

## **CONDITIONS OF USE FOR THIS PDF**

The images contained within this PDF may be used for private study, scholarship, and research only. They may not be published in print, posted on the internet, or exhibited. They may not be donated, sold, or otherwise transferred to another individual or repository without the written permission of The Museum of Modern Art Archives.

When publication is intended, publication-quality images must be obtained from SCALA Group, the Museum's agent for licensing and distribution of images to outside publishers and researchers.

If you wish to quote any of this material in a publication, an application for permission to publish must be submitted to the MoMA Archives. This stipulation also applies to dissertations and theses. All references to materials should cite the archival collection and folder, and acknowledge "The Museum of Modern Art Archives, New York."

Whether publishing an image or quoting text, you are responsible for obtaining any consents or permissions which may be necessary in connection with any use of the archival materials, including, without limitation, any necessary authorizations from the copyright holder thereof or from any individual depicted therein.

In requesting and accepting this reproduction, you are agreeing to indemnify and hold harmless The Museum of Modern Art, its agents and employees against all claims, demands, costs and expenses incurred by copyright infringement or any other legal or regulatory cause of action arising from the use of this material.

### **NOTICE: WARNING CONCERNING COPYRIGHT RESTRICTIONS**

The copyright law of the United States (Title 17, United States Code) governs the making of photocopies or other reproductions of copyrighted material. Under certain conditions specified in the law, libraries and archives are authorized to furnish a photocopy or other reproduction. One of these specified conditions is that the photocopy or reproduction is not to be "used for any purpose other than private study, scholarship, or research." If a user makes a request for, or later uses, a photocopy or reproduction for purposes in excess of "fair use," that user may be liable for copyright infringement.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	PJ	I.10

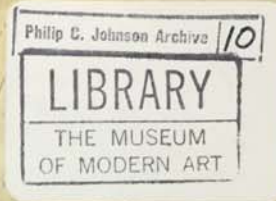
Philip C. Johnson Archive | 10

'Architecture in the Third Reich', Hound and Horn,  
vol. VII no.1, 1933, pp. 137-39

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	PJ	I.10

# HOUND & HORN



William James, an Essay . . . . . Henry Bamford Parkes  
Nechayev, "The Possessed." A Study . . . . . Max Nomad  
M. B. Brady: His Photos 1861-65 . . . . . Charles Flato  
Prize Story: Winter in Davos . . . . . Albert Guerard, Jr.  
Prize Verse: Three Poems . . . . . J. V. Cunningham  
Personalities in Ballet . . . . . Arnold L. Haskell  
Plan For A Film School . . . . . Harry Alan Potamkin  
Stephen Spender and the Critics . . . . . A. MacLeish  
Chicago Fair Architecture . . . . . H. R. Hitchcock  
The American Composer . . . . . B. H. Haggin

OCTOBER : DECEMBER 1933

FIFTY CENTS

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	PJ	I.10

## HOUND & HORN

announces for future issues:

MASKS OF EZRA POUND, an essay  
by Richard P. Blackmur

JOHN CROWE RANSOM, an essay  
by Robert Penn Warren

FRANKLIN WATKINS, an appreciation  
by Jean Charlot

AN INTRODUCTION TO RUSSIAN PAINTING  
by Lydia Nadejina

POEMS BY ALEXANDER BLOK, translated by  
Gareth Endor

AMERICAN SMALL HOUSE DESIGN, a chronicle  
by Henry-Russell Hitchcock

HENRY JAMES AND THE ALMIGHTY DOLLAR  
by Newton Arvin

THE BURNING CACTUS, a story  
by Stephen Spender

THE FOOLISH VIRGINS, a story by Adrienne Monier  
COTTON MATHER, a study

by Katherine Anne Porter  
AMERICAN (SWEET AND HOT) DANCING

by Roger Dodge  
YOUNGER AMERICAN NOVELISTS

by Martha Gruening  
THE AMERICAN SHORT STORY, a review

by Charles Flato

A series of topical letters from abroad  
IRELAND Sean O'Faolain

FRANCE René Daumal

SPAIN M. J. Benardete

ENGLAND Peter Quennel

POEMS by Grant Code, Dudley Fitts, Don Stanford,  
J. E. Scruggs

CHRONICLES PHOTOGRAPHS BOOK REVIEWS

HOUND & HORN is published quarterly at Camden, New Jersey, by The HOUND & HORN, INCORPORATED. Publication Office, Federal and Nineteenth, Camden, New Jersey. Executive and Editorial Office, 545 Fifth Ave., New York, N. Y. Single copies, 50 cents; subscriptions, one year, \$2.00; two years, \$3.50; Canadian subscriptions, one year, \$2.25; two years, \$4.00; foreign subscriptions, one year, \$2.50; two years, \$4.50. Entered as second-class matter at the post office at Camden, New Jersey, under the act of March 3, 1879.

