

AMERICAN AND JEWISH ART HISTORIANS IN CORRESPONDENCE WITH PROF. C. PETRANU (1893-1945)

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REZUMAT. Istorici de artă americani și evrei în corespondență cu Prof. C. Petranu (1893-1945). Articolul face parte din capitolul corespondenței întemeietorului învățământului și a cercetării științifice în domeniul istoriei artei din Transilvania și de la Universitatea „Regele Ferdinand” din Cluj, purtată cu prestigioși specialiști americani, profesori, cercetători, muzeografi, directori de edituri și de reviste din domeniul acestei discipline, într-o extensie geografică marcată de Statele Unite ale Americii și multe dintre țările continentului european (Finlanda, Suedia, Norvegia, Estonia, Letonia, Polonia, Uniunea Sovietică, Cehoslovacia, Ungaria, Serbia, Bulgaria, Grecia, Turcia, Austria, Germania, Elveția, Franța, Italia, Spania și Anglia) și chiar din Africa (Egipt). Epistolarul reprezintă o adevărată istorie a evoluției și a stadiului de dezvoltare a disciplinei istoria artei în perioada interbelică. O secțiune importantă din Arhiva Seminarului de Istoria Artei ne îngăduie să reconstituim corespondența cu o parte dintre foștii săi colegi de la Universitatea din Viena. Fondul epistolar cuprinde 32 de piese dintre care 10 semnate John Shapley, profesor la Universitățile din New York, Chicago și Bagdad, curator la *National Gallery*-Washington, editorul revistei *The Art Bulletin* și întemeietorul aceluia *College Art Association*, 13 expediate de A. Philip MacMahon editorul revistei *Parnassus*, 4 scrisori expediate de un alt fost coleg de la Universitatea din Viena, Alfred Salamon (Salamon), profesor la *Mills College-California*, unde predă *Arta Orientului*, curs reprezentând o temă inedită pentru această instituție de învățământ. Dintre celelalte patru scrisori un loc special e oferit de epistola lui Trygve Barth de la *American Settlers Association* (New York), care solicită informații detaliate în legătură cu *Statutul* și *Regulamentul* „Muzeului de Artă Populară” din Sibiu. Epistolarul american din Arhiva Seminarului clujean se încheia cu scrisoarea istoricului de artă Baer (?), care-și exprimă bucuria reușitei în mediul cultural-artistic american, obținerea prin concurs a postului de profesor la Universitatea de Stat *Brooklyn College*. Început în anul 1926 schimbul epistolar cu specialiștii americani și

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evrei naturalizați în State, se va încheia în anul 1938, aducând beneficii remarcabile nu doar la nivelul informațiilor ci și acela al schimburilor de publicații de specialitate și a publicării în paginile lor a studiilor Profesorului C. Petranu.

Cuvinte cheie: corespondența americană, colegii americani și evrei, John Shapley, A.Ph. MacMahon, Helen Mason, Alfred Salamony, Trygve Barth.

The present paper focuses on the letters exchanged during the Interwar Period by several American and German-origin Jewish art historians with Professor C. Petranu. These letters are but a small chapter in the ample correspondence of the Romanian art historian with some of his colleagues from Europe and beyond, alumni of the Art History Department of the prestigious University in Vienna. The university-related extension in the field of art history and museum studies and the global character of his epistles converge to demonstrate the survival of a beautiful tradition part of our specialized education that started with Professor Coriolan Petranu and was brilliantly continued by our mentor, academy member Professor Virgil Vătășianu. My previous work on the topic, published in a shorter version in the volume entitled *Istoria Artei la Universitatea din Cluj. Vol. I (1919-1987)* [Art History at the University in Cluj. Vol. I (1919-1987), Coord.: Nicolae Sabău, Co-authors: Nicolae Sabău, Corina Simon, Vlad Țoca, Ed. Presa Universitară Clujeană, Cluj-Napoca, 2010, then in "Studia UBB, *Historia Artium*", LVI, 1, 2011], is here exhaustively completed with essential documents that are analyzed in detail and with holograph letters partially or entirely reproduced in both text and the end illustration.

Coriolan Petranu is the founder of education and scientific research in the field of art history in Transylvania. He benefited from special education in this specialized field that was relatively new in the area. Coriolan Petranu started his studies at the University in Budapest in 1911, taking classes in jurisprudence and art history. During university year 1912-1913 he continued his studies at the Friedrich-Wilhelm University in Berlin, in Professor Adolph Goldschmiedt's class (1863-1944). The latter was an eminent personality from the same generation as art historians Emil Mâle, Wilhelm Vögte, Bernard Berenson, Roger Fry, Aby Warburg, and Heinrich Wölfflin, specialists who brought significant advances to twentieth-century art research. In the end of 1913, the young Romanian student moved to Vienna, to the prestigious art history school of the university in the capital city of the Austro-Hungarian Empire in order to complete and refine the specialized knowledge he had gained thus far. In Vienna Petranu studied with Professor Josef Strzygowski (1862-1941), a scholar appreciated for his new methodology in the field and for enriching the scope of universal art history by including the cultures of Asia Minor

(Syria, Mesopotamia, Armenia, and Persia) and revealing the influence that this area had exerted on proto-Christian art. The research of ancient art from Northern Europe was also added, as another level of universal art history. In March 1920 Coriolan Petranu successfully defended his doctoral dissertation entitled *Inhaltsproblem und Kunstgeschichte* ("The issue of content and art history"),¹ thus obtaining his philosophy doctor degree that allowed him to pursue a university career² and to perform research in the field of art history and museum studies. Coriolan Petranu researched Romanian vernacular architecture – mapping the wooden churches in Transylvania – publishing valuable studies on the topic in the era's specialized collective volumes and periodicals. These studies, that have enjoyed a positive reception, were completed by presentations during international congresses (Stockholm in 1933, Warsaw in 1933, Sofia in 1934, Basel in 1936, and Paris in 1937).³ The art historian from Transylvania also exchanged numerous letters with other specialists in the field, some of which had been colleagues of his at the University in Vienna. His valuable corpus of letters includes several thousand epistles received from the United States of America, England, Spain, France, Switzerland, Italy, the Netherlands, Denmark, Sweden, Norway, Finland, Estonia, Latvia, Czechoslovakia, Austria, Hungary, Poland, The Soviet Union, Serbia, Bulgaria, and Egypt. It is, in fact, a history of the stage and development of art history as research topic during the Interwar Period.⁴

An important section of the Archive of the Art History Seminary of the Faculty of Letters and Philosophy of the "Regele Ferdinand I" University in Cluj allows one to reconstruct the contact between specialists from the universities and the museums in the United States of America. Preserved documents are emotional pieces

¹ Stelian Mândruț, *Coriolan Petranu, doctor al Facultății de Filosofie din Viena*, in "Ars Transsilvaniae", 3 (1993), pp. 185-192.

² Art historian Coriolan Petranu's teaching activity started on September 2nd 1919, i.e. during the second semester of the 1919-1920 academic year, as lecturer. During the subsequent two and a half decades, his activity followed three main directions: teaching art history at the university and founding the Art History Department and Seminary; recovering the Transylvanian treasury that had ended in Budapest in the end of the First World War, as well as organizing the museums in Transylvania; and researching Transylvanian art, especially vernacular architecture (wooden churches). On February 2nd 1929 C. Petranu started a series of lectures and classes on two topics: *Art and Historical Criticism of Artworks* and an *Introduction in the History of the Arts* (v. Nicolae Sabău, *Coriolan Petranu (1893-1945). Erforscher der Kunst Transsilvaniens (Siebenbürgens)*, in Robert Born, Alena Janatková, Adam S. Labuda (Hrsg), *Die Kunst historiographie in Ostmitteleuropa und der nationale Diskurs*, Gebr. Mann Verlag, Berlin 2004, pp. 382-383; Coriolan Petranu, *Învăță-mântul istoriei artelor la Universitatea din Cluj*, in "Viața Nouă", Institutul de Arte Grafice "Lupta" Nicolae Stroiță, București, 1924, p. 7.).

³ Nicolae Sabău, Corina Simon, Vlad Țoca, *Istoria artei la Universitatea din Cluj*, vol. I (1919-1987). Coordinator Nicolae Sabău, Presa Universitară Clujeană, Cluj-Napoca, 2010, pp. 144-191.

⁴ *Ibidem*, pp. 197-243.

of evidence of these exchanges, with the spiritual energies apparently unleashed after the difficult years of the First World War, in an attempt to recover positive attitudes, selflessness, the desire to know others, a true and reverberant echo of Diderot's enlightened call: *élargisse Dieu!* Petranu answered this call: he studied *in situ* art monuments created by different peoples from Spain to Russia and Turkey, contacting specialists from these countries.

The corpus of letters includes 32 documents, 10 of which are signed by John Shapley, Petranu's former colleague at the University of Vienna, 13 by Andrey F. MackMahon (?), editor of the *Parnassus* periodical, 4 by Alfred Salmony (Salamon), another colleague from Vienna, while the other 5 by different other specialists in the field.

Chronologically, John Shapley's earliest letter – written in English, like the entire correspondence – is dated October 11, 1926, and bears the header of the COLLEGE ART ASSOCIATION OF AMERICA, Office of the President Room 400, Washington Square College, New York, N.Y (Fig. 1). The content of the letter indicates that the two art historians had started their correspondence at an earlier date. J. Shapley was delighted by his Romanian colleague's reactions after a study trip to Italy. He told Petranu about the current positions held by some of his university colleagues from Vienna: Dimand worked at the Metropolitan Museum and Diez at the Bryn Mawr College.

J. Shapley⁵ enriches the Library of the Seminary from Cluj with several issues of the periodical he co-edited, *The Art Bulletin*. He expressed his regret for not being able to visit Romania as planned. Diez, who had recently landed in New York, brought interesting news from colleagues Knoll, Ginhart, and Glück.⁶

In the subsequent letter, bearing the header of the New York University, the Fine Art Department (Fig. 2), John Shapley announced having shipped two new issues (of *The Art Bulletin*) to the Seminary in Cluj, having made a short visit to

⁵ Shapley, John (1890-1978), American art historian educated at the universities of Missouri (1912) and M.A. at Princ. (1913). Together with his professor John Pickard he founded the *College Art Association*, a professional organization of American art historians and artists. In 1914 he defended his doctoral dissertation at the University of Vienna. Shapley edited *The Art Bulletin* (1921-1939), was a professor at the University of New York (1924) and at the University in Chicago (after 1929) where he was appointed chief of the Art History Department. Starting with 1940 he lived in Washington, working at the prestigious *National Gallery* as curator. During the subsequent years he taught at the University in Bagdad (1960-1963), continuing his pedagogical activity at the Catholic University and the George Washington University. Through the Carnegie project, Shapley encouraged the research and publication of studies in the fields of art history and archaeology in the United States. His specialized study entitled *A Survey of Persian Art (Dictionary of Art Historians. A Biographical Dictionary of Historic Scholars. Museum Professionals and Academic Historians of Art)* was acclaimed.

⁶ Letter, New York, October 11, 1926 (Arch., S. C.S., S.U.A, no. 1).

Vienna, and also planning to visit the capital of Austria again in the future, accompanied by one of his students, Raymond Stites.⁷

A letter dated April 7, 1928 (Fig. 3), is rich in data and ideas. It reveals J. Shapley's nostalgic memories triggered by a postcard sent by Petranu from Prague, as he himself hoped to visit the city again: *"I hope someday to return because it seemed to me a very beautiful and interesting city."*⁸

J. Shapley continued to edit *The Art Bulletin* and sent Petranu an issue focusing on "Early Christian Art", useful to the Romanian art historian in his research: *"I suppose you have still retained your interest in Early Christian art though most of your work in Transylvania leads you into other fields."*⁹

According to his colleague, the editors would receive positive responses from Europe if Professor Petranu was to express his thoughts and opinion on *The Art Bulletin* in a subsequent study: *"We are trying to show that the magazine is appreciated in Europe and that it is of sufficient scholarly standing to be well regarded there."*¹⁰

John Shapley went on about the letter he had received from "Hofrat", i.e. their professor J. Strzygowski, about the various books that the latter had published in 1928, and noted the same strong personality they saw in their master during their student years: *"... and seems to be the same vigorous character that he was when we were studying together at Vienna."*¹¹ The American art historian under discussion was up to date regarding the troubles of Romanian politics after the death of the king (Ferdinand I) and hoped this sad event did not affect the University in Cluj that bore his name. The letter also contains news of other former colleagues, i.e. Dimand who had good results at the Metropolitan Museum in New York, Miss. Weibl who had secured for herself the good position of curator of the Textile Department of the Museum in Detroit, where Dr. Valentiner, another art historian formed at the school from Vienna, was the director.¹²

A longer letter, dated January 24, 1929 (Fig. 4), was signed by John Shapley, editor of the PARNASSUS art periodical published by the College Art Association of America, in New York, the first issue of which had been published in the beginning of that very year. The author of the letter invited his Romanian colleague to contribute to the periodical with informative studies – of up to 4-500 words – to cover art events from Romania, or at least from Transylvania. Chronicles sent that February could cover the art events of the previous year. The letter is accompanied

⁷ Letter, New York, May 2, 1927 (Arch. S. C. S., S.U.A, no. 2).

⁸ Letter, New York, April 7, 1928 (Arch. S. C. S., S.U.A, no. 3).

⁹ *Ibidem.*

¹⁰ *Ibidem.*

¹¹ *Ibidem.*

¹² *Ibidem.*

by 15 topics that future studies might cover: 1. Museum acquisitions and restructuring, etc. 2. Special retrospectives and historical exhibitions. 3. Auctions. 4. New art objects discovered. 5. Archaeological excavations and restorations. 6. Publications and editorial initiatives. 7. Legislation and ministry-issued ordinances regarding the collections, the preservation and restoration of monuments, or artists. 8. Changes affecting museum and university personnel, personnel politics, and personnel structure. 9. Tendencies in contemporary art, movements, statements. 10. News regarding artists, pupils, collectors. 11. Exhibitions, annual artist salons, art societies. 12. Congresses in the fields of art history and archaeology. 13. New constructions or important buildings. 14. Municipal initiatives: parks, town planning developments, public and memorial monuments. 15. Projects and recent developments regarding art education.

Beside the questionnaire one can read the partial, laconic answers of the Romanian art historian, written in small, barely visible letters. These notations in pencil were improvised compositions based on that “*primo pensiero*”, that were to be subsequently expanded in a future letter.¹³

Colleague Shapley's letter dated March 14, 1929, announces the publication of Petranu's study in the February issue of the *Parnassus* and the fact that one item was shipped to the professor in Cluj¹⁴ (Fig. 5).

The two continued to exchange letters during the month of May¹⁵ with reference to certain issues of the *Parnassus*, one of which included the first contribution of the Romanian art historian.¹⁶ The texts reveal the editing activity, the problems related to periodical corrections, and even details of the printing technique (*rotary presses*). In one of the letters, Professor Petranu was informed that 150 “*separatums*” containing his first article published in the May issue had been shipped and that he was to receive 3935 lei, the equivalent of 25.00 \$ for this contribution¹⁷ (Fig. 6).

¹³ Letter with the header of the *College Art Association of America. New York University*, January 24, 1929 (Arch., S. C. S., S.U.A, no. 4.).

¹⁴ Letter, March 14, 1929 (Ibidem, No. 5).

¹⁵ Letter dated May 27, 1929 (Arch. S. C. S., S.U.A, no. 6).

¹⁶ C. Petranu published an article in volume 1, issue no. 5, printed in May, of the *Parnassus*. The study was entitled *The museums, the monuments, the instruction of art and the artistic life of Transylvania* and was in a selected company that one should enumerate: John Shapley's study, *Architecture in New York*, focusing on the architecture of the skyscrapers built during the 1930s; Theodor Schmit, Director of the Art History Institute in Leningrad, published *The Development of Painting in Russia*, a “fresco” of medieval painting produced by the schools of Novgorod and Moscow; Extensive chronicles of exhibitions organized by the great museums of the world: Roger Hinks from the British Museum, London (*The Winter in London*), Louis Reau, Gazette de Beaux-Arts, Paris (*Art Activities in France*); The art market, Recent museum acquisitions of artworks, the Price of the Carnegie Foundation, New specialized books, Timetable of future exhibitions etc.

¹⁷ *Ibidem*.

