching Laurence, or he us, in correspondence. But he wrote at the time that he had at last completed the work of so many years, and was content. He is busy, indeed, all the time; he gives lessons in English, teaches piano and gets payed in meals and other commodities, and directs a Choir at the church where he is organist; also has an orchester of young boys, for which he writes original concerti which they perform to the considerable satisfaction of all partakers. And he still has a little money in reserve, besides what he earns for his rent. Lux is now, since six weeks or longer, an air raid warden in his district, and is kept constantly in alert watchfulness. He has to be always within reach of his officers, so that we see very little of him now. In his free time he paints very intensely. Since a year he has been painting old locomotives, and has done some most remarkable work. Like all young painters in America, he has a hard struggle to get through, but since some months has had some encouragement and pecuniary success; besides teaching, he posed for a time as a model for painters, and also was engaged as an auxiliary mover and carried books, crockery and furniture up and down stairs, in order to earn a few dollars. "The Great American Job", God bless it! Well, some day it may be related of myself that, at the age of 68 years I entered the Port of New York with $2.00 for all money, (like some of the immensely successful millionaires when they started work with a job as shoe cleaner) and had to begin life all over. (But a millionaire I shall never be!) Andreas is doing finely, he is very busy and earning well and his work is known all over the U.S. and appreciated.

Now this is all for to-day. It is a very matter-of-fact letter, but I cannot write anything, you know! In fact, I can only avoid writing almost all my thoughts, in oder not to make indigestible reading.

with affectionate greetings to you all —
your old friend
Feininger

P.S. the enclosed cutting, I am worried. how does it concern you all? what about Ali and his studies?

THE "MANHATTAN-VISIONS": SYNTHESIS OF SPACE AND MONUMENTALITY

New York, February 3, 1942

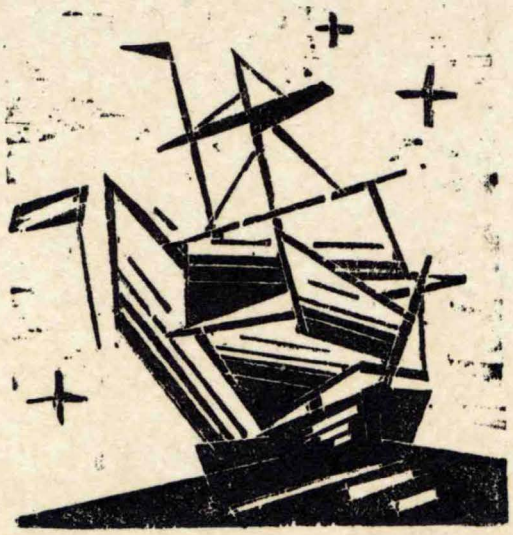
In the midst of World War II, Feininger turned his attention to New York's monumental skyline. He highlighted the parallels with his earlier Halle paintings, articulated his rejection of any superficial Naturalism, and described how he moved beyond the strict Cubist line in favor of a new, free interplay of space and light.

THE SHADOW OF WAR AND RELIEF OVER SCHARDT'S RESCUE

Falls Village, August 23, 1942

From his summer home in Connecticut, Feininger shares his deep emotional distress over the devastation brought to Europe by the Nazis. At the same time, he expresses his sincere relief that Schardt was able to escape the life-threatening oppression in Germany soon enough.

„Still, the isolation we live in takes heavy toll of one's gaiety – and a certain gaiety I feel to be necessary. The super-senselessness of the destruction being inflicted, by the Nazi Gangsters, on Europe and on the rest of the world indirectly, leaves one but little ‚gaiety' to carry on with. --- Your letter was of the greatest interest to us. We so often think of your struggles – and try to imagine what they might have become if you had not escaped the thralldom of nazified existence. So we must rejoice that you are at least in relative security."



thinking. not all of the changes will be detrimental, and a few of them may be undisguisedly beneficial.

One great agent in bringing about a radical change in the living habits is the breaking up of the car-driving habit which has had most Americans in its grip. A quieter, more introspective existence might result. And it will.