## THE CRITIC

A QUARTERLY REVIEW

Edited by T. S. Eliot

The publishers will gladly send a copy to interested readers of THE HORN. Such applications should be sent to The Circulation Manager, 24 W.C.1

Subscription:  
Thirty Shillings per annum

## CLOSE

The Magazine Devoted to The

EDITOR: Kenneth Macpherson  
ASSISTANT EDITORS: Bryher, C. S. Lewis

Price 3/6 each issue; if sent by post, 3/9 including postage, 15

MARCH JUNE SEPTEMBER

Obtainable through any bookseller  
POOL, 26 Litchfield St., Charing Cross

Hound & Horn Advertisements

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	PJ	I:10

Number  
*ly Review*  
elt Revolution  
utter Plough.  
s  
sm Run to Seed  
Middle Ages  
in Tlaquepaque  
ings  
as Deloney  
John A. Holmes  
Reviews  
*ly Review* \$3.00  
a year  
DUCTORY THREE-ISSUE

---

---

# THE ADELPHI

Founded in 1923 by JOHN MIDDLETON MURRY

MO  
ES  
A B  
If S  
The  
Tro  
Brita

*Title should be:  
Modern Architects  
Heuf  
11/3/77*

by Jon Kimche  
John Strachey on Fascism by J. Middleton Murry  
Keyserling's Challenge by Max Plowman

Annual Subscription \$2.15 post free

Apply to  
THE ADELPHI  
58 Bloomsbury Street, London, W.C.1

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	PJ	I.10

## CONTENTS

Comment		3
In Memory of Harry Alan Potamkin 1900-1933		
The Undergraduate Competition		
William James, an essay by	<i>Henry Bamford Parkes</i>	6
The Plumet Basilisk, a poem by	<i>Marianne Moore</i>	29
Matthew B. Brady: 1823-1896	<i>Charles Flato</i>	35
The Meaning of Life, a poem by	<i>Allen Tate</i>	42
Davos in Winter, a story by	<i>Albert J. Guerard, Jr.</i>	43
Three Poems, by	<i>J. V. Cunningham</i>	66
Sergei Nechayev: The "Possessed", by	<i>Max Nomad</i>	69
Notes on Dancing: From Taglioni to Toumanova	<i>Arnold L. Haskell</i>	115
Notes on Music: The American Composer	<i>B. H. Haggin</i>	122
Notes on Architecture:		
Chicago: 1933	<i>Henry-Russell Hitchcock</i>	133
Architecture in the Third Reich	<i>Philip Johnson</i>	137
Notes on the Film:		
A Proposal for a School of the Motion Picture	<i>Harry Alan Potamkin</i>	140
Spoliation of <i>Que Viva Mexico!</i>	<i>Kirk Bond</i>	144
Book Reviews		145
Stephen Spender and the Critics, <i>Archibald MacLeish</i> ; The Individualists, a review of Gertrude Stein, E. E. Cummings and Mabel Luhan, <i>Francis Fergusson</i> ; Ogden, Richards, Bentham, a review of theories of fiction, <i>William Gorman</i> ; Horace Gregory, a review of "No Retreat", <i>J. V. Cunningham</i> ; William Butler Yeats, <i>Theodore Spencer</i>		

ana

of Thought  
Philosophy

here brings together  
ys which have a defi-  
that they are con-  
e thought of several  
phers from Locke to  
re written with the  
e and clarity which  
come to associate  
g from Mr. Santa-  
nd reflect brilliantly  
ic point of view.

bookstores

IBNER'S SONS

Poetry Journal

ANCES FROST

magazine of verse

ure in each issue

Book reviews

\$2.50 a year

ies - 25 cents

Flushing, L. I., N. Y.

& HORN

nces that

V and VI

nd Form

available

plete Index)

\$4.50

Horn Advertisements

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	PJ	I.10

## Architecture in the Third Reich

Philip Johnson

IT WOULD be false to speak of the architectural situation in national socialist Germany. The new state is faced with such tremendous problems of re-organization that a program of art and architecture has not been worked out. Only a few points are certain. First *Die Neue Sachlichkeit* is over. Houses that look like hospitals and factories are taboo. But also the row houses which have become almost the distinguishing feature of German cities are doomed. They all look too much alike, stifling individualism. Second, architecture will be monumental. That is, instead of bath-houses, Siedlungen, employment offices and the like, there will be official railroad stations, memorial museums, monuments. The present regime is more intent on leaving a visible mark of its greatness than in providing sanitary equipment for workers.

But what these new buildings will look like is as yet completely unknown. Germany as the birthplace of modern architecture can hardly go back to Revivalism since there exist no architects who could or would design in styles. Nor is it possible that they will adopt the Bauhaus style. It is not monumental enough and it has irretrievably the stamp of Communism and Marxism, Internationalism, all the "isms" not in vogue in Germany today. Somewhere between the extremes is the key; and within the Party are three distinct movements each of which may win out.