Starting with January 1930, Petranu's correspondents on the part of the American periodical *Parnassus* were Secretary Helen Mason (Fig. 7)¹⁸ and especially Editor A. Philip MacMahon. The latter expressed his appreciation of C. Petranu's article, though he regretted it was not accompanied by photographs, as the illustration was essential to that type of periodical: "*You will have noted that all the articles in PARNASSUS are copiously illustrated; and the interest of our readers is so keen in the subject matter illustrations are really essential*"¹⁹ (Fig. 8).

The actual observation refers to the study published in issue no. 4 of that year of *Parnassus*, Petranu's opening article entitled *Art Activities in Transylvania during the Past Ten Years*. The other authors were established art historians such as Louis Réau (*What is Wrong with the Paris Salon of 1929*), Henrik Cornell, Professor at the University in Uppsala (*Art Activity in Sweden*), A. Philip MacMahon, (*A New Museum of Modern Art*), John Shapley (*The New Museum of the City of New York*) etc.

MacMahon let Petranu know that a top art historical periodical, i.e. the "*Gazette des Beaux Arts*", mentioned his recent article in the *Parnassus* and praised it.²⁰ A letter dated June 2, 1930, signed by Helen Mason,²¹ the secretary of the "College Art Association", deals with financial matters (Fig. 9). The subsequent epistles [July 26 and October 25, 1930 (Fig. 10, 11)] show Petranu's continuous collaboration with the American periodical. Another of his articles was published in the May issue and yet another contribution, for the December issues of that year, had been received by the editors. They were happy that the latter article was accompanied by photographs and hoped that the art historian from Cluj would send another study for the issues of January or February of the subsequent year (the article focusing on *New Researches in the Art of Woodbuilding in Transylvania* was eventually published in January 1931). From the prologue of the first letter C. Petranu found out that Shapley, his former colleague, moved and was acting professor at the University in Chicago, Illinois. The infra-page of the letter dated October 25 includes an abstract of Petranu's answer in German, asking for a diligent proofreading of the text of his future article²² and 50 extracts (*separatum*) of the printed study.²³

Even more letters were exchanged in 1931. The documents preserved in the archive of the seminary from Cluj contain the same technical issues related to

¹⁸ Letter, January 7, 1930 (Arch. S. C. S., S.U.A, no. 7).

¹⁹ Letter, May 2, 1930 (Arch. S. C. S., S.U.A, no. 8).

²⁰ *Ibidem*.

²¹ Letter, June 2, 1930 (Arch. S. C. S., S.U.A, no. 9).

²² Letters, July 26, 1930, October 25, 1930 (Arch. S. C. S., S.U.A, nos. 10, 11).

²³ *Ibidem*, no. 11.

the articles that Petranu sent, the 25\$ author's fee²⁴ (Fig. 12), the return of his photographs and the gratitude for the excellent image selection²⁵ (Fig. 13), the fact that the periodical would cease publication during the summer, until October²⁶ (Fig. 14), and how he received fewer extracts than expected (5 instead of 50), (Fig. 15). Sketches of Petranu's replies can be read in the lower part of the pages or on half pages²⁷ (Fig. 16) and there is also mention of a 20\$ check representing his author's fee for the study entitled *Art and Museum Activities in Transylvania* (published in November, III,7, 1931)²⁸ (Fig. 17). The reply in the lower part of the page contains C. Petranu's answer and his perplexity against the lowered fee that had amounted to 25\$ through the previous arrangement, and the shipment of four more volumes of the periodical to the professor from Cluj.²⁹

The impact of the 1929-1933 economic and financial crisis was also felt by the cultural and art publications. As Miss A. Philip MacMahon, editor of the *Parnassus* periodical, also mentioned, the reduced author fee was due to this crisis exclusively: "Will you please take notice, however, that we have reduced our rates of payment to 20\$ for our foreign articles. This has been necessary in view of present financial conditions, and we thought you had been advised of this fact"³⁰ (Fig. 18). The fee was to be deposited at an American bank, due to the precarious state of banks from Europe³¹ (Fig. 19). In her letter dated in the end of October, Miss Andry MacMahon let Petranu know of having received his article, accompanied by three photographs, for a subsequent issue of the *Parnassus*, as well as having shipped the October and November issues that the professor had requested.³²

Petranu's correspondence with Professor John Shapley took a rather long and likely pause, but a letter dated June 22, 1932, with the header of the University in Chicago – *Department of Art* –, partly explains this interruption. The issue of the diminished author's fee, to which the professor from Cluj required an answer, might have contributed to these delays. The detail was apparently insignificant and could not be solved by the American colleague, as the change was far from random: "Unfortunately I do not come across your letter but I am under the impression you

²⁴ Letter, March 16, 1931 (Arch. S. C. S., S.U.A, no. 12).

²⁵ Letter, February 19, 1931 (Arch. S. C. S., S.U.A, no. 13).

²⁶ Letters, May 19, 1931, June 20, 1931 (Arch. S. C. S., S.U.A, nos. 14, 15).

²⁷ Letter draft, September 9, 1931 (Arch. S. C. S. no. 16.).

²⁸ Letter, December 10, 1931 (Arch. S. C. S., S.U.A, no. 17).

²⁹ *Ibidem*.

³⁰ Letter, March 24, 1932 (Arch. S. C. S., S.U.A, no. 18).

³¹ Letter, February 13, 1932 (Arch. S. C. S., S.U.A, no. 19).

³² Letter, December 9, 1932 (Arch. S. C. S., S.U.A, no. 22). The periodical was published monthly, but was rather short-lived (1929-1932). In 1929, when Petranu published his study entitled *Art Activities in Transylvania ...* (vol. I, October, 1929), the redaction committee had the following structure: John Shapley, president, Alfred V. Churchill, vice-president, James B. Munn, secretary, J. Donald Young, treasurer.

*asked something about the honorarium for articles in "Parnassus". That matter is entirely in the hands of the New York office of the College Art Association. I believe they have reduced the honoraria because of hard times"*³³ (Fig. 20).

On the other hand, aware of his Romanian colleague's appetite for travel, Shapley enquired into Petranu's summer plans and suggested they might meet in London – where Shapley could be contacted at the address of the C/o American Express Company, 6 Haymarket. However, a meeting was also possible if Petranu were to travel to Italy or Switzerland.³⁴

Hope Christie Skillman, assistant editor of the *Parnassus*, let Petranu know (on January 4, 1933) that his photographs and article to be published in the December issue of the art periodical had been returned to him. This letter, a printed form with the header of the "College Art Association", is even more significant by the mention, in two side boxes, of the Patronage Collective and of the Committees for Europe and the United States (Fig. 21). The patronage consisted of ministers, the ambassadors of the European countries and of the United States in Italy, general inspectors in the Department of Fine Arts (out of the 28 protectors of the periodical I would like to mention the following: Paul Claudel, the French ambassador to the United States, Sir Ronald Lindsey, the British ambassador to the United States, Count Laszlo Szechenyi, Hungarian minister, Ferdinand Veverka, minister of Czechoslovakia, J.H. Royen, minister of the Netherlands, Otto Wadsted, minister of Denmark, The American-Russian Institute, Roberto Paribeni, inspector general of the arts in Italy, Paul Lambotte, minister of the arts and science in Belgium, and Daniel Baud-Bovy, president of the Federal Committee of Fine Arts in Switzerland).

The committees of specialists included prestigious names, part of European and universal (The United States, Latin America) art historiography, that in time have gained a classical aura: Francisco J. Sanchez Canton, from the Prado Museum in Madrid, W.G. Constable, director of the Courtauld Institute of Art, London, Dr. Axel Gauffin, director of the National Museum Stockholm, Bela de Dery, director of the Nemzeti Salon, Budapest, Prof. Arthur Haseloff, the universities in New York and Kiel, Commendatore Antonio Maraini, director of the Venice Biennale, Louis Reau, director of the French Institute in Vienna, Professor Hans Tietze, ministerial councilor in Vienna, William Valentiner, director of the Art Museum in Detroit etc.³⁵ One must note, with sadness, the fact that Great Romania had no representative in this select group of fine art lovers, Maecenas, and professionals reunited in New York. The American metropolis strove to become one of the cultural and artistic capitals of the globe.

³³ Letter, June 22, 1932 (Arch. S. C. S., S.U.A, no. 20).

³⁴ *Ibidem*.

³⁵ Letter, January 4, 1933 (Arch. S. C. S., S.U.A, no. 22).

In August 1933 John Shapley wrote another letter (Fig. 22 a.b.), expressing his regret for not having taken part in the congress from Stockholm but suggesting a possible meet in Florence, as he planned to travel to Italy during the winter. He generously continued to arrange for issues of the *Parnassus – The Art Bulletin* to be sent to his Romanian colleague.³⁶ On the back of the letter in question one notes the tiny writing of Professor Coriolan Petranu, in a clear calligraphy in pen with black ink. Through this small text in German he thanked “*Dear prof. Shapley*” for shipping the review of his book entitled “*Monumenteale istorice ale județului Bihor. I. The Wooden Churches in the County of Bihor*” and for the letter itself. He also noted that he regretted A. Sushko’s lack of objectivity in the review of his text dealing with the Romanian wooden churches and especially the author’s intentional distancing from the topic of the volume and entering some absconded political propaganda, through his “*pro domo discourse*” regarding the priority of Ukrainian wooden churches in the context of vernacular architecture in Central-Eastern Europe.³⁷ Petranu asked Shapley if the best reply to this mystification would be a brief article entitled “*Die siebenbürgischen Holzkirchen im Lichte der wissenschaftlichen Kritik*” meant to include numerous instances of positive reception that his book had enjoyed in European specialized literature³⁸ (Fig. 22 b.).

Four letters, three of which are holograph, are signed by Alfred Salmony,³⁹ professor at “Mills College” in California, another of Petranu’s former colleagues at the university in Vienna. At Mills College Salmony taught Oriental Art, a novel topic for that institution: “*I am now lecturer in Oriental art here in California, which I find a delightful country not very much acquainted with our field until now*”⁴⁰ (Fig. 23). Though Salmony preferred to write his own letters, in this case he was in hospital with a fractured leg, so he was forced to dictate the epistle.⁴¹

Through the letter dated September 13, 1936, Salmony thanked Petranu for the “*Kleines Buch über Volkskunst*” (Fig. 24 a.b.). The description of his wonderings after the fatidic year 1933 is touching. Salmony recounts that on March 22, 1933, he

³⁶ Letter, August 30, 1933 (Arch. S. C. S., S.U.A, no. 24 a, b).

³⁷ Review published in “The Art Bulletin”, XV, 1, pp. 86-88.

³⁸ Letter (mss.), 12, I, 1934 (Arch. S. C. S., S.U.A, no. 22 b).

³⁹ Salmony, Alfred (n. Köln, 1890 – m. Ile de France/France, 1958), specialist in Asian art (minor arts, ivory sculpture), professor at the Fine Arts Institute and the University in New York. Salmony was among the German expats who had left when the national-socialist government started its prosecutions and who were active at the institute organized by Walter W.S. Cook (Ulrike Wendland, *Biographisches Handbuch deutschsprachiger Kunsthistoriker im Exil: Leben und Werk der unter dem Nazionalsozialismus verfolgten und vertriebene Wissenschaftler*, München, Saur, 1999, vol. 2, pp. 577-580).

⁴⁰ Letter, November 15, 1934.

⁴¹ *Ibidem*.

witnessed the formation of the “sog. Hitler-Regierung”⁴² and two days later he left “an impulsive Germany” that “resembled a dog”, heading towards Paris, where he found employment at the Citroën and Cernuski (?) Museum and where in the end of that year he was able to publish his book entitled “*Finno-Siberian Art*”. During the same year he travelled to Russia, holding conferences on the topic of Oriental Asian Art (in January 1934). Since February of the latter year he was at “Mills College” in California, benefiting from the opportunity of organizing two large exhibitions focusing on China and Japan. These initiatives required continuous and tiring efforts, considering the large geographic areas envisaged.⁴³

Salmony's letter dated November 6, 1936, is the awaited reply to Petranu's letter of October 21. Salmony, by that time an American resident, kept his former colleague updated on the project of a future trip to Europe. His itinerary included Romania, and there he liked to meet Romanian researchers specialized in Oriental populations, Asian peoples, and the migrations (Fig. 25 a.b.c). He also envisaged visiting the Soviet Union, in order to continue his research on the topic of “*Steppen Kunst*”. Salmony joyously recounted meeting former university colleagues Diez and Shapley in America, told of the former's conference held at Mills College in California, Salmony's lecture at the University in Chicago, at Shapley's invitation, and of the future collaborations with the Parnassus periodical.⁴⁴ Another letter in the Archive of the Art History Seminary in Cluj (Fig. 26 a.b.) written by Salmony on January 15, 1937, is a brief answer – on a sheet of paper with the header of the *Hotel Sutton 330 East 56th Street New York* – to Petranu's letter dated December 9, 1936.

⁴² The dramatic political situation in Europe during the decade before the Second World Conflagration transpired in other letters sent to Professor Coriolan Petranu. In an epistle that O. Okkonen, art history professor at the University in Helsinki, sent Petranu in October 1939, one becomes aware of the threats of the soviet state, the “great difficulty” that Finland experienced at the start of the great world conflagration: “*Mon pays, à son post de sentinelle avancée dans le Nord, se trouve actuellement devant de graves difficultés. Pour être à même de les surmonter, il compte sur la précieuse sympathie de ses amis. J'ose espérer que vous voudrez bien prendre connaissance de cette brochure, qui cherche à faire connaître, dans les grandes lignes, ce que c'est la Finlande. Je vous suis profondément reconnaissant de la bienveillance que vous avez toujours manifesté à mon égard. Vous rendrez service à mon pays et à moi-même personnellement en répandant parmi vos connaissance les renseignements dans cette brochure*”; the third year of the war, with his negative consequences, especially for the small countries, is clearly and emotionally presented in a letter sent by Dr. J. Belonje from Alkmar. He told his Romanian colleague that he and his family took refuge to safer places and regretted not being able to send any publication in return: “*...Leider kann ich jetzt weiter keine genaue Auskunft geben, denn mein Haus, in Alkmar wurde durch Bombeneinschlag völlig zertrümmert und also wohne ich heute vorläufig mit meiner Familie auf dem Lande, in Egmond aan Zee.*” (Letter, ss., O. Okkonen, Helsinki (Finland), October 1939. Arch. S.C.S., Finland, no. 23; Letter ss., Dr. J. Belonje, Egmond aan Zee, Holand, March 6, 1942, Arch. S.C.S., Olanda, no. 18c.).

⁴³ Holograph letter, September 13, 1936 (Arch. S. C. S., S.U.A, no. 24 a.b.).

⁴⁴ Letter, November 6, 1936 (Arch. S. C. S., S.U.A, no. 25 a.b.c.)

Petranu thanked him for the shipped publications and details regarding colleagues Shapley, Diez,⁴⁵ Dimand⁴⁶ etc.

The end of year 1937 is marked by Petranu sending Trygve Barth, museographer at the *American Settlers Association* (New York), the requested data on the statues and regulations of the "Folk Art Museum" in Sibiu. The texts were well-written and could be used by the American colleagues as a positive example.⁴⁷ Barth's letter to Dr. Petrescu, the director of the museum in Sibiu, was also sent to Professor C. Petranu, whose holograph annotation can be read on the side, recording a positive answer to the request⁴⁸ (Fig. 27).

The lot of American letters in the Archive of the Seminary ends with a letter signed by art historian Baer(?) – January 17, 1939 – who was happy to have succeeded on American soil and in the cultural-artistic environment of America.

He had obtained the specialized chair at the State University in "Brooklyn College", having held his accreditation conference just one day before, on January 16. His happiness was completed by the satisfaction and contentment at the presence of a significant juvenile public, passionate and attentive, consisting of about 150 students.⁴⁹

After the 1940s, the international political situation brought important changes to the cultural and artistic relations between the United States of America and its transatlantic allies. Letters were exchanged more rarely or correspondence stopped altogether, and the archive of the Art History Seminary of the University in Cluj holds no further such documents, despite the fact that Professor Coriolan Petranu continued to hold in great esteem his colleagues from the University in Vienna who had settled and were professionally accomplished across the ocean (Fig. 28).

⁴⁵ Diez, Ernst (1878-1961), specialist in Byzantine Studies, student of Stzygowski. The latter professor influenced him in choosing research topics dealing with Oriental art. Diez, Curt Glasser, and Ernst Grosse have set the theoretical bases of Asian art in German art historiography (J.B. Metzler, *Metzler Kunsthistoriker Lexikon, Stuttgart*, 1999, pp. 59-61).

⁴⁶ Letter, January 15, 1937 (Arch. S. C. S., S.U.A, no. 25).