You will want to hear about my work. I have made a poor start this Summer, having had trouble with my teeth at first — and of all the incapacitating ailments, even moderate tooth-ache is perhaps the worst. But since my visit to the dentist in N.Y. at the end of July, I have been quite relieved, and am at last "getting into my stride" with my work (Water colors in the Summer months): Still, the isolation we live in takes heavy toll of one's gaiety — and a certain gaiety I feel to be necessary. The super-senselessness of the destruction being inflicted, by the Nazi gangsters, on Europe, & the rest of the world indirectly, leaves one but little "gaiety" to carry on with. — — — Your letter was of the greatest interest to us. We so often think of your struggles — and try to imagine what they might have become if you had not escaped the thralldom of nazified existence. So we must rejoice that you are at least in relative security. Julia wants to add a few lines; I close for to-day, with many warm wishes, earnest wishes indeed, for you all. Herzlichst Ihr getreuer

alter Lyonel Feininger

Falls Village, Conn.
d. 24. Juli, 1944

Lieber Schardt:

Julia und ich haben uns mit Ihrem guten Brief v. 17ten Juli so gefreut, und auch die Bestätigung dass Sie es unternehmen wollen, das Vorwort zum Katalog zu schreiben macht uns sehr froh. Dass das Museum of Modern Art sich an Sie mit der Bitte wandte, ist das Verdienst Julia's, die nicht eher locker liess als bis sie es erreichte bei der Direction, die ihrerseits die Angelegenheit mit dem Committee ausfocht.

Dass diese Ausstellung erst jetzt gemacht wird scheint mir jetzt ganz richtig. In den letzten Jahren, nachdem ich mich in der veränderten Lebens- und Schaffensverhältnisse erst mühsam hineingefunden habe, bin ich zu einer neuen Entwickelung gekommen, und habe eine Reihe letzter Werke aufzuweisen. Wenn ich sie Ihnen nur einmal zeigen könnte, lieber Schardt! Dann würden Sie gewiss überrascht sein, aber auch sehen dass die Entwickelung folgerichtig war. Manchmal habe ich die Empfindung als wäre alles Vorherige nur eine viele Jahrzehnte währende Vorbereitung zum Schaffen der letzten 2-3 Jahre und insbesondere des Winters 1943-44. Die Form ist aufs Knappste bemessen — und der ganze Apparat der Farbe und der Malweise auf das Einfachste reduziert — wie Ballast, der abgeworfen wurde, und nunmehr frei fliegen zu können. oder, besser gesagt: der Ballast besteht nicht mehr im Umständlichen der technischen Durchführung, sondern in Erfahrung die nicht mehr hindernd dazwischen tritt, sondern jetzt auch den freien Flug sicher leitet.

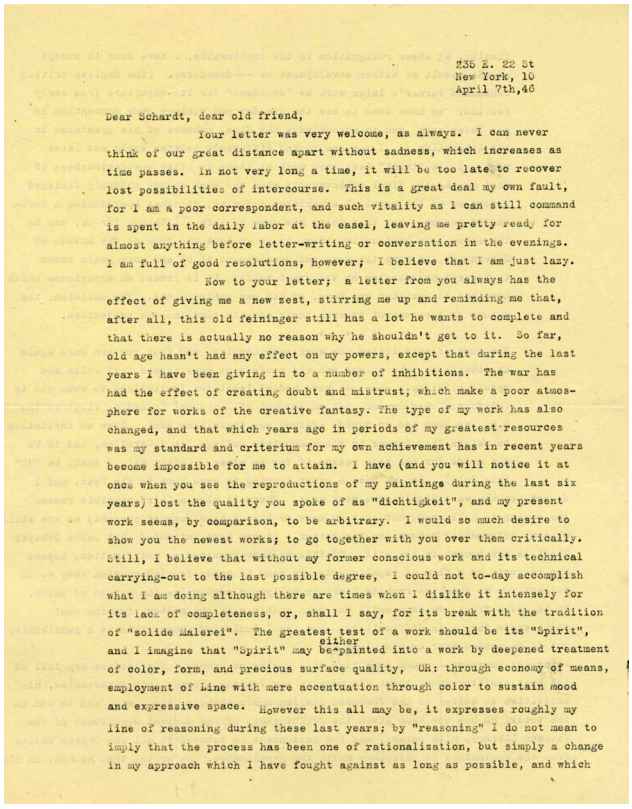
Sollte es nicht möglich sein, dass Sie

THE ECONOMY OF MEANS: ABANDONING TECHNICAL BAGGAGE

Falls Village, July 24, 1944

Reflecting on his difficult early years in the United States, Feininger describes his breakthrough to a new level of artistic maturity. Technical complexity gives way to perfect clarity, in which decades of experience lead to the purest economy of visual means.