First and up till recently the strongest are the forces of reaction, with Paul Schulze-Naumburg at the head. He is the enemy of anything which has happened in the last thirty years. His book *Art and Race*, contains the most stupid attacks on modern art which he defends by showing juxtaposed clinical photographs of physical abnormalities and modern paintings. In architecture, he approves of nothing since the War, and is himself the architect of many simplified but Baroque country houses including the Crown Prince's

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	PJ	I. 10

palace in Potsdam. As a personal friend of the leaders of the party he is strongly entrenched.

Paul Erwin Troost, best known to Americans as the designer of the interiors on the S. S. Europa, is a friend of Hitler's and is also a strong conservative. (That some Americans might consider the Europa modern merely shows that "modern" with us has hardly caught up with reaction in Germany.) The strongest single factor in favor of this group in the new state is that Hitler himself is an amateur architect. Before he entered politics he earned his living as a draughtsman and renderer in Vienna and Munich. This fact, combined with the tradition in Prussia from Frederick the Great to Wilhelm II, that the ruler be his own architect, makes the outlook depressing.

The second group and at present the strongest is that represented by the Kampfbund für Deutsche Kultur, an inner party organization for the purification of German culture. Their architectural hero is the newly appointed director of the Prussian state art schools, Paul Schmitthenner. Though an outspoken enemy of *Die Neue Sachlichkeit* he claims modernity. His houses are sound, well proportioned but uninspired adaptations of the vernacular of the early 19th century, much in the same feeling as the best adaptations of the Cape Cod farmhouses in America. His larger buildings are in a half-modern tasteful style, better really than much work in Germany, more modern in intention. It is notorious that official architecture is conservative and Schmitthenner occupies the position formerly held under social democratic regime by Hans Poelzig and Bruno Paul. He is as competent an architect as either of them.

The third group is composed of the young men in the party, the students and revolutionaries who are ready to fight for modern art. The most powerful of these is the new director of the National Gallery, Alois Schardt. So far the battle has been fought in the field of painting and mainly around the names of those venerable German artists, Nolde and Barlach who are especially hated by Schulze-Naumburg. In architecture there is only one man whom even the young men can defend and that is Miës van der Rohe. Miës has always kept out of politics and has always taken his stand against functionalism. No one can accuse Miës' houses of looking like factories. Two factors especially make Miës' acceptance as the new architect possible. First Miës is respected by the conservatives. Even the Kampfbund für Deutsche Kultur has nothing against him. Secondly Miës has just won (with four others) a competition for the new building of the Reichsbank. The Jury were older architects and representations of the bank. If (and it may be a long if) Miës should build this building it would clinch his position.

A good modern Reichsbank would satisfy the new craving for

Mones in Architecture  
 monumentality, but above all it  
 best on destroying all the splend  
 built up in recent years. All rev  
 thing of the past, really build on  
 previous decades. Germany can  
 are she sets the clock back now  
 frame.



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	PJ	I:10

Notes on Architecture

139

monumentality, but above all it would prove to the German intellectuals and to foreign countries that the new Germany is not bent on destroying all the splendid modern arts which have been built up in recent years. All revolutions, seemingly against everything of the past, really build on the positive achievements of the preceding decades. Germany cannot deny her progress. If in the arts she sets the clock back now, it will run all the faster in the future.

... a personal friend of the leaders of the party  
... best known to Americans as the designer of  
... S. Europe, is a friend of Hitler's and is also  
... (That some Americans might consider the  
... in Germany.) The strongest single factor  
... in the new state is that Hitler himself is an  
... ore he entered politics he earned his living as  
... ruderer in Vienna and Munich. This fact, con-  
... ion in Prussia from Frederick the Great to  
... ruler be his own architect, makes the outlook  
... and at present the strongest is that represented  
... ir Deutsche Kultur, an inner party organiza-  
... tion of German culture. Their architectural  
... ppointed director of the Prussian state art  
... hener. Though an outspoken enemy of Die  
... claims modernity. His houses are sound, well  
... spired adaptations of the vernacular of the  
... ch in the same feeling as the best adaptations  
... houses in America. His larger buildings are  
... eful style, better really than much work in  
... m in intention. It is notorious that official  
... tive and Schmitthenner occupies the position  
... social democratic regime by Hans Poelzig  
... is as competent an architect as either of  
... composed of the young men in the party, the  
... naries who are ready to fight for modern  
... ul of these is the new director of the Na-  
... chardt. So far the battle has been fought in  
... ed mainly around the names of those venge-  
... le and Barlach who are especially hated by  
... architecture there is only one man whom even  
... end and that is Miës van der Roë. Miës has  
... ities and has always taken his stand against  
... can accuse Miës' houses of looking like fac-  
... pecially make Miës' acceptance as the new  
... Miës is respected by the conservatives. Even  
... eutsche Kultur has nothing against him. Sec-  
... on (with four others) a competition for the  
... chsbank. The Jury were older architects and  
... bank. If (and it may be a long if) Miës  
... ing it would clinch his position.  
... chsbank would satisfy the new craving for

**THE REMAINDER OF THIS PUBLICATION HAS NOT BEEN SCANNED.**