⁴⁷ "We have heard a great deal about your museum and take the liberty to ask you if you would be kind enough to send the undersigned a copy of your constitution and bylaws as we are contemplating organizing a similar institution in our city". (Letter, November 30, 1937, Arch. S. C. S., S.U.A, no. 27).

⁴⁸ Answer, February 4, 1938: "Stimate..., am onoarea a vă trimite la adresa Dv. din 30 Nov. 1937 1) ex. din Statutele Soc. Cult. Astrei, proprietara Muzeului din Sibiu, precum și o monografie a mea asupra muzeelor din Transilvania, scuzați pentru întârziere dar am fost în Egipt într-o călătorie de studiu ...în contraserviciu vă rog să scrieți câteva cuvinte într-o scrisoare despre muzeele noastre ..." [Esteemed ..., it is my honour to send to your address mentioned on November 30, 1937, 1 issue of the statutes of the Astra Cultural Association, owner of the museum in Sibiu, as well as a monograph that I wrote, focusing on the museums from Transylvania, excuse my delay for I was on a research trip to Egypt ... I would ask you, in return, to write a few words regarding our museums in a letter...] (*Ibidem*).

⁴⁹ "Das leben ist herrlich hier und die Juengeren (ich habe 150 Studenten) sind ausserordentlich interessiert fur Synthese auf allen Gebieten" (Letter, January 17, 1939, Arch. S. C. S., S.U.A, no. 28).

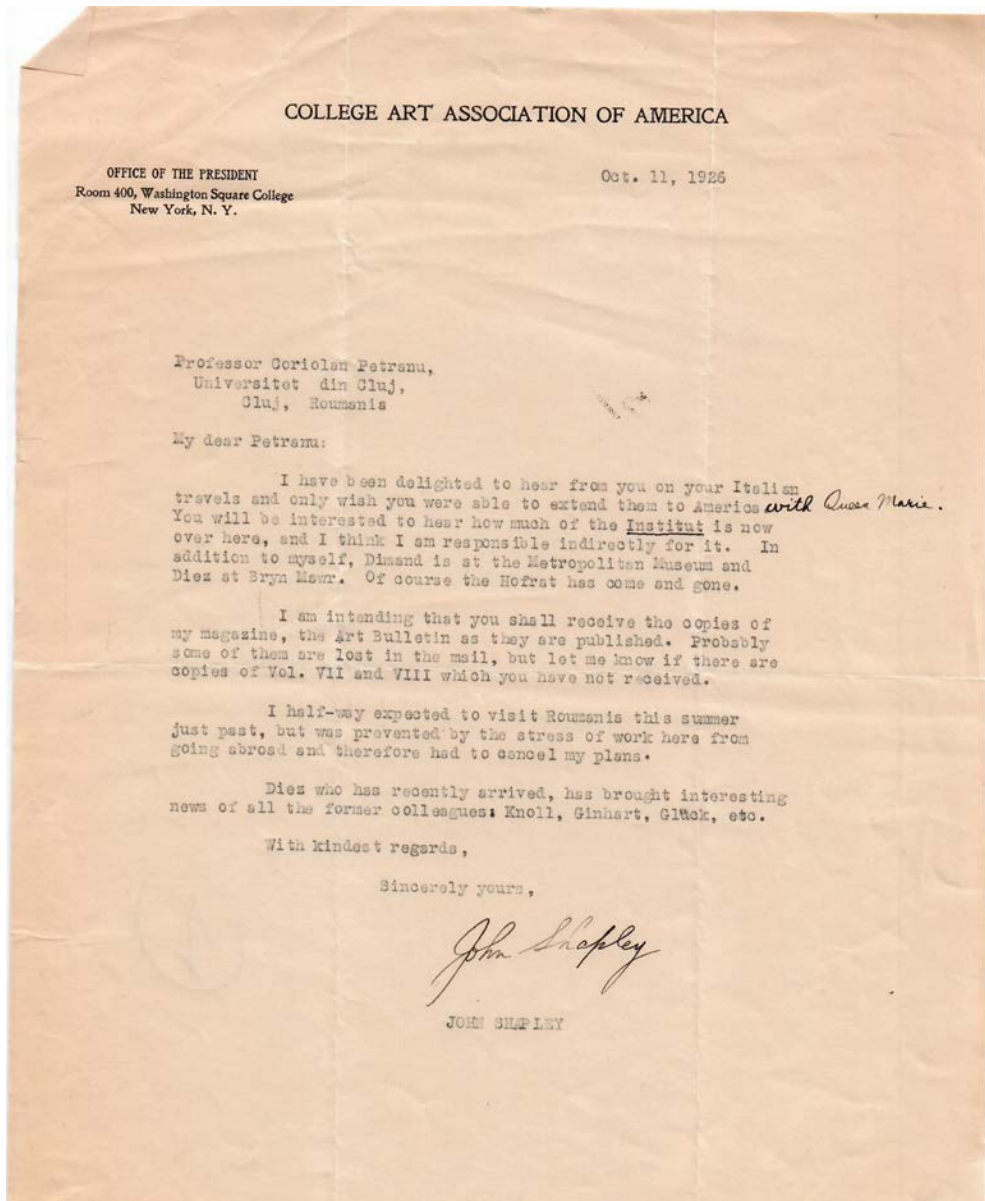


Fig. 1. Letter sent by John Shapley, American art historian working for the College Art Association of America, New York, October 11, 1926.

NEW YORK UNIVERSITY

DEPARTMENT OF FINE ARTS

WASHINGTON SQUARE EAST, NEW YORK

May 2, 1927

Dr. Coriolan Petrescu,
Str. Minerva 7,
Cluj, Roumania

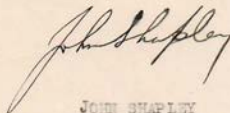
Dear Petrescu:

I am delighted to hear from you again and to have your two new publications. I shall see that they are reviewed in the Art Bulletin and that you get copies of the reviews.

I have heard very little from Vienna recently but am expecting to get all the news soon for one of my students, Raymond Stites, is coming home from there next month. You doubtless heard that Dr. Diez is over here now teaching at Bryn Mawr College. When he and I and Dr. Dimand get together, as we are able to do occasionally, we have a real Viennese party.

With best wishes,

Sincerely yours,



JOHN SHAPLEY

Fig. 2. Letter sent by art historian John Shapley, from the *New York University, Department of Fine Arts*, May 2, 1927.

COLLEGE ART ASSOCIATION OF AMERICA

OFFICE OF THE PRESIDENT
Room 400, Washington Square College
New York, N. Y.

April 7, 1928

Professor Coriolan Petranu
Universitat din Cluj
Cluj, Roumania

Dear Petranu:

I was delighted to receive your card from Prague, which I remember visiting before the war and where I hope some day to return because it seemed to me a very beautiful and interesting city. I suppose you are back at Cluj by this time and I am therefore addressing you at the old address.

Under separate cover I am sending you an Early Christian number of The Art Bulletin, for I suppose you have still retained your interest in Early Christian art though most of your work in Transylvania leads you into other fields.

I think it would be helpful if you could some time write me a kind of formal letter expressing your opinion of The Art Bulletin. We are trying to show that the magazine is appreciated in Europe and that it is of sufficient scholarly standing to be well regarded there.

I have recently had a long letter from the Hofrat. He writes me of a variety of books which he is publishing this year and seems to be the same vigorous character that he was when we were studying together at Vienna. I am glad that things are improving at Vienna economically and I hope that things are going well with you. We read a good deal of the political disturbances due to the death of your late king. I hope, however, that none of these things seriously affect your university.

Dr. Diez writes me that he is going to be in Europe this summer, but as far as I know, I shall not go over. Dimand is getting along splendidly at the Metropolitan Museum here and Mrs. Weibel (who may have come to the Institut after you left) has a good position as Curator of Textiles in the Detroit Museum where Dr. Valentiner is Director.

Please remember, when you have time, to write me a letter about The Art Bulletin. With best wishes,

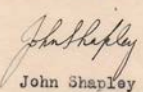
Sincerely yours,

John Shapley

Fig. 3. Letter sent by art historian John Shapley, *College Art Association of America*, New York, April 7, 1928.

COLLEGE ART ASSOCIATION
OF AMERICA
NEW YORK UNIVERSITY
WASHINGTON SQUARE EAST, NEW YORK

OFFICE OF THE PRESIDENT

Jan 24, 1929.

Dear Petranu:

I believe I may already have sent you a copy of our publication PARNASSUS. In any case I am sending you another because it seems to me that you might wish to write news letters for it covering the art events of Roumania, or at least of Transylvania.

From major centers (Paris, Rome, London, etc.) we have two letters a year. Possibly one a year will cover the most important news from Roumania. You would be the best judge of that. We like to have the letters of fairly uniform length, about four or five thousand words, in order that we can make a uniform payment, twenty-five dollars apiece, for them. At first it would probably be better to write one such letter a year in February, summarizing the art events of the preceding year and announcing any important exhibitions or other affairs that might be scheduled for the coming spring or summer when travellers would be coming to Roumania.

These articles are expected to reflect the personality of the writer and the peculiar interests of the place of origin. Nor is there any reason why successive letters by the same writer should necessarily be identical in plan. It is impossible to list all the kinds of art news that could be included, but the following list may be taken as typical:

1. Museum acquisitions, rearrangements, etc. *See, Paris, Roum. art. Suppl. Vol. 1, 2.*
 2. Special retrospective and historical exhibitions *See, Paris, Roum. art. Suppl. Vol. 1, 2.*
 3. Auctions and other sales *See, Paris, Roum. art. Suppl. Vol. 1, 2.*
 4. Discoveries of all sorts *See, Paris, Roum. art. Suppl. Vol. 1, 2.*
 5. Excavations and restorations *See, Paris, Roum. art. Suppl. Vol. 1, 2.*
 6. Publications and plans for publication *See, Paris, Roum. art. Suppl. Vol. 1, 2.*
 7. New laws and governmental changes affecting collecting, pres. art preservation of monuments, and artists *See, Paris, Roum. art. Suppl. Vol. 1, 2.*
 8. Changes in museum or university personnel, policy, or organization *See, Paris, Roum. art. Suppl. Vol. 1, 2.*
 9. Contemporary art tendencies, movements, programs, fashions *See, Paris, Roum. art. Suppl. Vol. 1, 2.*
 10. News about outstanding artists, scholars, collectors *See, Paris, Roum. art. Suppl. Vol. 1, 2.*
 11. Annual and other salons or competitions of the more important societies of artists *See, Paris, Roum. art. Suppl. Vol. 1, 2.*
 12. Art and Archaeological congresses *See, Paris, Roum. art. Suppl. Vol. 1, 2.*
 13. New buildings or housing developments *See, Paris, Roum. art. Suppl. Vol. 1, 2.*
 14. Municipal improvements; parks, town-planning, public monuments and memorials *See, Paris, Roum. art. Suppl. Vol. 1, 2.*
 15. Recent developments in art education *See, Paris, Roum. art. Suppl. Vol. 1, 2.*
- Some writers may wish to put in something about Music and the Theater. The possibilities are almost endless.

Please let me know as soon as possible whether you would like to join our editorial list. We can not make very many more

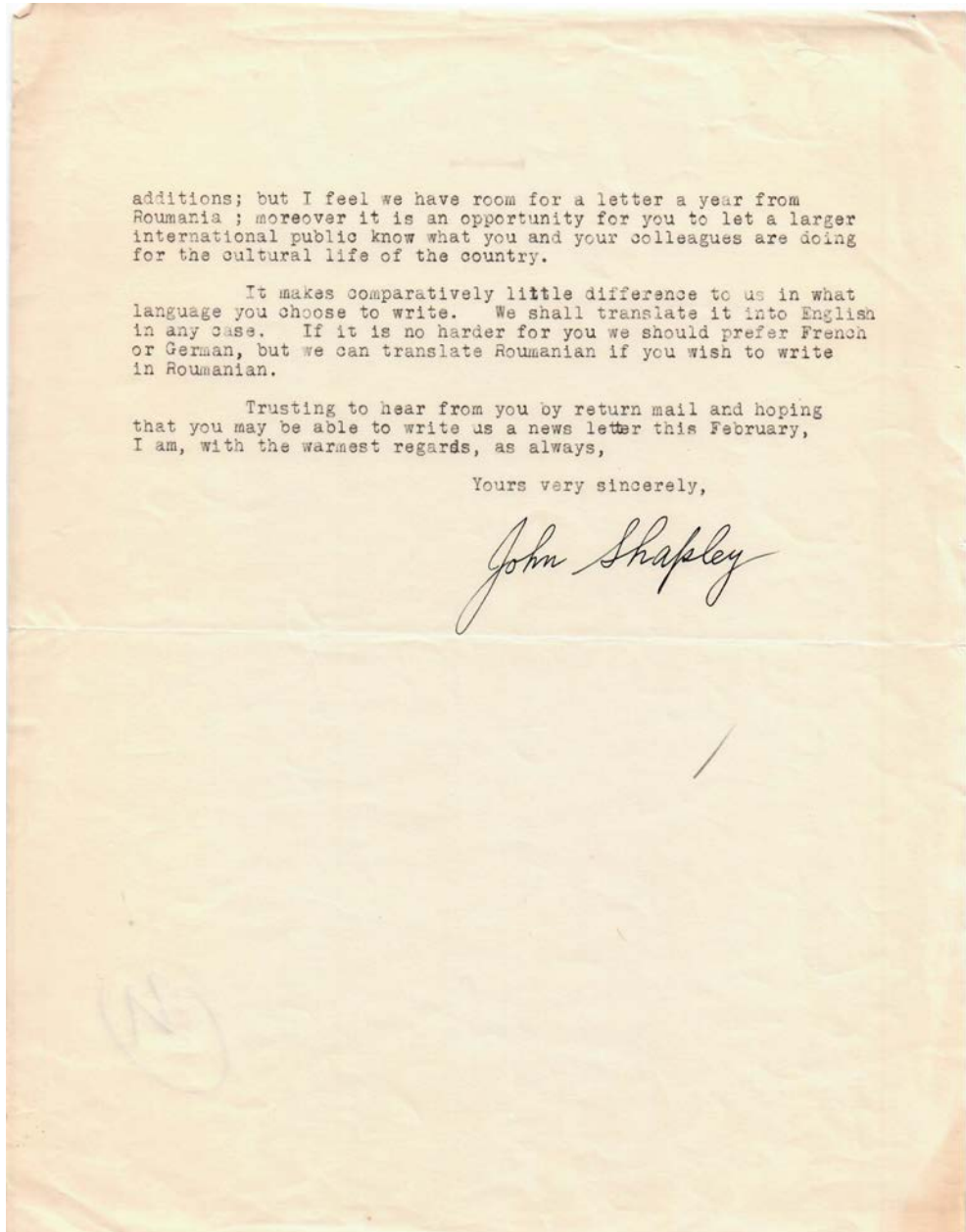


Fig. 4. Letter sent by art historian John Shapley, *College Art Association of America, New York University*, January 24, 1929.