„In den letzten Jahren, nachdem ich mich in die [der] veränderten Lebens- und Schaffensverhältnisse erst mühsam hineingefunden habe, bin ich zu einer neuen Entwicklung gekommen, und habe eine Reihe letzter Werke aufzuweisen. Wenn ich sie Ihnen nur einmal zeigen könnte, lieber Schardt: dann würden Sie ganz gewiss überrascht sein, aber auch sehen dass die Entwicklung eher folgerichtig war. Manchmal habe ich die Empfindung als ware alles Vorherige nur eine viele Jahrzehnte währende Vorbereitung zum Schaffen der letzten 2–3 Jahre und insbesondere, des Winters 1943–44. Die Form ist auf's Knappste bemessen – und der ganz Apparat der Farbe und der Malweise auf das Einfachste reduziert – wie Ballast der abgeworfen wurde, und nunmehr frei fliegen zu können, oder besser gesagt: der Ballast besteht nicht mehr im Umständlichen der technischen Durchführung, sondern in Erfahrung die nicht mehr hindernd dazwischen tritt, sondern jetzt den freien Flug sicher leitet."

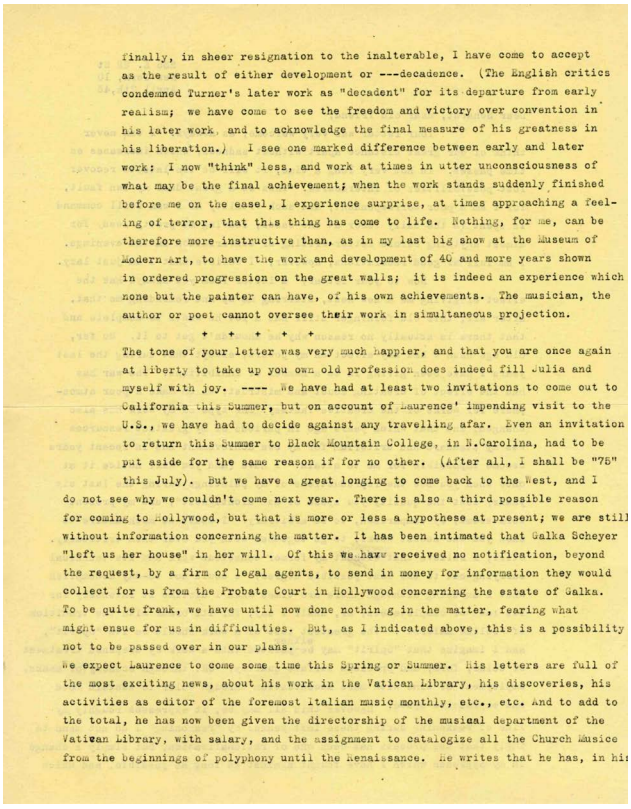


235 E. 22 St
New York, 10
April 7th,46

Dear Schardt, dear old friend,

Your letter was very welcome, as always. I can never think of our great distance apart without sadness, which increases as time passes. In not very long a time, it will be too late to recover lost possibilities of intercourse. This is a great deal my own fault, for I am a poor correspondent, and such vitality as I can still command is spent in the daily labor at the easel, leaving me pretty ready for almost anything before letter-writing or conversation in the evenings. I am full of good resolutions, however; I believe that I am just lazy.

Now to your letter; a letter from you always has the effect of giving me a new zest, stirring me up and reminding me that, after all, this old feininger still has a lot he wants to complete and that there is actually no reason why he shouldn't get to it. So far, old age hasn't had any effect on my powers, except that during the last years I have been giving in to a number of inhibitions. The war has had the effect of creating doubt and mistrust, which make a poor atmosphere for works of the creative fantasy. The type of my work has also changed, and that which years ago in periods of my greatest resources was my standard and criterium for my own achievement has in recent years become impossible for me to attain. I have (and you will notice it at once when you see the reproductions of my paintings during the last six years) lost the quality you spoke of as "dichtigkeit", and my present work seems, by comparison, to be arbitrary. I would so much desire to show you the newest works; to go together with you over them critically. Still, I believe that without my former conscious work and its technical carrying-out to the last possible degree, I could not to-day accomplish what I am doing although there are times when I dislike it intensely for its lack of completeness, or, shall I say, for its break with the tradition of "solide Malerei". The greatest test of a work should be its "Spirit", and I imagine that "Spirit" may be either painted into a work by deepened treatment of color, form, and precious surface quality, OR: through economy of means, employment of Line with mere accentuation through color to sustain mood and expressive space. However this all may be, it expresses roughly my line of reasoning during these last years; by "reasoning" I do not mean to imply that the process has been one of rationalization, but simply a change in my approach which I have fought against as long as possible, and which