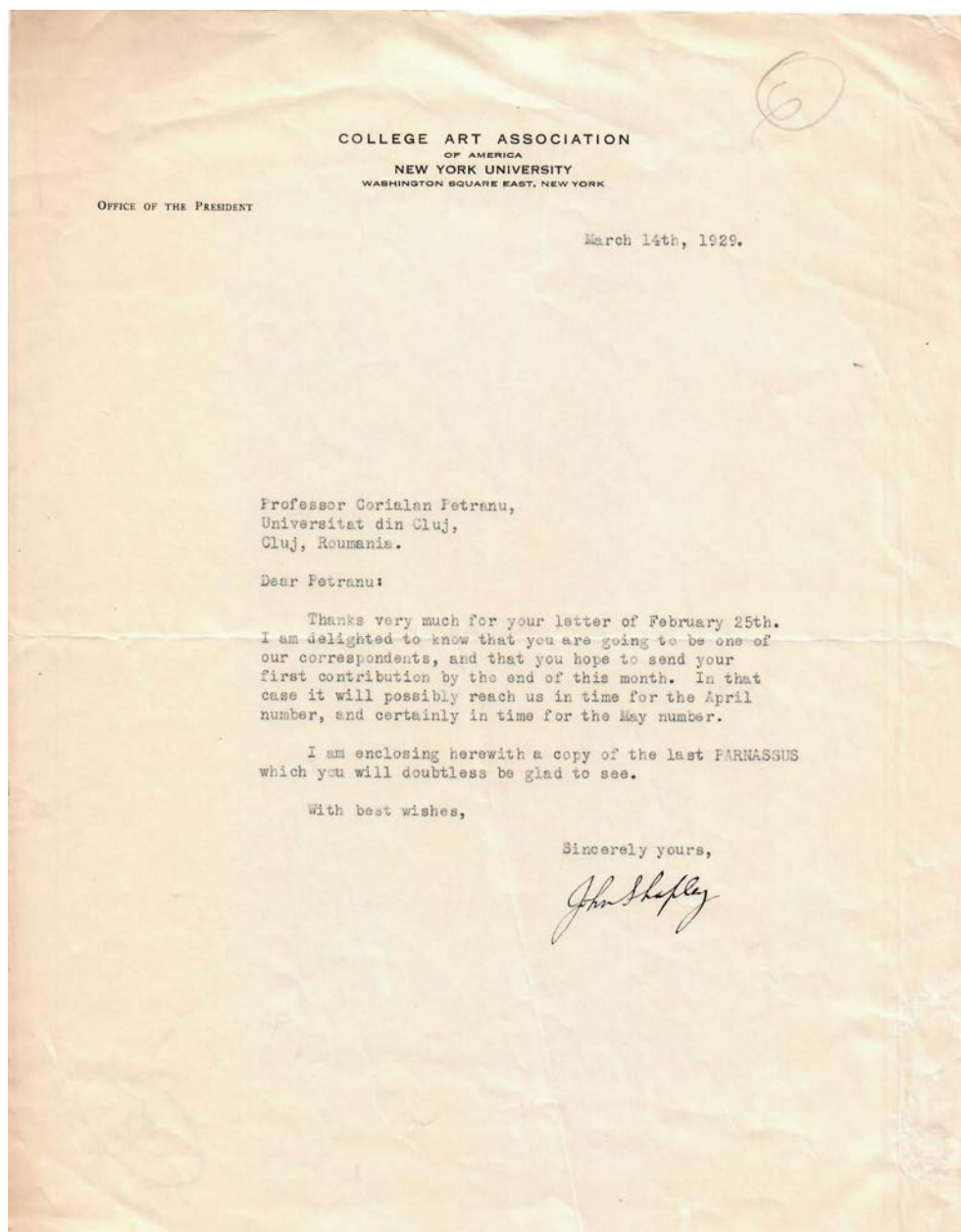


Fig. 5. Letter sent by art historian John Shapley, *College Art Association of America, New York University*, March 14, 1929.

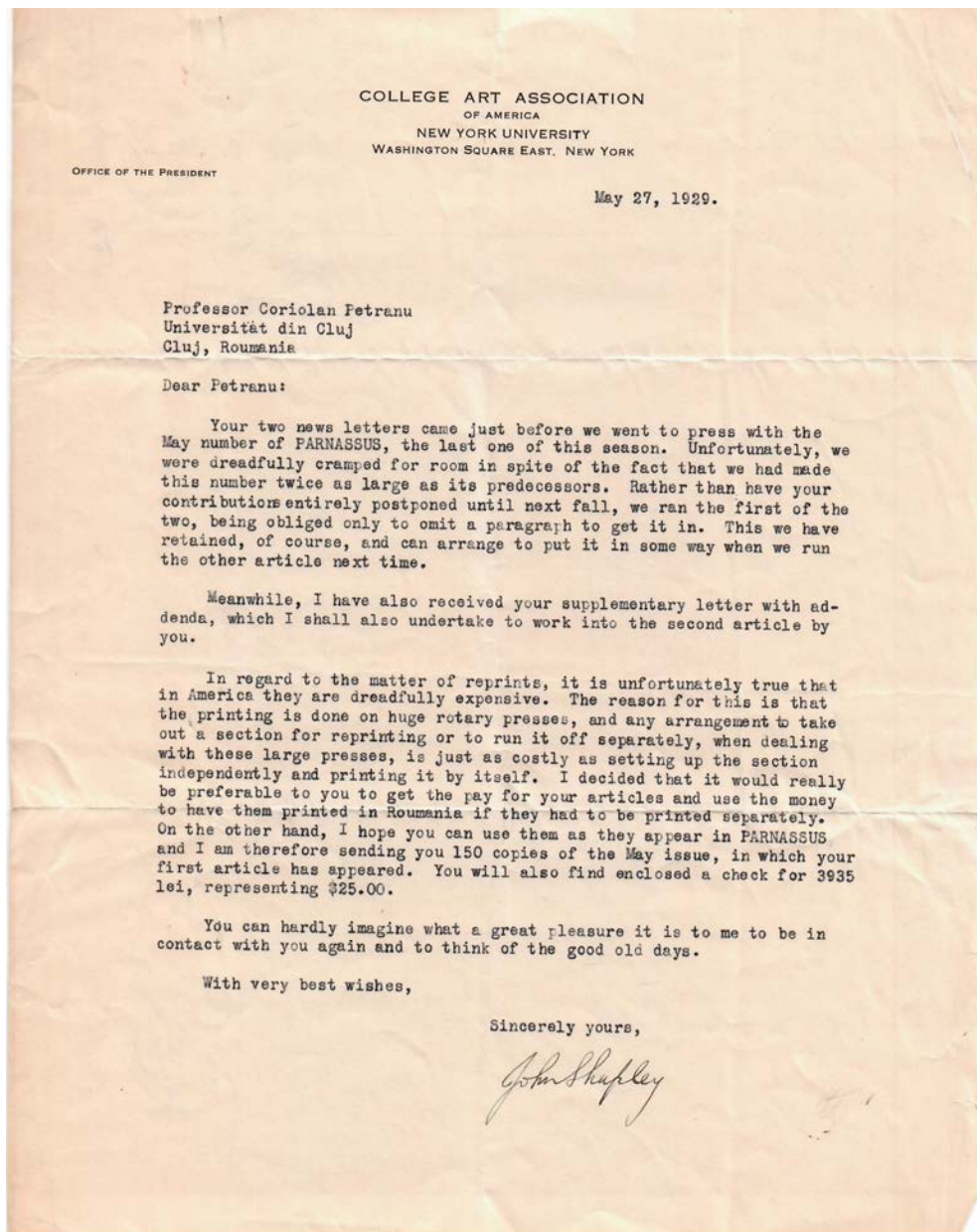


Fig. 6. Letter sent by art historian John Shapley, *College Art Association of America, New York University*, May 27, 1929.

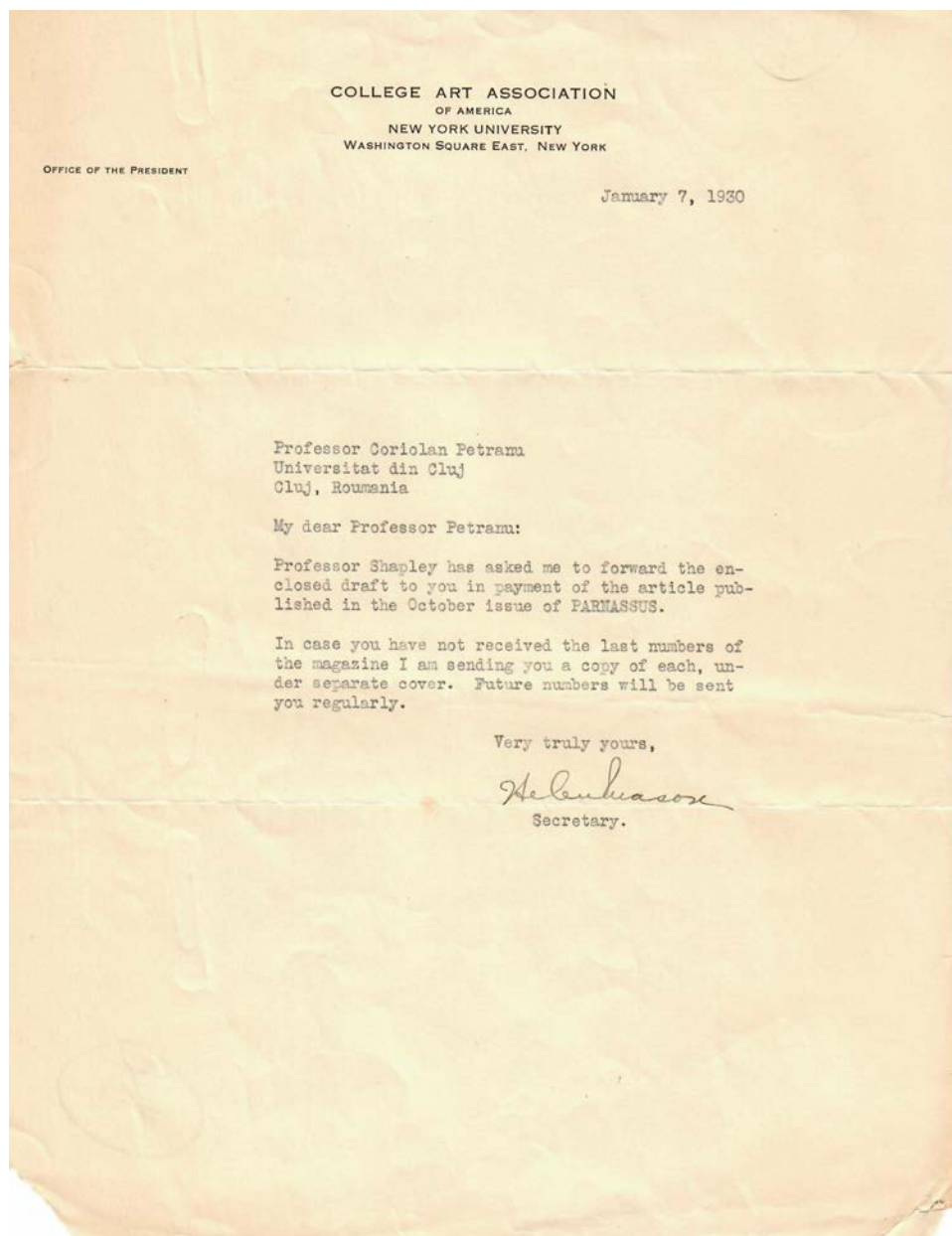


Fig. 7. Letter sent by Helen Mason, the secretary of the *College Art Association of America, New York University*, January 7, 1930.

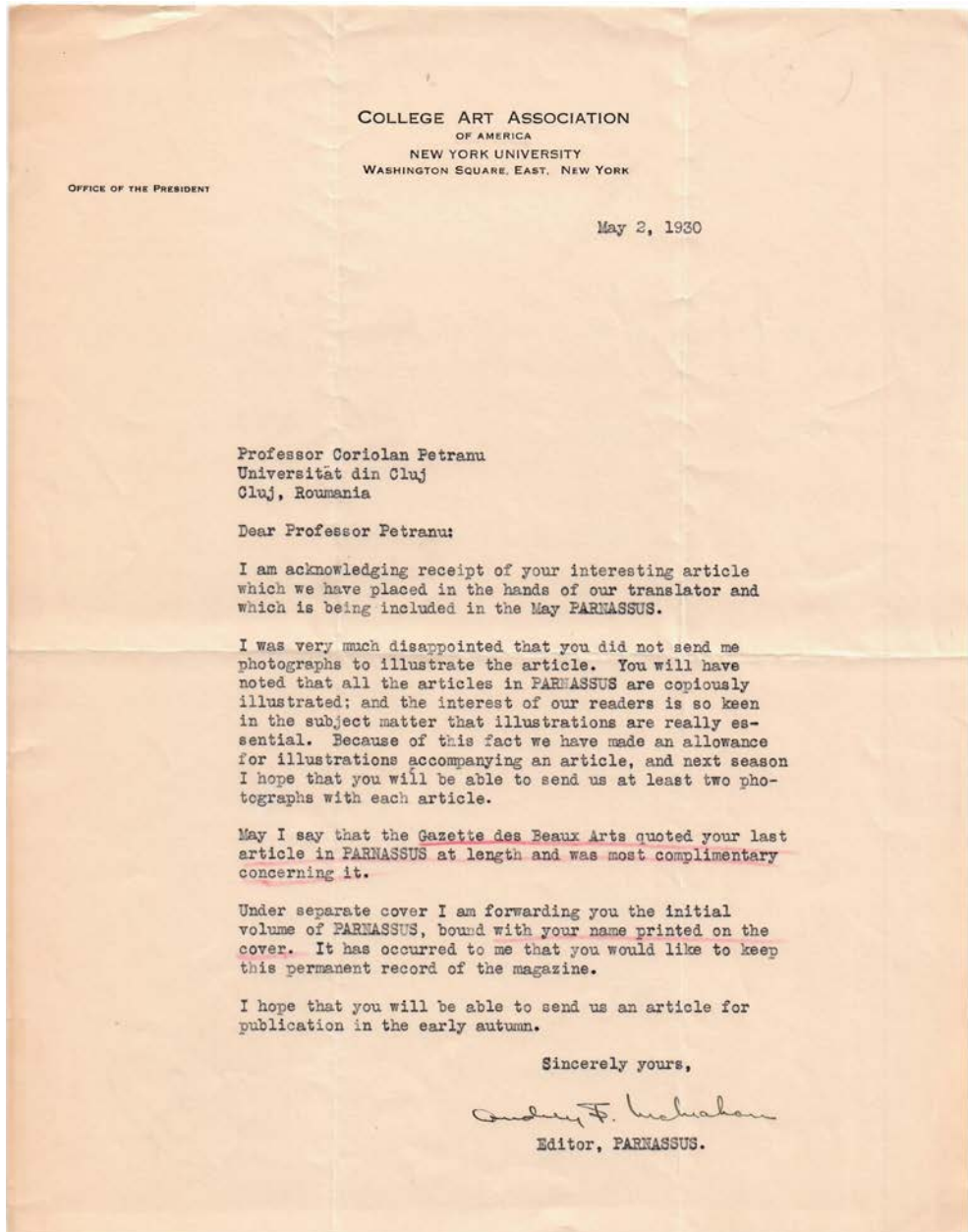


Fig. 8. Letter sent by A. Ph. MacMahon, editor of the *Parnassus* periodical, New York, May 2, 1930.

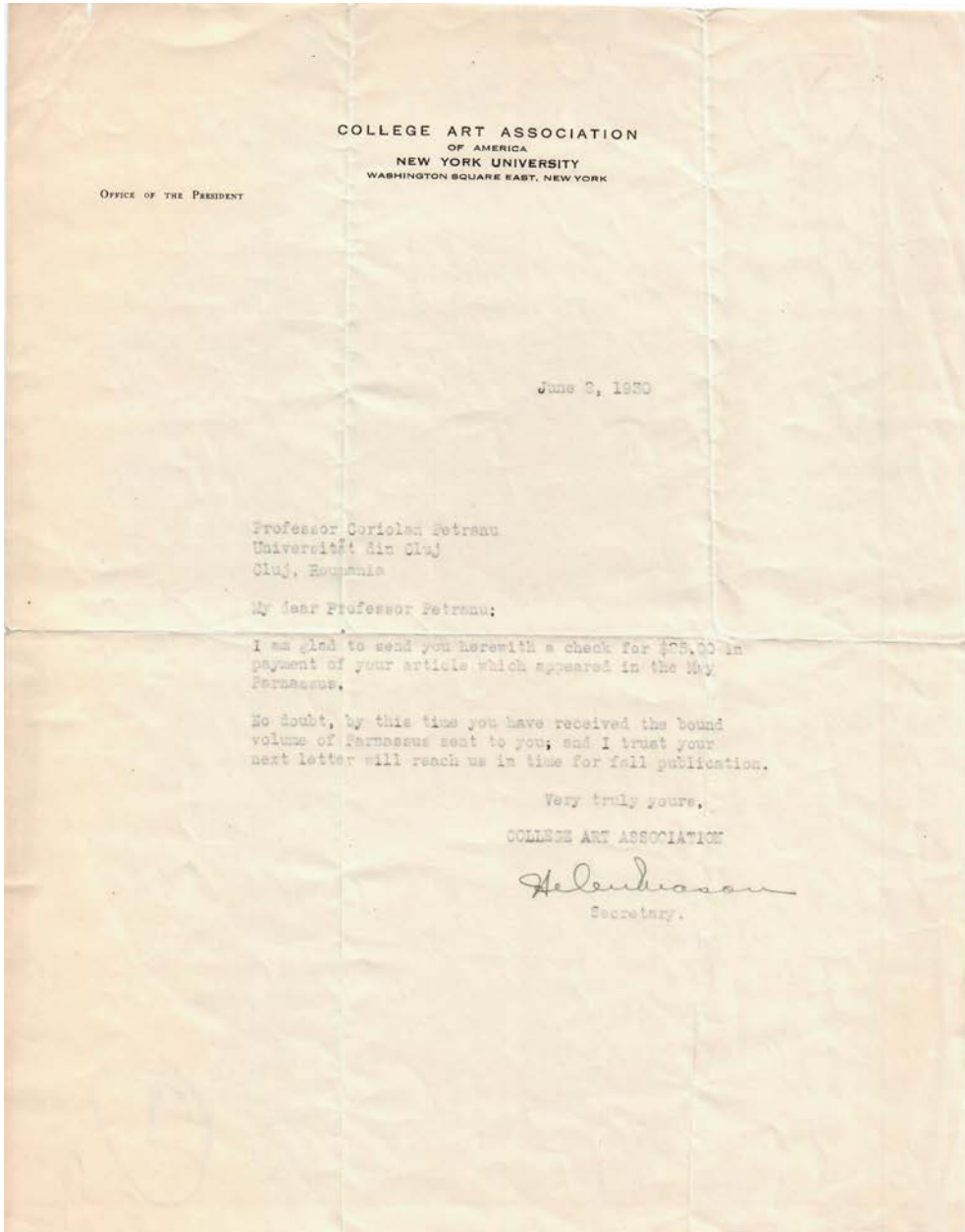


Fig. 9. Letter sent by Helen Mason, the secretary of the *College Art Association*, *New York University*, June 2, 1930.