finally, in sheer resignation to the inalterable, I have come to accept as the result of either development or ---decadence. (The English critics condemned Turner's later work as "decadent" for its departure from early realism; we have come to see the freedom and victory over convention in his later work, and to acknowledge the final measure of his greatness in his liberation.) I see one marked difference between early and later work: I now "think" less, and work at times in utter unconsciousness of what may be the final achievement; when the work stands suddenly finished before me on the easel, I experience surprise, at times approaching a feeling of terror, that this thing has come to life. Nothing, for me, can be therefore more instructive than, as in my last big show at the Museum of Modern Art, to have the work and development of 40 and more years shown in ordered progression on the great walls; it is indeed an experience which none but the painter can have, of his own achievements. The musician, the author or poet cannot oversee their work in simultaneous projection.

+ + + + +

The tone of your letter was very much happier, and that you are once again at liberty to take up you own old profession does indeed fill Julia and myself with joy. ---- We have had at least two invitations to come out to California this Summer, but on account of Laurence' impending visit to the U.S., we have had to decide against any travelling afar. Even an invitation to return this Summer to Black Mountain College, in N.Carolina, had to be put aside for the same reason if for no other. (After all, I shall be "75" this July). But we have a great longing to come back to the West, and I do not see why we couldn't come next year. There is also a third possible reason for coming to Hollywood, but that is more or less a hypothese at present; we are still without information concerning the matter. It has been intimated that Galka Scheyer "left us her house" in her will. Of this we have received no notification, beyond the request, by a firm of legal agents, to send in money for information they would collect for us from the Probate Court in Hollywood concerning the estate of Galka. To be quite frank, we have until now done nothin g in the matter, fearing what might ensue for us in difficulties. But, as I indicated above, this is a possibility not to be passed over in our plans.

We expect Laurence to come some time this Spring or Summer. His letters are full of the most exciting news, about his work in the Vatican Library, his discoveries, his activities as editor of the foremost Italian music monthly, etc., etc. And to add to the total, he has now been given the directorship of the musical department of the Vatican Library, with salary, and the assignment to catalogize all the Church Musice from the beginnings of polyphony until the Renaissance. He writes that he has, in hi

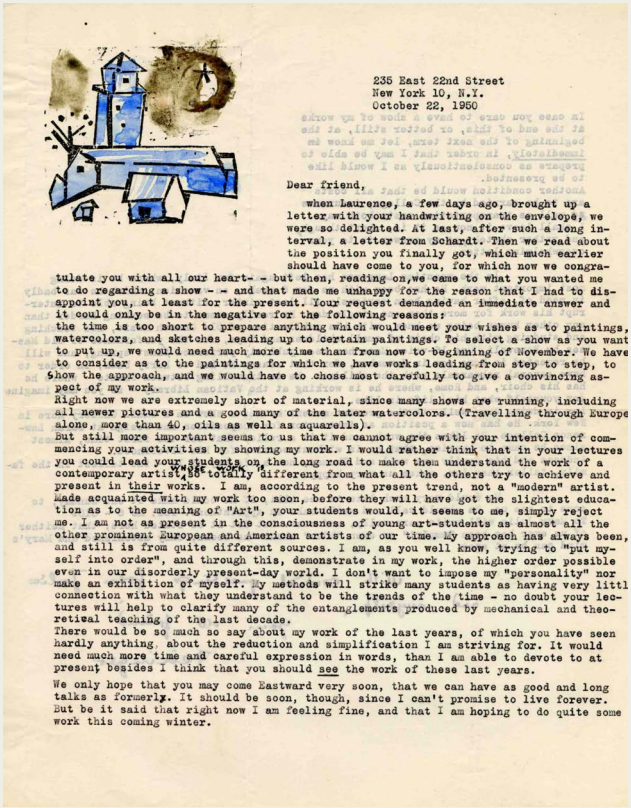
THE BREAK WITH “SOLID PAINTING” AND THE COMPARISON WITH TURNER

New York, April 7, 1946

In one of the most profound self-analyses of his late work, Feininger debates with Schardt the loss of his earlier sculptural “density.” He justifies the apparent randomness of his late style as a conscious break from academic conventions and draws a bold parallel to William Turner’s late style.

„The type of my work has also changed, and that which years ago in periods of my greatest resources was my standard and criteria for my own achievement has in recent years become impossible for me to attain. I have (and you will notice it at once when you see the reproductions of my paintings during the last six years) lost the quality you spoke of as ‚dichtigkeit', and my present work seems, by comparison, to be arbitrary. [...] Still, I believe that without my former conscious work and its technical carrying-out to the last possible degree, I could not to-day accomplish what I am doing although there are times when I dislike it intensely for its lack of completeness, or, shall I say, for its break with the tradition of ‚solide Malerei'. The greatest test of a work should be its ‚Spirit' [...] The English critics condemned Turner's later work as ‚decadent' for its departure from early realism; we have come to see the freedom and victory over convention in his later work and to acknowledge the final measure of his greatness in his liberation.
I see one marked difference between early and later work: I now ‚think' less, and work at times in utter unconsciousness of what may be the final achievement; when the work stands suddenly finished before me on the easel, I experience surprise, at times approaching a feeling of terror, that this thing has come to life."

„I would rather think that in your lectures you could lead your students on the long road to make them understand the work of a contemporary artist whose work is so totally different from what all the others try to achieve and present in their works. I am, according to the present trend, not a ‚modern' artist. Made acquainted with my work too soon, before they will have got the slightest education as to the meaning of ‚Art', your students would, it seems to me, simply reject me. [...] I am, as you well know, trying to ‚put myself into order', and through this, demonstrate in my work, the higher order possible even in our disorderly present-day world." *(October 22, 1950)*



235 East 22nd Street
New York 10, N.Y.
October 22, 1950

Dear friend,

when Laurence, a few days ago, brought up a letter with your handwriting on the envelope, we were so delighted. At last, after such a long interval, a letter from Schardt. Then we read about the position you finally got, which much earlier should have come to you, for which now we congratulate you with all our heart- - but then, reading on,we came to what you wanted me to do regarding a show - - and that made me unhappy for the reason that I had to disappoint you, at least for the present. Your request demanded an immediate answer and it could only be in the negative for the following reasons:
the time is too short to prepare anything which would meet your wishes as to paintings, watercolors, and sketches leading up to certain paintings. To select a show as you want to put up, we would need much more time than from now to beginning of November. We have to consider as to the paintings for which we have works leading from step to step, to show the approach, and we would have to chose most carefully to give a convincing aspect of my work.
Right now we are extremely short of material, since many shows are running, including all newer pictures and a good many of the later watercolors. (Travelling through Europe alone, more than 40, oils as well as aquarells).
But still more important seems to us that we cannot agree with your intention of commencing your activities by showing my work. I would rather think that in your lectures you could lead your students on the long road to make them understand the work of a contemporary artist whose work is totally different from what all the others try to achieve and present in their works. I am, according to the present trend, not a "modern" artist. Made acquainted with my work too soon, before they will have got the slightest education as to the meaning of "Art", your students would, it seems to me, simply reject me. I am not as present in the consciousness of young art-students as almost all the other prominent European and American artists of our time. My approach has always been, and still is from quite different sources. I am, as you well know, trying to "put myself into order", and through this, demonstrate in my work, the higher order possible even in our disorderly present-day world. I don't want to impose my "personality" nor make an exhibition of myself. My methods will strike many students as having very littl connection with what they understand to be the trends of the time - no doubt your lectures will help to clarify many of the entanglements produced by mechanical and theoretical teaching of the last decade.
There would be so much so say about my work of the last years, of which you have seen hardly anything, about the reduction and simplification I am striving for. It would need much more time and careful expression in words, than I am able to devote to at present besides I think that you should see the work of these last years.
We only hope that you may come Eastward very soon, that we can have as good and long talks as formerly. It should be soon, though, since I can't promise to live forever. But be it said that right now I am feeling fine, and that I am hoping to do quite some work this coming winter.

Laurence will come over for a brief visit to the States sometime in January, remaining possibly until March. A performance is arranged with his boy choir in Cologne, beginning of November. Think of such an undertaking! It scares me almost to think of the labor involved. But Laurence is very confident. He is, to our thinking, killing himself with all his self-imposed undertakings. It is almost super-human, the never-ceasing demands he makes on his strength--- [redacted] his spiritual, and his physical, strength. A dedicated human life.