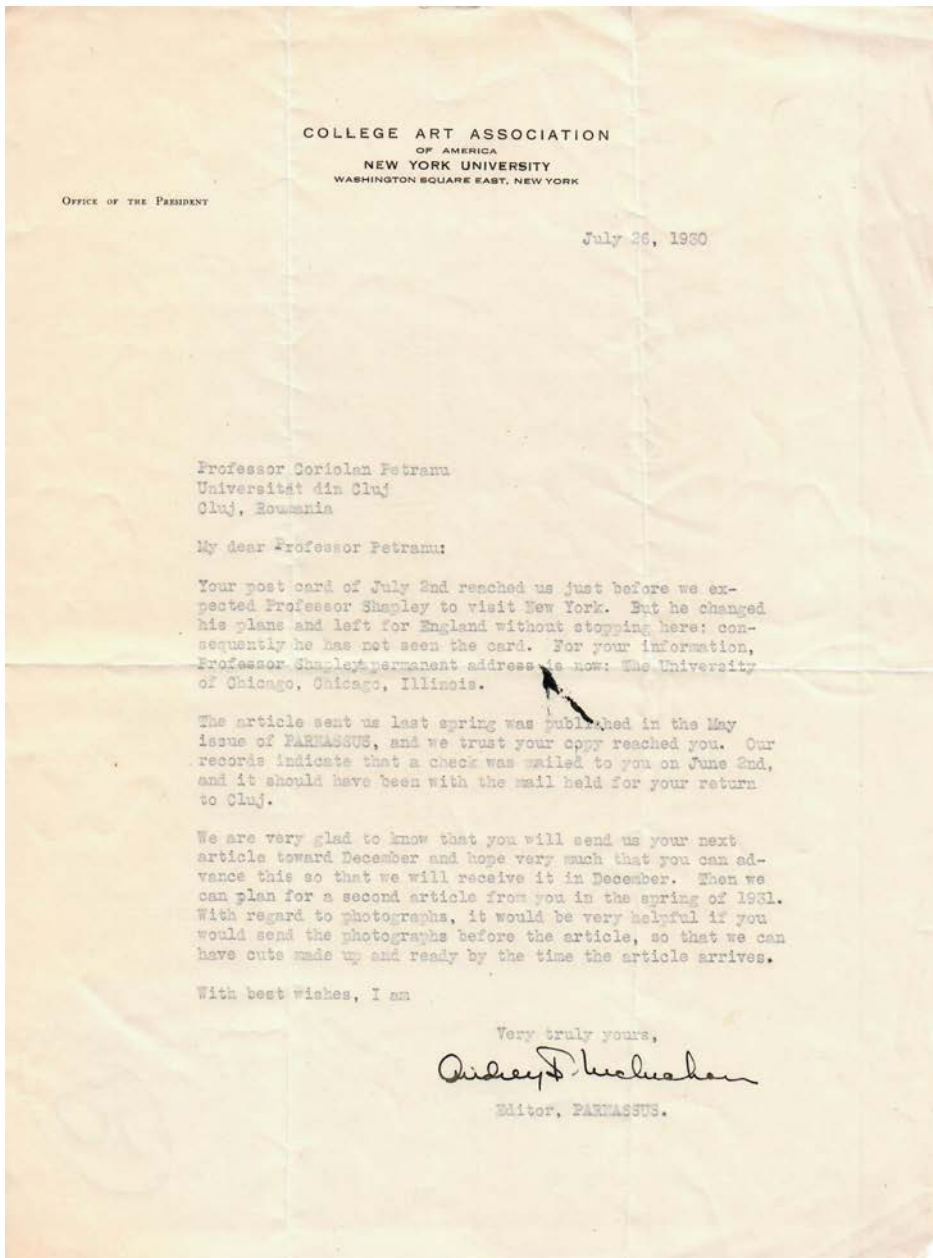


Fig. 10. Letter sent by A. Ph. MacMahon, editor of the *Parnassus* periodical, New York, July 26, 1930.

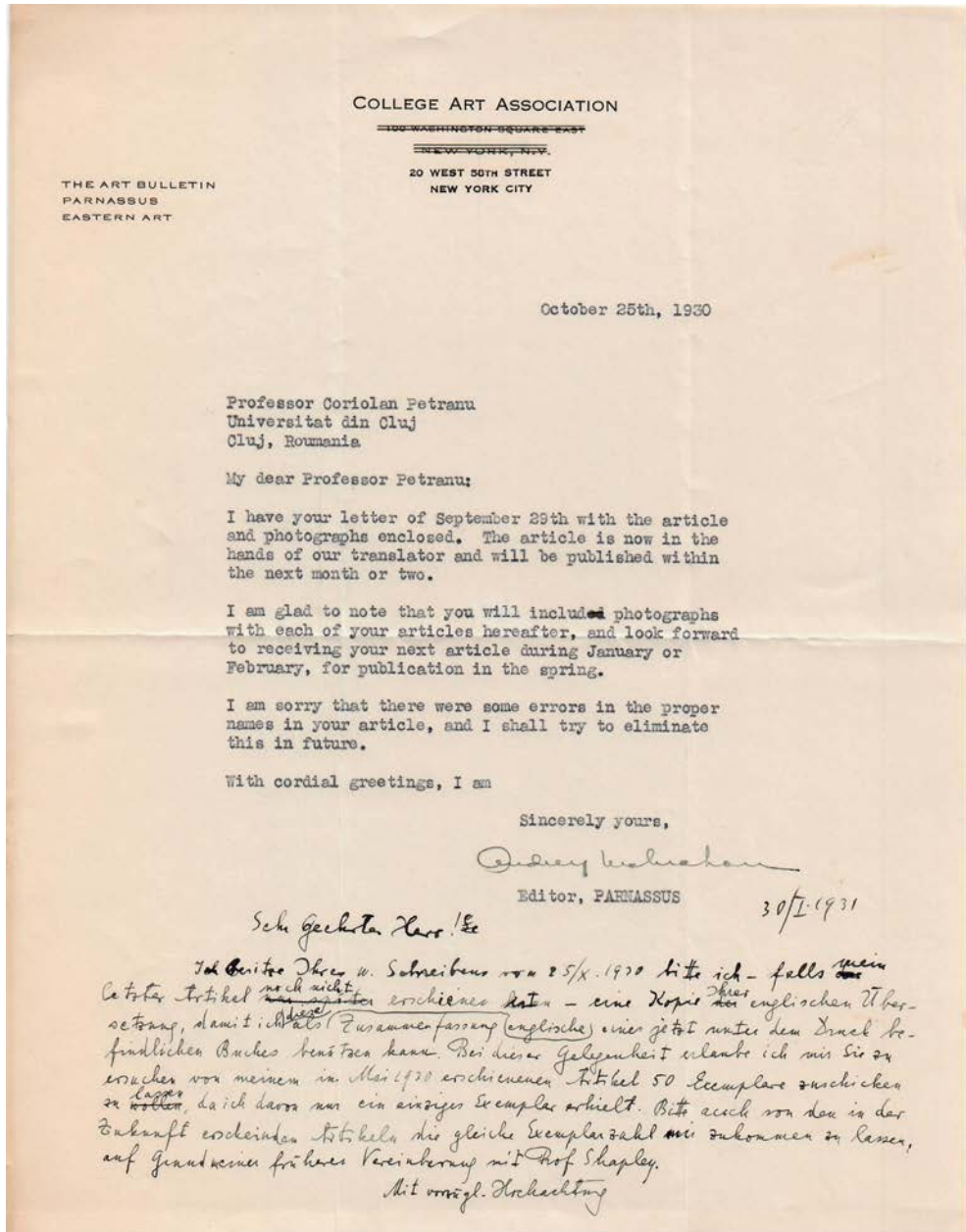


Fig. 11. Letter sent by A. Ph. MacMahon, editor of the *Parnassus* periodical, New York, October 25, 1930; Abstract of Prof. C. Petranu's reply, Cluj, January 30, 1931.

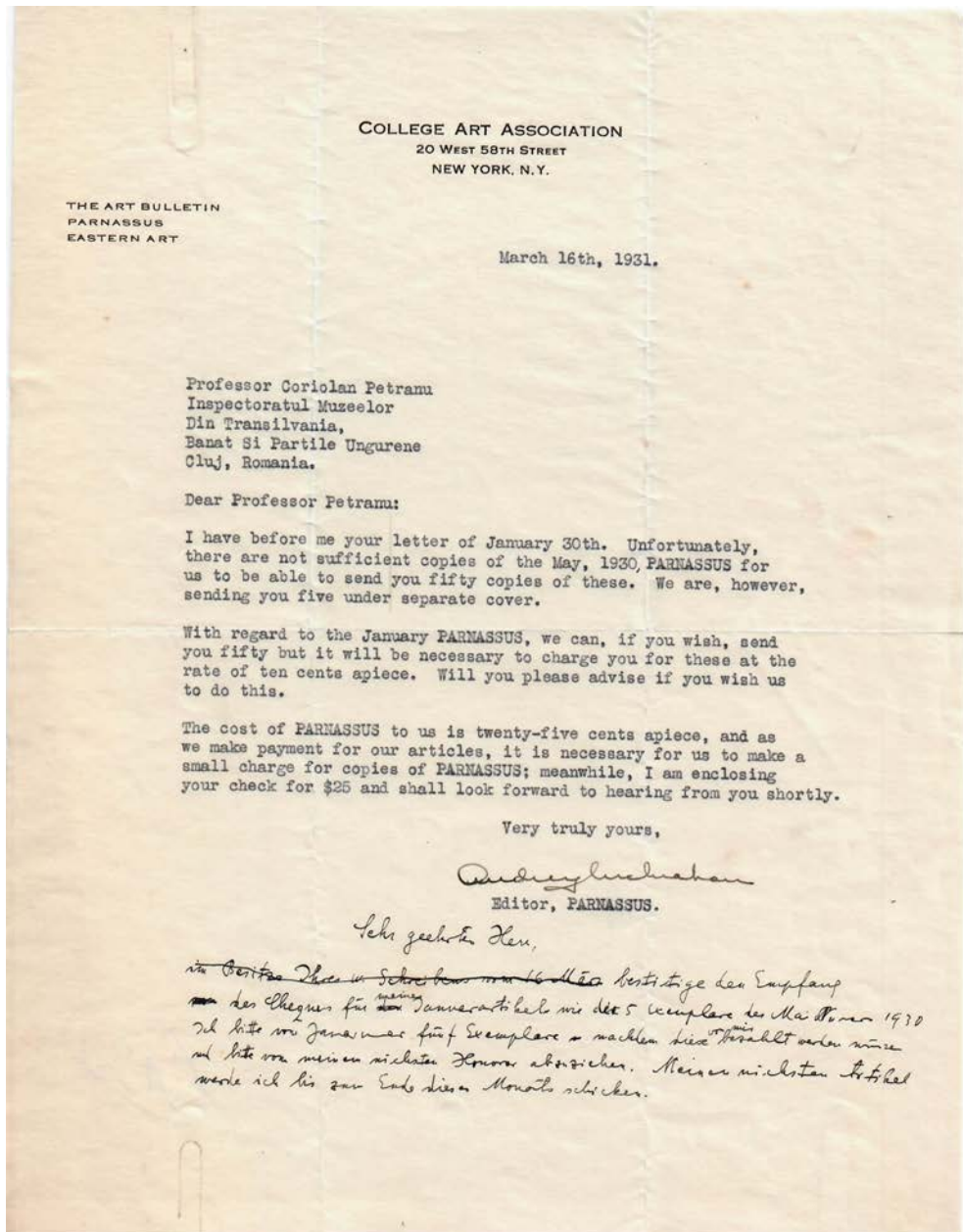


Fig. 12. Letter sent by A. Ph. MacMahon, editor of the *Parnassus* periodical, New York, March 16, 1931; the sketch of Prof. C. Petranu's reply letter, Cluj, n.d.

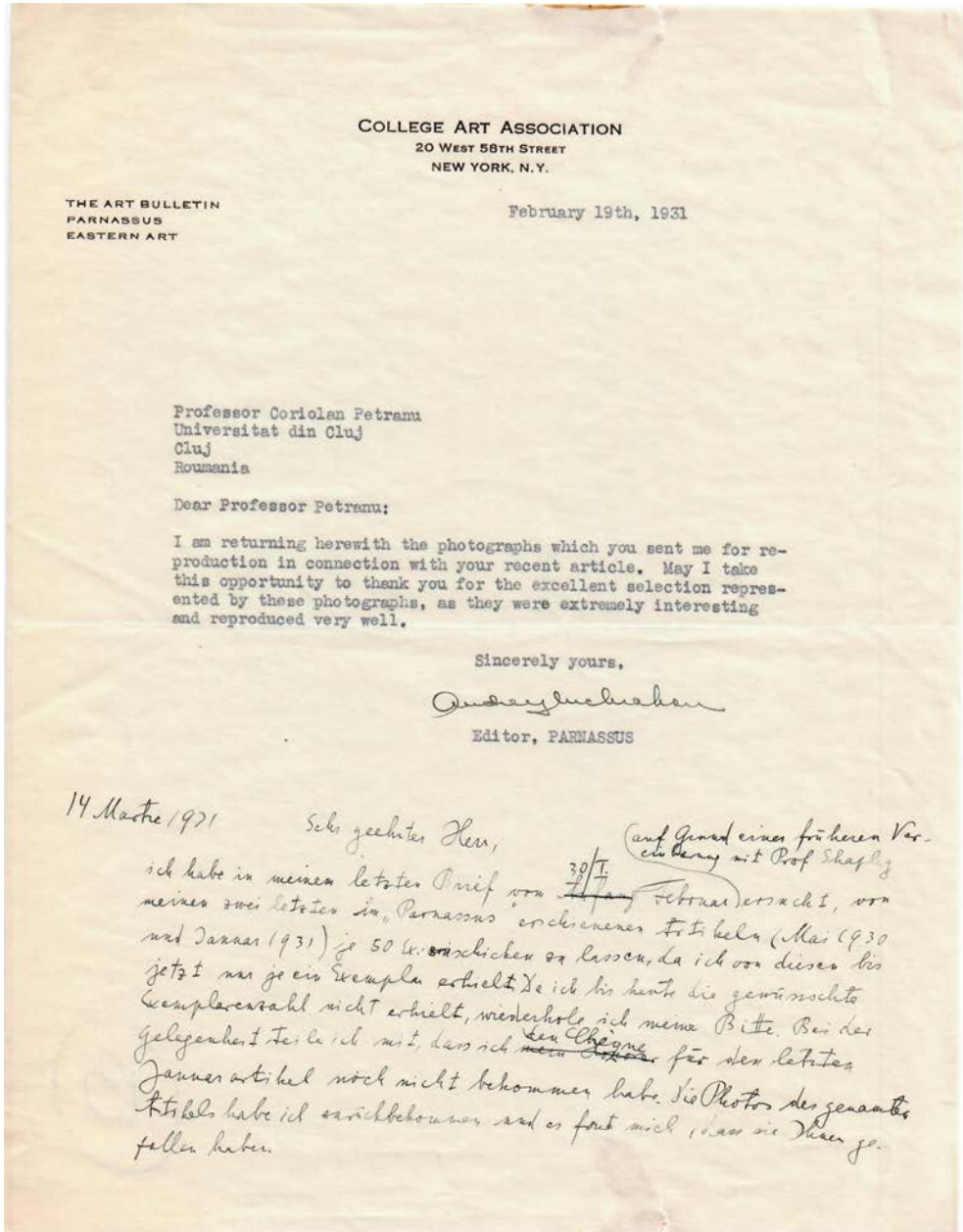


Fig. 13. Letter sent by A. Ph. MacMahon, editor of the *Parnassus* periodical, New York, February 19, 1931; the sketch of Prof. C. Petranu's reply letter, Cluj, March 14, 1931.