How often we both think of your visit and the long conversations you had chiefly with Julia -- I hear much too badly myself. It was too bad, though, that we could not be with you in Ne York to show you latest work. And the work behind the actual finished, publically shown and known work, is what would be indicative of my directions. Still, I am content to have done all the unknown work in silence. Nothing has come to me really without great exertion, Trial and Error. Better not to expose in Public one's weaknesses and hesitations. I often find a few lines on paper more indicative and important than a finished painting, however beautiful the latter may be. There are actually few moments in work so elating and breathlessly watched than some struggling with a piece of charcoal over half-obliterated lines, in the preparing of ground for a work destined to be finished and shown. No one but the struggling artist himself can ever feel this.

Your love for New England is to be understood. Just this corner has seen the birth of American culture, before Culture came to mean success in a commercial sense.

And now I send you our affectionate regards.

Your old friends

Julia and Lyonel

PS. Did you ask at the Valentin Gallery to be shown my latest Painings and water colors? You don't mention it in your letter. We have been with Mr. Wight recently, he was much interested in meeting with you.
Watch out for one of the next LIFE numbers, Andreas has a big story, there are 16 pages.

SKEPTICISM TOWARD DOCTRINE AND WORKING IN SECRET

New York, October 22, 1950, and Plymouth, October 4, 1952

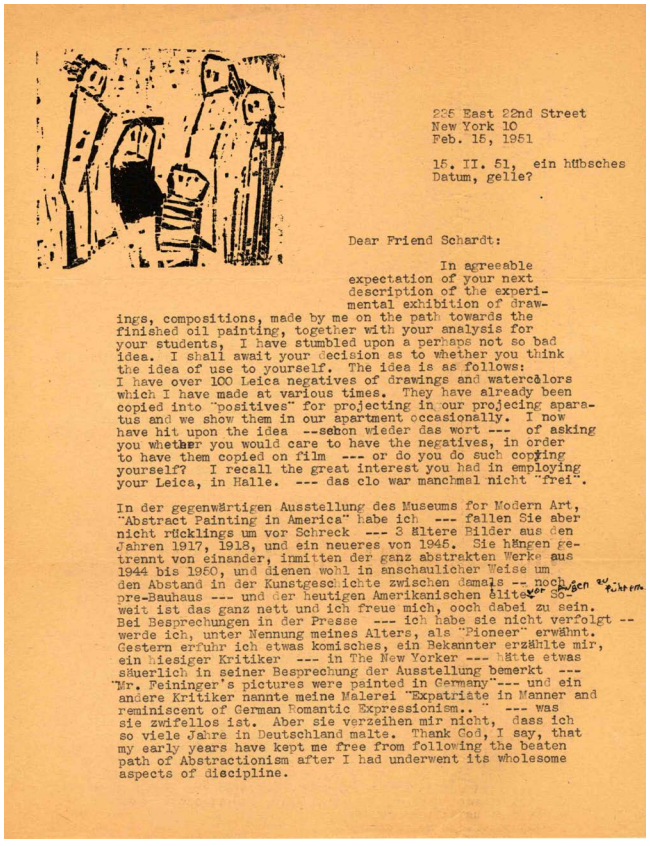
The artist expresses clear reservations about Schardt's plan to begin his art history lectures with Feininger's work. He sees himself outside the realm of the trendy art world and emphasizes the ethos of the struggling artist who searches in silence, whose most intimate sketches are often more truthful than the finished painting.

„And the work behind the actual finished, publicly shown and known work, is what would be indicative of my directions. Still, I am content to have done all the unknown work in silence. Nothing has come to me really without great exertion, Trial and Error. Better not to expose in Public one's weaknesses and hesitations. I often find a few lines on paper more indicative and important than a finished painting, however beautiful the latter may be. There are actually few moments in work so elating and breathlessly watched than some struggling with a piece of charcoal over half-obliterated lines, in the preparing of ground for a work destined to be finished and shown."
(October 4, 1952)

CRITICS AT MOMA AND NEW FREEDOM IN PRINTMAKING

New York, February 15, 1951

With subtle irony, Feininger comments on his role in the MoMA exhibition “Abstract Painting in America” where critics labeled him a German Romantic. At the same time, he describes his enthusiasm for lithography, which—entirely in the spirit of his late ink drawings—allows him to achieve an unexpected freshness and transparency on the stone.