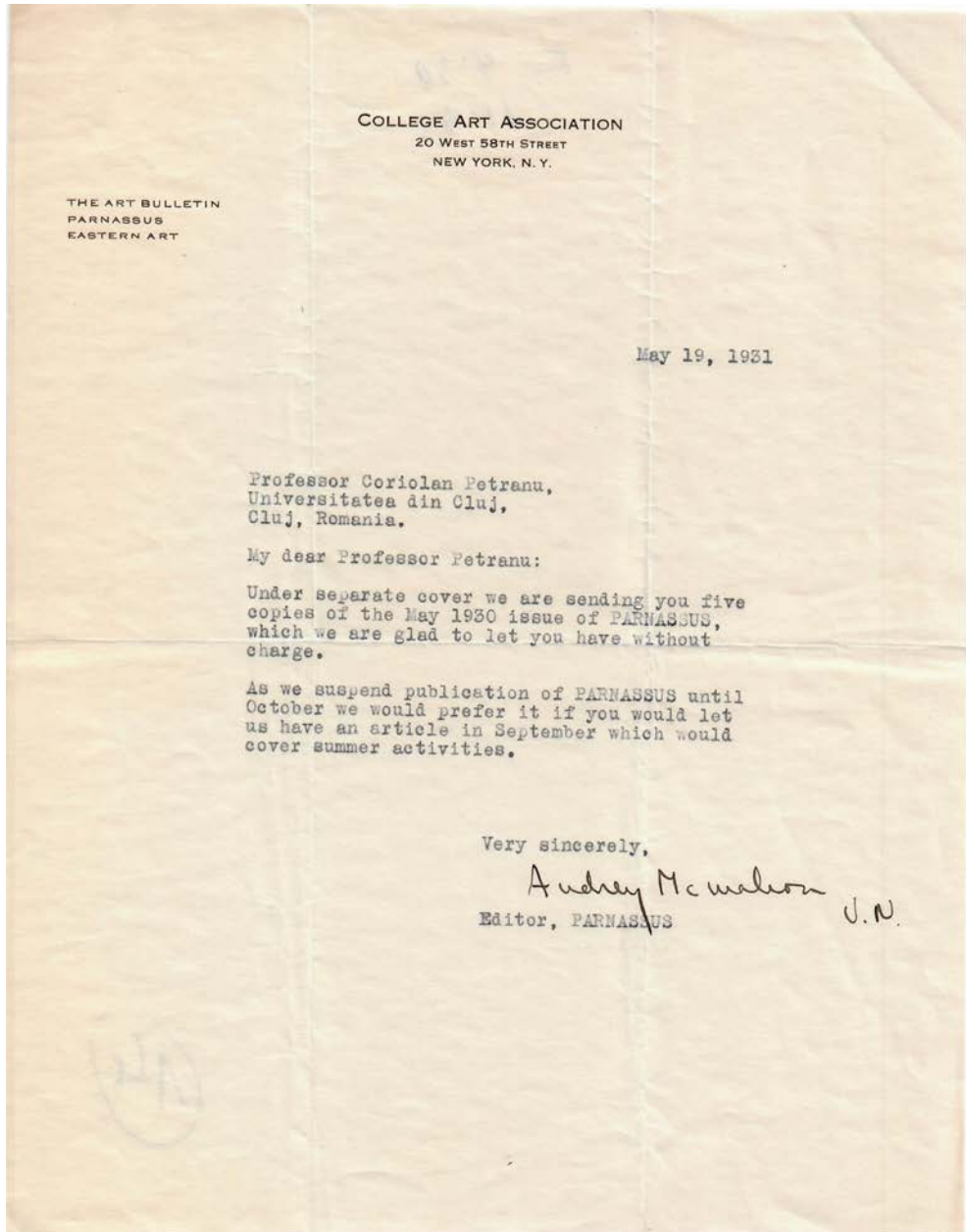


Fig. 14. Letter sent by A. Ph. MacMahon, editor of the *Parnassus* periodical, New York, May 19, 1931.

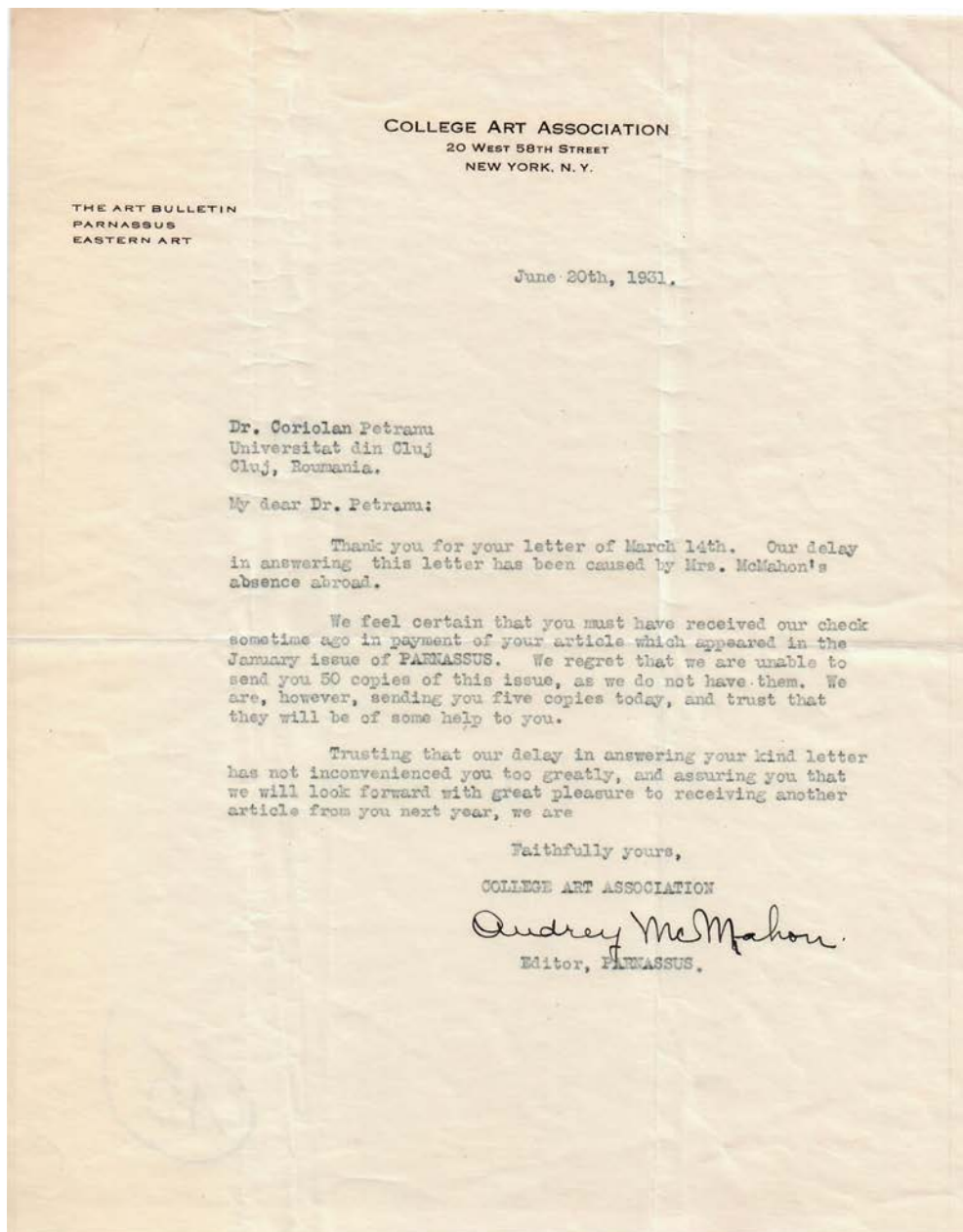


Fig. 15. Letter sent by A. Ph. MacMahon, editor of the *Parnassus* periodical, New York, June 20, 1931.

L. G. H. Alles tut sich gut und geht so viel
von 20 Jani. ~~Freitag~~ ^{Freitag} und bis jetzt auf einen
Studienreise in Schwaben. Morgen bef. d.

wiederholt

Ich bestätige den Empfang des Cheques für den Januartitel mit 20 Briefe.
Der beiliegende Titheft mit 9 Abbildungen war bereits Ende Mai fertig, im Besitze
Ihres v. Schreibens vom 19. Mai habe die Abendung für jetzt gelassen, ~~so ich~~ ^{ich} habe jetzt
neuen Daten bereinigt. Habe Einsender Titheft mit über die neuen Bücher ~~aus~~
erscheinen, ich beabsichtige ihn zu Weihnachten zu schreiben, auf Ihren Wunsch kann aber
auch früher gesendet werden. Ich habe ^{eben} Ihnen persönlich mein neuestes Buch gesendet
ich wäre mir angenehm in der Bibliographie von Parnassus es angezeigt zu sehen.

Falls die 9 Photos für den gegenwärtigen Titheft zu viel wären, bitte die
nicht reproduzierten für den nächsten bibliogr. Titheft zu reservieren, ^{ich nehme} ~~das~~ ^{an} keine
Bildungen ~~geben~~ ^{geben} ~~wird~~ ^{wird}.

Fig. 16. The sketch of Prof. C. Petranu's reply letter to the editorial board of the *Parnassus* periodical, Cluj, September 9, 1931.

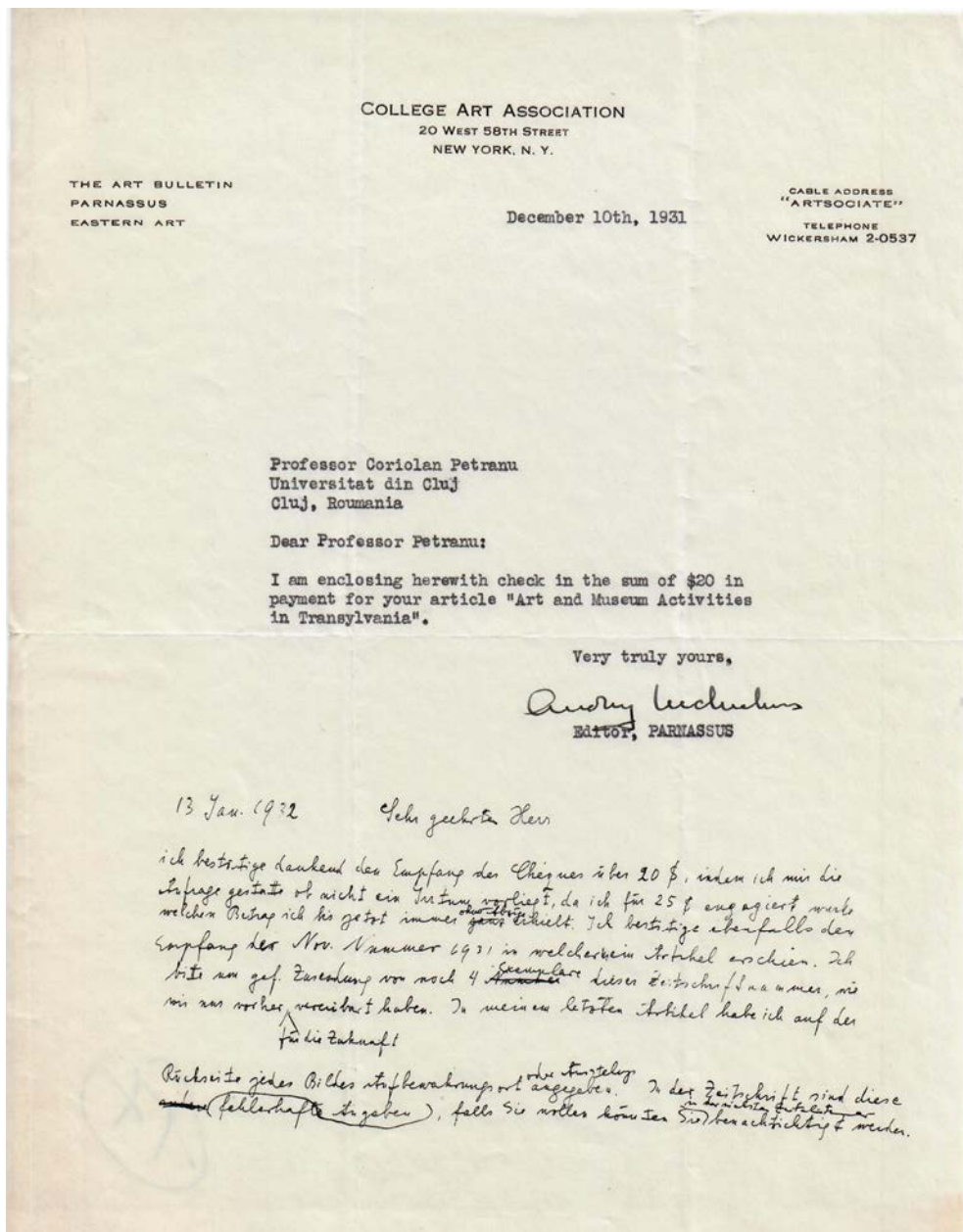


Fig. 17. Letter sent by A. Ph. MacMahon, editor of the *Parnassus* periodical, New York, December 10, 1931; the sketch of Prof. C. Petramu's reply letter to editor A. Ph. MacMahon, January 13, 1932.

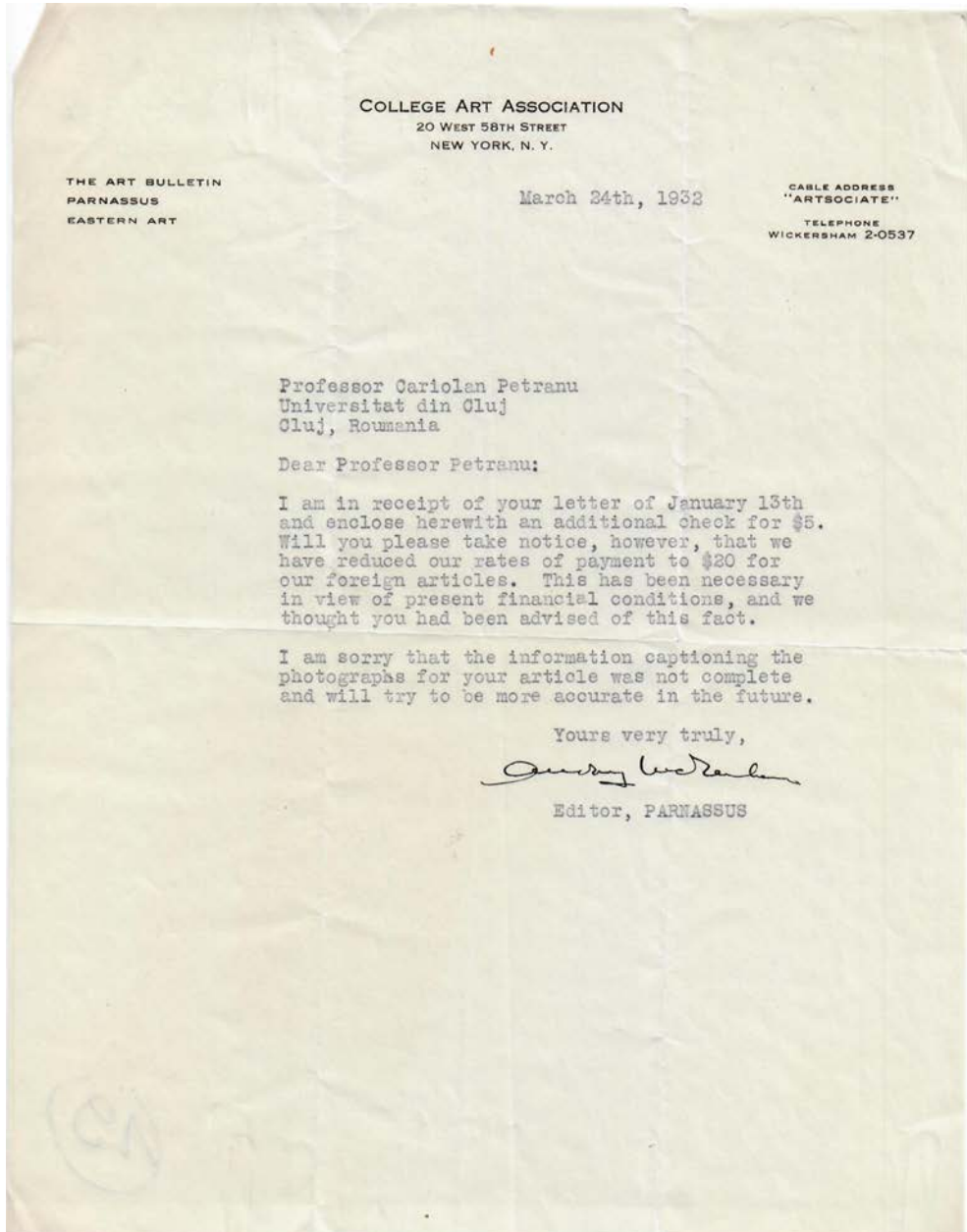


Fig. 18. Letter sent by A. Ph. MacMahon, editor of the *Parnassus* periodical, to Prof. C. Petranu, New York, March 24, 1932.