226 East 22nd Street
New York 10
Feb. 15, 1951

15. II. 51, ein hübsches Datum, gelle?

Dear Friend Schardt:

In agreeable expectation of your next description of the experimental exhibition of drawings, compositions, made by me on the path towards the finished oil painting, together with your analysis for your students, I have stumbled upon a perhaps not so bad idea. I shall await your decision as to whether you think the idea of use to yourself. The idea is as follows: I have over 100 Leica negatives of drawings and watercolors which I have made at various times. They have already been copied into "positives" for projecting in our projecing apparatus and we show them in our apartment occasionally. I now have hit upon the idea --schon wieder das wort --- of asking you whether you would care to have the negatives, in order to have them copied on film --- or do you do such copying yourself? I recall the great interest you had in employing your Leica, in Halle. --- das clo war manchmal nicht "frei".

In der gegenwärtigen Ausstellung des Museums for Modern Art, "Abstract Painting in America" habe ich --- fallen Sie aber nicht rücklings um vor Schreck --- 3 ältere Bilder aus den Jahren 1917, 1918, und ein neueres von 1945. Sie hängen getrennt von einander, inmitten der ganz abstrakten Werke aus 1944 bis 1950, und dienen wohl in anschaulicher Weise um den Abstand in der Kunstgeschichte zwischen damals -- noch pre-Bauhaus --- und der heutigen Amerikanischen élite vor 50- weit ist das ganz nett und ich freue mich, ooch dabei zu sein. Bei Besprechungen in der Presse --- ich habe sie nicht verfolgt -- werde ich, unter Nennung meines Alters, als "Pioneer" erwähnt. Gestern erfuhr ich etwas komisches, ein Bekannter erzählte mir, ein hiesiger Kritiker --- in The New Yorker --- hätte etwas säuerlich in seiner Besprechung der Ausstellung bemerkt --- "Mr. Feininger's pictures were painted in Germany"--- und ein andere Kritiker nannte meine Malerei "Expatriate in Manner and reminiscent of German Romantic Expressionism.." --- was sie zwifellos ist. Aber sie verzeihen mir nicht, dass ich so viele Jahre in Deutschland malte. Thank God, I say, that my early years have kept me free from following the beaten path of Abstractionism after I had underwent its wholesome aspects of discipline.

now I have reached the end of the paper sheet and think I have perhaps talked too much about myself. ---- With all good wishes to you and Mary, and greetings from us all here,

always yours old friend,
Feininger

Lately I have made two lithographs; one for the Cleveland Print Club, and later one for my own edification. After two botched stones I managed finally to make a lithograph based upon my recent experiences in line-and-wash "Watercolors", and this technique on stone gives great freedom and strong luminous quality of tone, in marked contrast to the traditional heavy following-through of modelling and values, with which I surely never could compete. It is most interesting to me, the moment I find the way to the greatest possible simplicity, and I am now planning to create a number of designs; Curt Valentin, of the Buchholz Gallery, saw my print and at once asked mw whether I would not take up this type of graphic and leave it to him to exhibit.

I have last week commenced to paint in oils; I cannot yet say whether I shall be able to do much there. The occupation with lithography is a welcome interruption to the work in oils, and in the pauses it leaves me leisure to avoid mussing-up work in Peinture. I must explain that I miss my good Harz-Oel Behrendt-Farben, and the very useful Feigen-Milch of the Weimar-Farben. The post-war colors seem very heavy and smeary, through inferior oils used in the manufacture. At least I find it quite impossible to finish a painting in the old quality of my work, and I have to employ lines instead of close modelling, which coarsens the painting as "Peinture", but I have to admit that the graphic character develops more spatial powr. Schliesslich, wie Julia mir immer wieder vorhält, kann ich, abgesehen von allem übrigen, nicht heute so malen in der Art wie vor 20, 30 Jahren. Sie hat recht, blos ich will immer wieder mit dem Kopf durch diese Wand rennen. I'll tell you that I am lucky to be still alive and in good health, und wozu will ich mich blind und taub stellen gegenüber der Tatsache dass ich bald achtzig Jahre alt werde ? I am still full of invention and zest for work, but it has to go more slowly in oil, or more rapidly in drawing; and I am at my best in drawing now. And