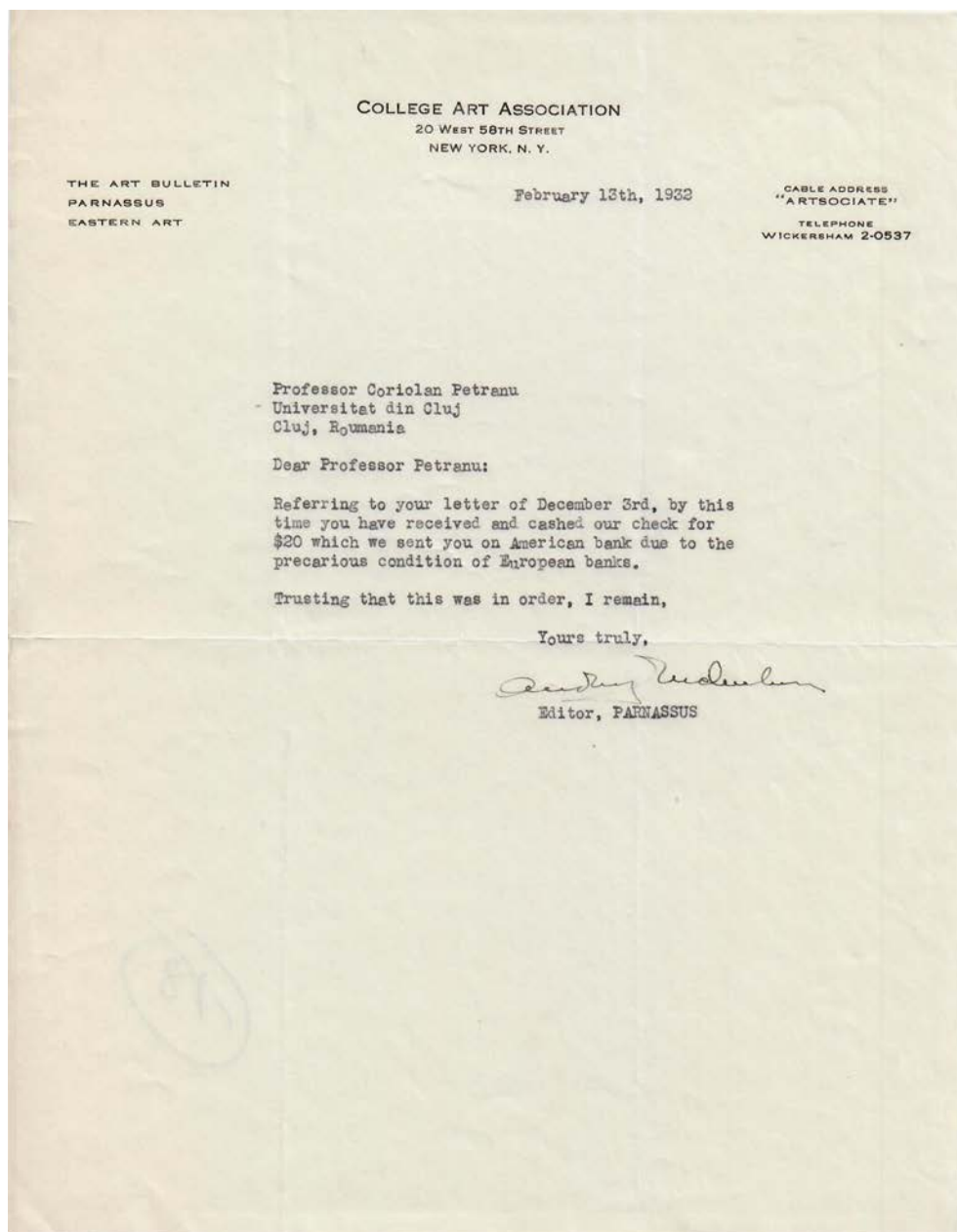


Fig. 19. Letter sent by A. Ph. MacMahon, editor of the *Parnassus* periodical, to Prof. C. Petranu, New York, February 13, 1932.

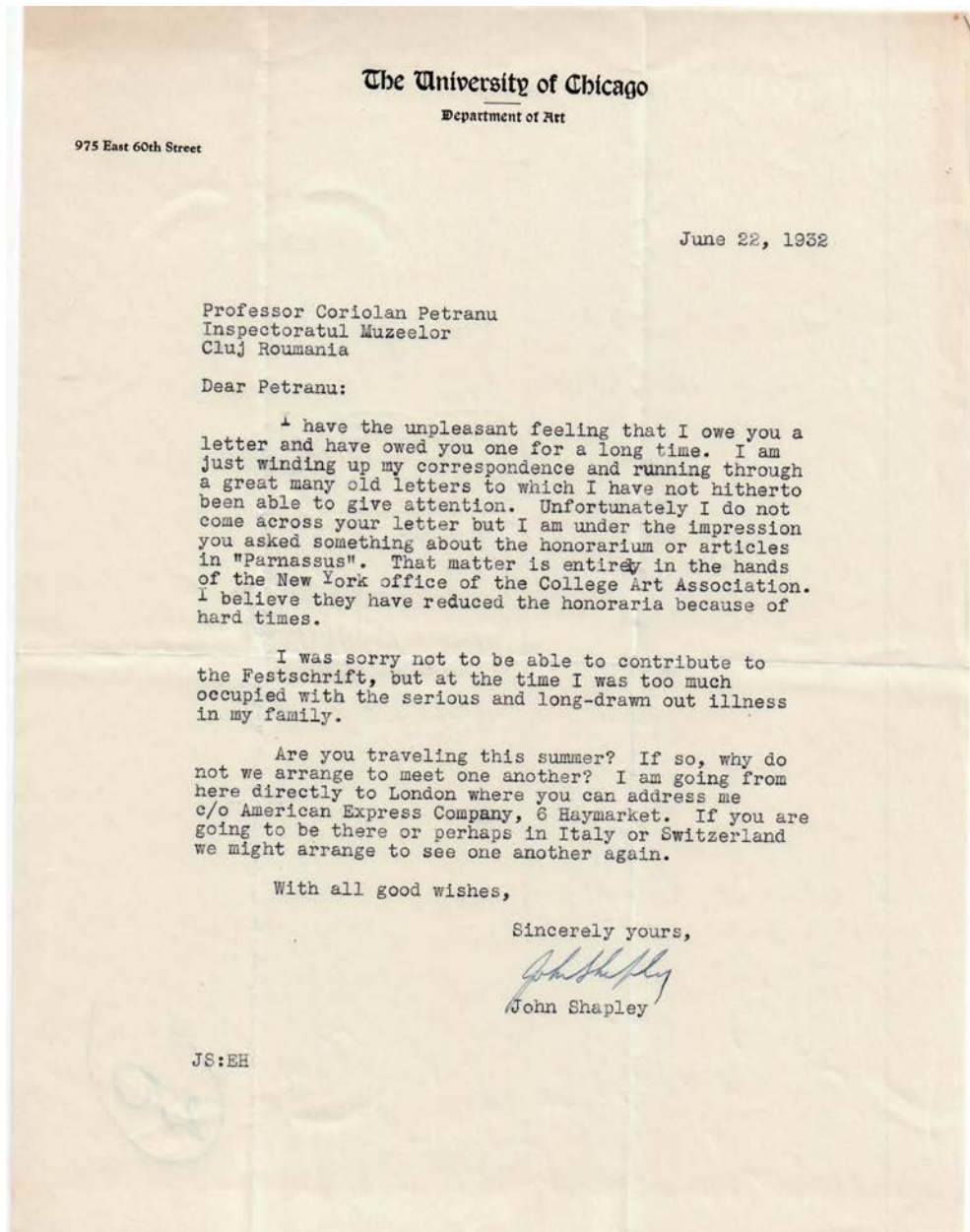


Fig. 20. Letter sent by Prof. John Shapley from the *Department of Art, The University of Chicago* to Prof. C. Petranu, June 22, 1932.

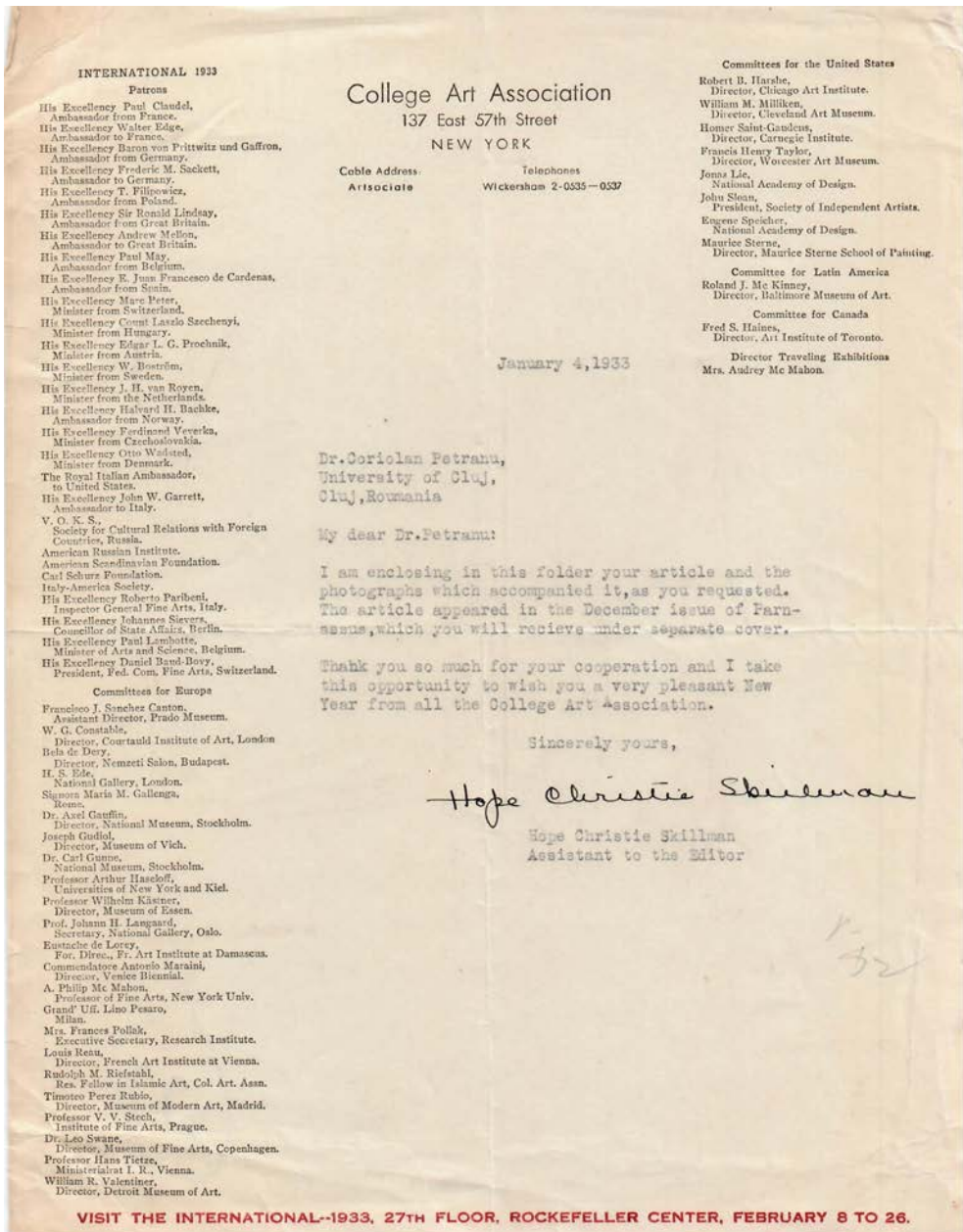


Fig. 21. Letter sent by Hope Christie Skillman, Assistant Editor of the *Parnassus* periodical to Prof. C. Petranu, New York, January 4, 1933.

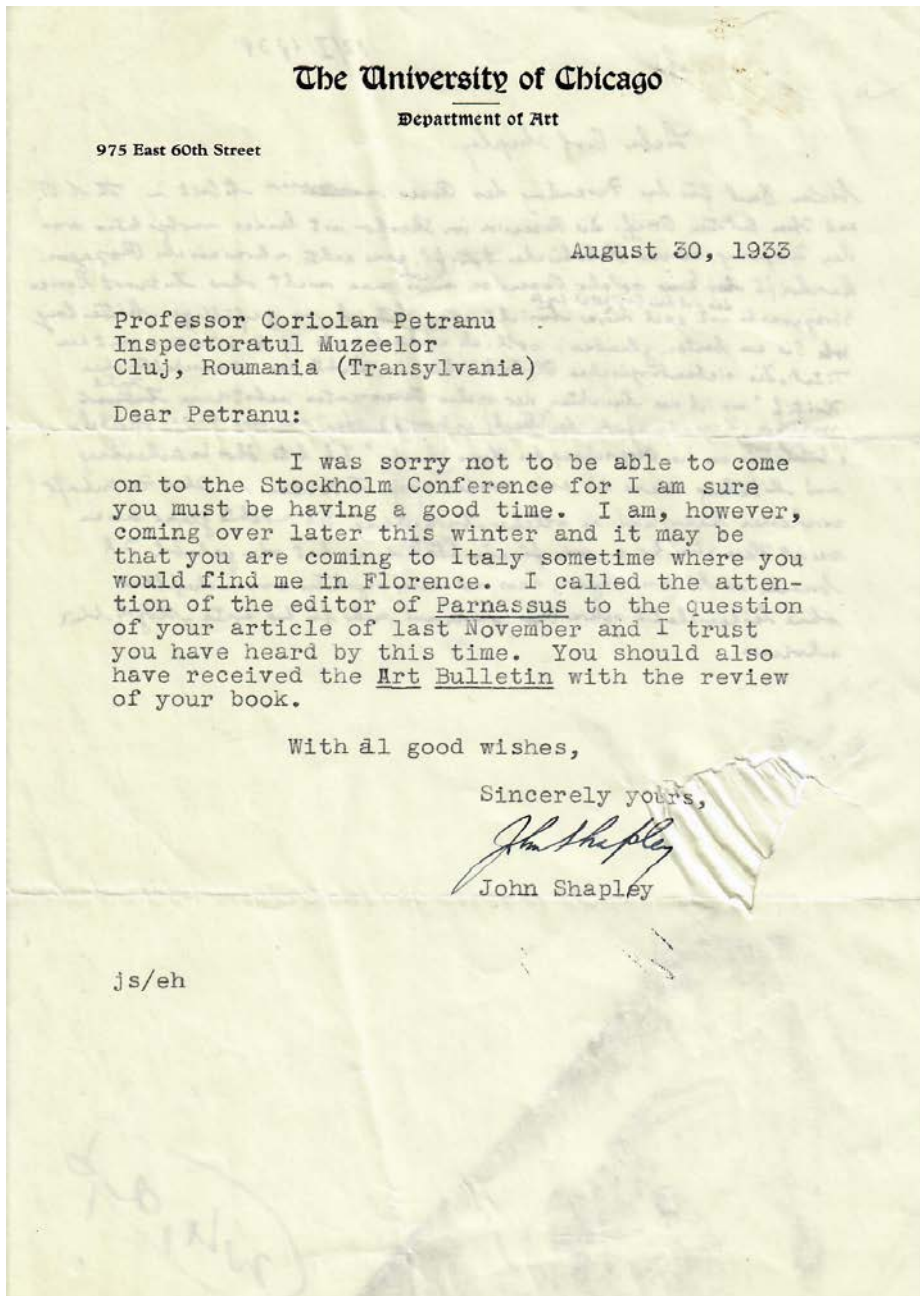


Fig. 22 a. Letter sent by Prof. John Shapley from the *Department of Art, The University of Chicago* to Prof. C. Petranu, August 30, 1933.