„In der gegenwärtigen Ausstellung des Museums for Modern Art, ‚Abstract Painting in America' habe ich --- fallen Sie aber nicht rücklings um vor Schreck --- 3 ältere Bilder aus den Jahren 1917, 1918, und ein neueres von 1946. [...] Bei Besprechungen in der Presse --- ich habe sie nicht verfolgt -- werde ich, unter Nennung meines Alters, als ‚Pioneer' erwähnt. Gestern erfuhr ich etwas komisches, ein Bekannter erzählte mir, ein hiesiger Kritiker --- in The New Yorker --- hätte etwas säuerlich in seiner Besprechung der Ausstellung bemerkt --- ‚Mr. Feininger's pictures were painted in Germany' --- und ein anderer Kritiker nannte meine Malerei ‚Expatriate in Manner and reminiscent of German Romantic Expressionism..' --- was sie zweifellos ist. Aber sie verzeihen mir nicht, dass ich so viele Jahre in Deutschland malte. Thank God, I say, that my early years have kept me free from following the beaten path of Abstractionism after I had underwent its wholesome aspects of discipline. Lately I have made two lithographs; one for the Cleveland Print club, and later one for my own edification. After two botched stones I managed finally to make a lithograph based upon my recent experiences in line-and-wash ‚Watercolors', and this technique on stone gives great freedom and strong luminous quality of tone, in marked contrast to the traditional heavy following-through of modeling and values, with which I surely never could compete. It is most interesting to me, the moment I find the way to the greatest possible simplicity..."

COMPOSITION AND COLLATION

The correspondence comprises a total of 111 letters on 214 pages in various formats (predominantly quarto) and on various types of paper, some of which is tissue paper and a few of which are colored. Written in German until 1940, then alternately bilingual or entirely in English.

I. 63 letters signed by L. Feininger to A. J. Schardt (3 incomplete), of which 43 are handwritten, 20 are typewritten, and 2 handwritten postcards

II. 34 letters from Julia Feininger to Alois and Mary Schardt, some also written on behalf of L. Feininger, including 5 with his handwritten additions and greetings

III. 2 letters from L. Feininger to the Schardts' son, Alois W. Schardt, including the most recent letter expressing condolences for the death of his father on December 24, 1955

IV. 1 handwritten letter from T. Lux Feininger to Alois J. Schardt, as well as 9 typewritten letters or drafts (unsigned) from Alois J. Schardt to L. Feininger (3) and Julia Feininger (5), and from Mary Schardt to Julia Feininger (1)

GRAPHIC FEATURES

- **61 original woodcuts by Lyonel Feininger** (including 5 colored, 22 repeated): Printed directly onto the sheets of paper as letterhead (1 mounted as a handprint). Iconographically, the prints reflect the central themes of his graphic oeuvre: monumental Gothic religious buildings and gabled houses, stylized sailing ships and coastal views, bold bridge arches, and expressive figurative vignettes. Numerous sheets depict work variants, trial prints, or states undescribed by Prasse.
- **Hand-drawn illustrations in the text:** Three letters are enriched by pen-and-ink drawings with watercolor washes, in which Feininger directly illustrates compositional issues, lighting effects, or landscape sketches.

CONDITION

- Most of the sheets are hole-punched (some with only minimal loss of text).
- Some have small tears along the folds or minor marginal blemishes.
- Overall in remarkably good condition despite the generally fragile nature of the paper.

PROVENANCE

- From the family of Alois J. Schardt (1889–1955), Los Angeles.
- Achim Moeller Collection, New York (acquired from Schardt's estate in 1984).

SELECT LITERATURE

- **Leona E. Prasse:** *Lyonel Feininger. Das graphische Werk. Holzschnitte, Radierungen, Lithographien.* Berlin 1972.
- **Wolfgang Büche (ed.):** *Lyonel Feininger. Die Halle-Bilder.* Stiftung Moritzburg, Munich 2010.
- **Andreas Hüneke:** *Alois Schardt und Lyonel Feininger – Eine folgenreiche Freundschaft.* In: Ruth Heftrig / Olaf Peters / Ulrich Rehm (eds.): Alois J. Schardt. Ein Kunsthistoriker zwischen Weimarer Republik, „Drittem Reich" und Exil in Amerika. Berlin 2013. pp. 233–246.
- **Achim Moeller:** *Lyonel Feininger – Catalogue Raisonné of Paintings.* The Lyonel Feininger Project, New York (online edition).

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