12/I. 1934

The University of Chicago

Liebes Prof. Shapley

Besten Dank für die Zusage der Rezension ~~des~~ in Th. A. B. und Ihren letzten Brief. Die Rezension von Shuster ist leider unobjektiv was den Ursprung unserer Holzkieser betrifft, eine echte wissenschaftliche Propaganda. Eine solche Rezension ~~hat~~ man nicht ohne Antwort lassen. ^{Es ist nicht möglich} Strazgowski hat auch diese zurück. Nun bitte ich um gefällige Mitteilung wie Sie am besten glauben: soll ich einen Aufsatz in 4-6 Seiten mit dem Titel: "Die siebenbürgischen Holzkieser im Lichte der wissenschaftlichen Kritik" wo ich die Ansichten der vielen Rezensenten nebeneinander ~~setze~~ ^{stelle} vorführe (damit auch die Shuster antwortet) oder am besten Artikel "Beitrag zur Besprechung des Herrn Shuster" Ich bitte Ihre Entscheidung und Mitteilung wann die eine von den zwei Antworten in Ihre Zeitschrift erscheinen kann und in welcher Ausdehnung. Ich möchte gerne wissen wie ist Herr Shuster u. was für eine Stellung er hat oder gehabt. Ich brauche nicht zu sagen, dass ich rein objektiv wissenschaftlich ohne Leidenschaft schreiben werde und mehr für die erste Möglichkeit schreiben.

(wh, a, b)

Fig. 22 b. Holograph letter sketch from Prof. C. Petranu to Prof. J. Shapley, 12/I. 1934.

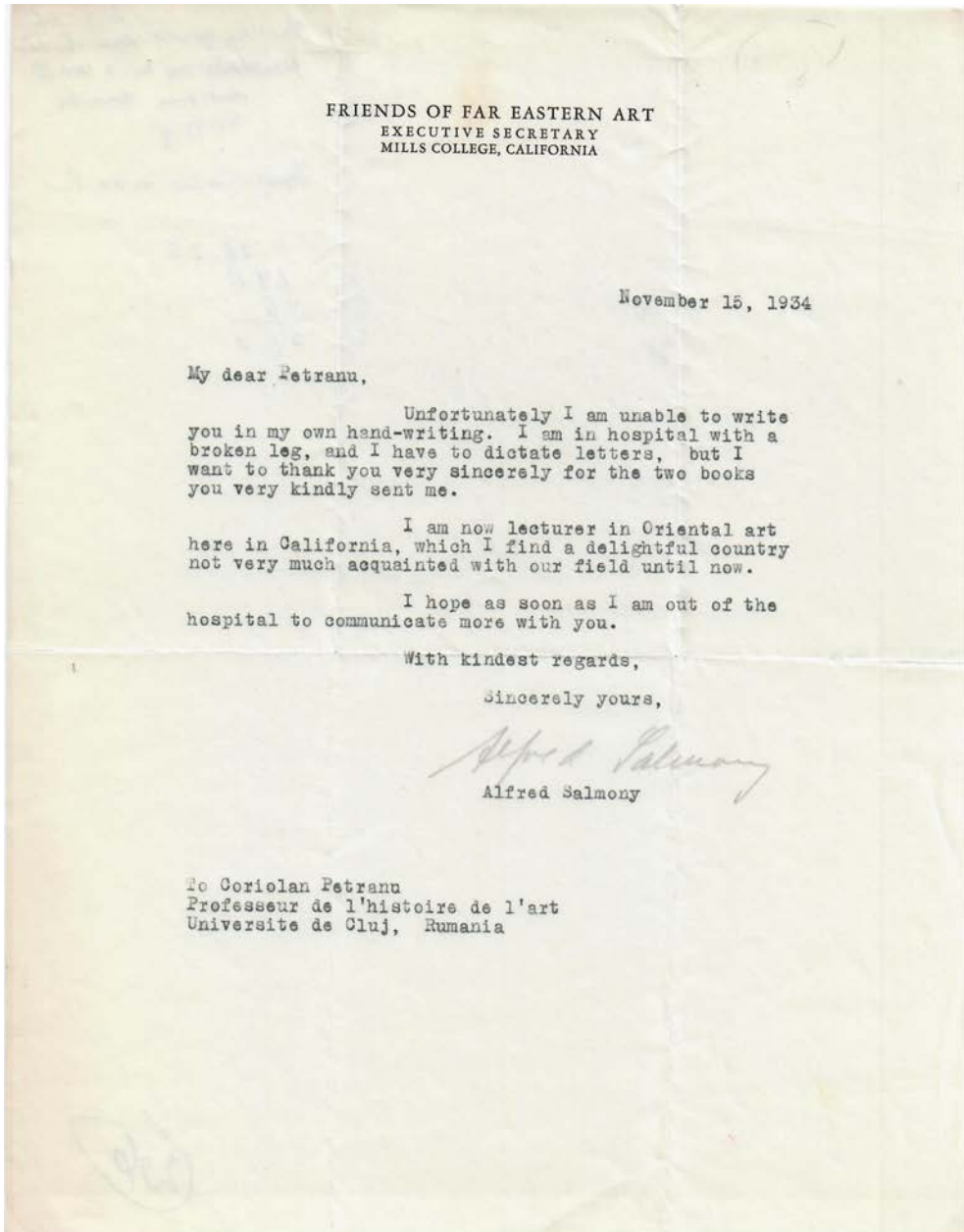


Fig. 23. Letter sent by Prof. Alfred Salmony from *Mills College*, California, to Prof. C Petranu, November 15, 1934.

Mills College, Sept. 13, 1936
California

Lieber Petru,

Gerade komme ich von einer dreimonatlichen
Wohnungs- und Rundreise durch die Vereinigten
Staaten zurück und finde auf meinem
Tisch Ihr kleines Buch über Volkskunst.
Ich danke Ihnen verbindlichst für die
Freundlichkeit und beantworte sie mit
Absendung eines Tausenddrucks. Ihr
Buch war noch nach Köln adressiert,
ich gebe Ihnen also meine neue Adresse
und Vollständigung des in den
heutigen Zeiten nun mal abenteuer-
lichen Lebenslaufs.

Am 22. März 1933 enthielt mich die
mg. Hitler-Regierung mit den meisten
meiner Kölner Kollegen des Rechts. Zwei
Tage später entschloss ich mich von
einer Stunde zur anderen, ganz impet-
tiv Deutschland zu verlassen und
fuhr (noch gerade unbehelligt) nach
Paris. Dort fand ich, wie's möglich -

(208)

Keinen an den Museen C. Petru und
 Cornescu und publizierte am Ende des
 Jahres mein Buch „Tins-Tiberian to“.
 Ende November fuhr ich zu einer neuen
 Audienz nach Russland. Auf dem
 Heimweg, Januar 1934 erhielt ich ein
 Telegramm dieses Instituts, das mir eine
 Lehrtätigkeit für orientalische Kunst anbot.
 Ich nahm an, fuhr im Februar wieder,
 lehrte mit den Mädchen dieses College
 (Tatsächlich, ein Mädchen-College) und
 organisierte 2 große Ausstellungen (China,
 Japan). Leider wurde ich im Oktober
 34 überfallen und schwer verletzt.
 Fast 1 Jahr lang war mein linkes
 Bein in Gips. Da ich alle Kosten
 selbst tragen muss, arbeitete ich noch
 unter einem gewissen Handicap.
 So ist Amerika. Ich wünsche Ihnen,
 lieber Petru, dass Sie viel Freude
 und Erfolg haben und eines Tages
 in Vorlesungen wieder kommen.
 In alter Freundschaft!
 Ihr
 Alfred Salamony

Fig. 24 a.b. Holograph letter sent by Prof. Alfred Salamony from Mills College, California, to Prof. C. Petranu, September 13, 1936.

FRIENDS OF FAR EASTERN ART
EXECUTIVE SECRETARY
MILLS COLLEGE, CALIFORNIA

6. Nov. 1936

Lieber Herrmann,

response 9800 936

Ihre Ihren Brief vom 21. Okt. habe ich
mich sehr gefreut. Ihre und ich unsere
so lange unterbrochene Korrespondenz wieder
auf, viele Ihrer Nachrichten sind mir ganz
neu und interessieren mich sehr.

Ich bemerke gleich, dass zu meinem Plan
(nach 2 1/2 Jahren in U. S. A.) eine Reise
nach Europa gehört. Vielleicht kann ich
diesen Traum im nächsten Sommer ver-
wirklichen. Rumänien gehört zu meinem
Reisepfad, zumal ich das Land nie ge-
sehen habe. Zudem führt mich meine
Lebensarbeit immer näher an Osteuropa.
Wenn Sie die letzten Jahrgänge der Zeit-
schrift *Evrasia Septentrionalis Antiqua*
durchsehen, werden Sie meine Aufsätze finden.
Ich habe keinen Kontakt mit rumänischen
Forschern dieses Gebietes. Ihre Publikationen
finden mir, und vor allem brauche ich
Originalphotos, etwa von dem Debona-
fund oder den Pillboxen, die Enlène

230

nach dem Friedensvertrag herausgehen
muss. Ich lese über Poppen Kunst und
verfüge von meinem 6. Reise nach der
U. S. P. A. über ein grosses unpublizier-
tes Material. Vielleicht können Sie mir
helfen, einen Austausch zu organisieren.

Ernst Hitz sah ich zuletzt vor
4 Jahren. Aber am 13. Dez. dieses Jahres
werde ich in New York College einen Vortrag
halten und bin sicher, dass er da sein
wird.

Sie fragen mich nach Shapley. Ich habe
ihn wiederholt gesehen. Er ist von ganz
unglaublicher Unzuverlässigkeit. Im ver-
gangenen Juli sollten wir zusammen
bei Badstuber in Chicago zu Abend
essen (dass dieser vorzügliche Wien-For-
scher den Chicago Lehrstuhl bekommen
hat, wissen Sie wohl), Shapley er-
schien gelaunt, obwohl wir aber
einen Entschuldigungsbrief hatten.

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wahrscheinlichen nach in am 1. Januar 48
 einen Vortrag in Chicago. Falls ich
 Chapley bei dieser Gelegenheit sehen
 sollte, werde ich Ihre Beschwerden er-
 wähnen. Seine Unzuverlässigkeit macht
 die Mitarbeit am Art Bulletin fast
 unmöglich. Aber mit der Panassus
 Redaktion hat er nichts zu tun.
 Jedenfalls, bei ihm handelt es sich
 nicht um Falschen sondern um
 eine über-ökonomische Schlampe.
 Ich brauche Ihnen nicht zu sagen,
 dass man hier fieberhaft arbeitet.
 Ich möchte gerne mein Fede-Buch
 abschließen, um für das Problem
 der Fleppen Kunst frei zu werden.
 Hoffentlich habe ich bald wieder
 von Ihnen. Mit allen guten Wünschen
 und Grüßen
 stets Ihr
 Alfred Salmony

Fig. 25 a.b.c. Holograph letter sent by Prof. Alfred Salmony with the heading of the
 "Friends of Far Eastern Art", Mills College, California, to Prof. C. Petranu,
 November 6, 1936.

Hotel Sutton

330 EAST 56th STREET
NEW YORK

15. Jan. 32

Lieber Petru,

Ihren Brief vom 9. dec.
beantworte ich von einer
Kontagsreise. Am 1. Februar
werde ich wieder in Mills
sein.

Vielen Dank für Ihre höchst
wertvollen Ratschläge. Ich
sehe ein, dass es nur einen
Weg gibt, um Photos aus
Rumänien zu bekommen,
nämlich hinfahren.

Natürlich interessiert mich
alles, was Sie publizieren.

Vor wenigen Tagen war ich
auch wieder in Chicago.
Mr. Shapley konnte ich

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überhaupt nicht sehen, sonst
 hätte ich Ihre Manneskraft
 erwähnt. Seine Zuverlässig-
 keit ist bekannt.
 Mit diez, Ferdinand und Ade-
 olyn sprach ich viel von
 alten Zeiten in Wien.
 Mit verbindlichsten Grüßen
 stets Ihr
 Alfred Salmony

(25)

Fig. 26 a.b. Holograph letter sent by Prof. Alfred Salmony to Prof. C. Petranu, January 15, 1937.

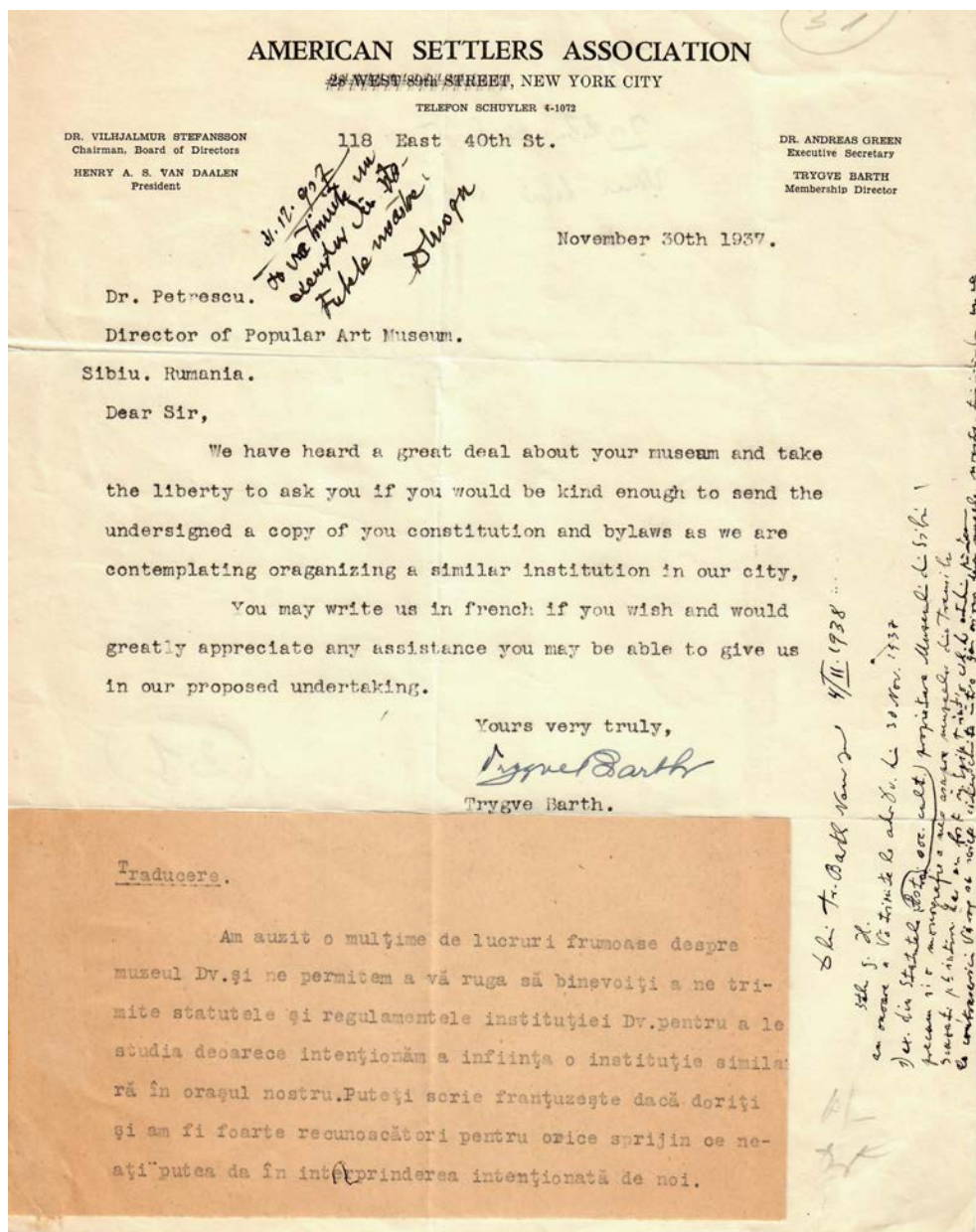


Fig. 27. Letter sent by Trygve Barth, director of the American Settlers Association, New York, November 30, 1937, with a Romanian translation, and Prof. C. Petranu's holograph reply sketch, 4/11, 1938.



Fig. 28. Coriolan Petranu, student at the University in Vienna, 1915.