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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 fostii 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 si Bagdad, curator la National Gallery-Washington, editorul revistei The Art Buletin și întemeietorul acelui 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 Salamony (Salamon), profesor la Mills Colege-California, unde preda 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 Settkers Association (New York), care solicita 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

Stelian Mândruţ, Coriolan Petranu, doctor al Facultăţii 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 Transylvaniens (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, *învățământul istoriei artelor la Universitatea din Cluj,* in "Viața Nouă", Institutul de Arte Grafice "Lupta" Nicolae Stroilă, 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"* (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 <i>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 "Monumentele istorice ale judetului 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 deutschprachiger 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 actuallement 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 moimême 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 Synthesse auf allen Gebieten" (Letter, January 17, 1939, Arch. S. C. S., S.U.A, no. 28).

COLLEGE ART ASSOC	CIATION OF AMERICA
OFFICE OF THE PRESSIVENT Room 400, Washington Square College New York, N. Y.	0a3. 13, 1576
Professor Gorielse Petranu, Universitet din Ginj, Giuj, Statamis	100
My door Futrami	
Tou will be interneted to have how over here, and I think I am respons addition to oppelf. Dicand in st th Dies at Tryn Henr. Of course the T	Suble indiractly for it. In the Herroyolitan Mineum and forfat has some and gong. shall receive the sopies of my are published. Probably but lot me how if there are not have not received.
Dies who has recently arr new of all the former collasgues;	fived, has brought internating Emoli, Gimhart, Gimbak, etc.
di to Mindes & regards .	
Almosrely you	2
John	hapley .
2025 A	62 Lat/

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

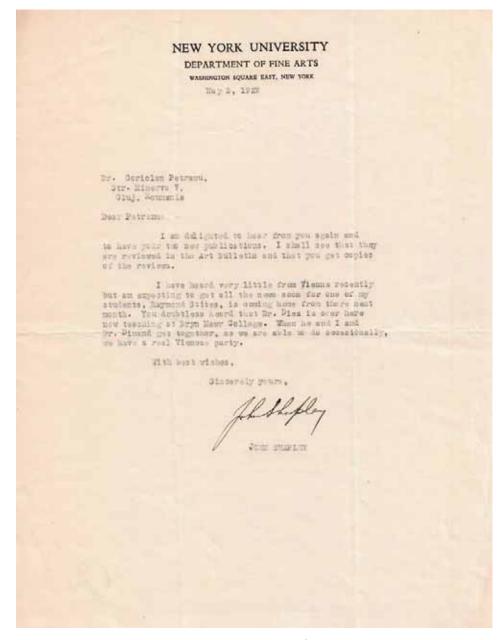


Fig. 2. Letter sent by art historian John Shapley, from the New York University, Department of Fine Arts, May 2, 1927.

COLLEGE ART A	SSOCIATION OF AMERICA
OFFICE OF THE PRESSNENT on 400, Washington Square College New York, N. Y.	April 7, 1928
Frofessor Cariolan Feiranu Universitat din Oluj Oluj, Reumania	
and the second	
Dear Fetranus	
to me a very beautiful and interest by this time and I am therefore add	
Christian art though most of your w	sending you an farly Ohristian number of have still retained your interest in Farly ork in Transylvania leads you into other fields
	al if you could some time write me a kind of on of <u>The Art Bakketin</u> . We are trying to show Surope and that it is of sufficient scholarly
vigorous character that he was when glad that things are improving at Vi going well with you. We read a court	g latter from the Hofret. He writes me of a bing this year and scome to be the same we were studying together at Vienna. I am sona sconcaically and I hope that things are i deal of the political disturbances due to a, however, that none of these things seriously
Metropolitan Hunsun hars and Men. We	is going to be in Europe this summer, but as Dimand is getting along splendidly at the ibel (who may have some to the, Matitut after ator of Textiles in the Detroit Museum where
Please remember, when you h Bulletin. With best wishes,	ave time, to write no a letter about <u>The Art</u>
	Sincerely yours.
	Shithifly
	John Shapley

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

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+		
12	COLLEGE ART ASSOCIATION	1
	NEW YORK UNIVERSITY	11 C
	WASHINGTON BOUARS EAST, NEW TURN	
OFFICE OF THE PREMIURN	Jan 34, 1939.	
Dear Petranu:		
	Construction of the second statement of the second statement of the second statement of the second statement of	
I believe	I may already have sent you a copy of our NS. In any case I am sending you another	
because it seems to	me that you might wish to write news letters	
	art events of Roumania, or at least of	
Transylvania.		
Page and in	anten (Borts Roma Ionion ato) as have	
two letters a vene	r centers (Paris, Rome, London, sto.) we have Possibly one a year will gover the most	
important news from	Roumaning. You would be the best judge of	
that. We like to h	have the letters of fairly uniform length,	
about four or five t	thousand words, in order that se can make a	
uniform payment, two	enty-five dollars aplece, for them. At first setter to write one such letter a year	
in February, summar!	liging the art events of the preceding year	
and announcing any i	important exhibitions or other affairs that	
might he scheduled i	for the doming spring or summer when trivellers	
would be coming to ?	loumania.	
These arts	cles are expected to reflect the personality	
	he peculiar interests of the place of origin.	
Nor is there any rea	ison why successive letters by the same writer	
should necessarily t	be identical in plan. It is impossible to	
following list may 3	of art news that could be included, but the	the state
1. Museum add	within the magement and the	Tiday Sector
	strespective and historical exhibitions	a familie .
3. AUC01015 8	and other sales	CALIFORNIA .
	es of all sorts ts and restorations	
D. Ploligatic	ons and plans for publication	
7. Now 1444 1	and governmental changes affecting collecting, de	y al
Dreservati	ion of monuments, and artists	
B. Changes in organization	n museum or university personnel, policy, or	Sec. B. Berrit
B. Contempor	iry aft tendencies, movements, programs, fashion	1E
10. News about	t outstanding artists, scholars, collectors i other salons or competitions of the more form	
11. Annual an	i other salons or competitions of the more	- Henry
12. Art and Ar	sociaties of artists robaeological congresses	
13. Rew build:	ings or housing developments find dermar # 7. %	1 they to alles
14. Municipal	improvements: parks, town-planning, public	
somments	and memorials i state i the state of the second state of the secon	an Anning
15. Recent de	relopments in art education	a done there
	sh to put in something about Music and the room ibilities are almost endless.	and subjects
THORE AND THE POED	AATTATA ATA HTMAAA SUATOBOL	
	t me know as soon as possible whether you would	
like to join our ed	itorial list. We can not make very many more	

additions; but I feel we have room for a letter a year from Roumania : moreover it is an opportunity for you to let a larger international public know what you and your colleagues are doing for the cultural life of the country. It makes comparatively little difference to us in what language you choose to write. We shall translate it into English in any case. If it is no harder for you we should prefer French or German, but we can translate Rouganian if you wish to write in Rouganian. Trusting to hear from you by return mail and hoping that you may be able to write us a news letter this February, I am, with the warmest regards, as always, Yours very sincerely, John Shapley

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

	(Mar)
	COLLEGE ART ASSOCIATION
	OF AMERICA
	NEW YORK UNIVERSITY
And a second	
OFFICE OF THE PERIPERT	
	Harch 14th, 1929.
	Frafassor Corlaina Fetrano,
	Universitat din Cluj,
	Chuj, Rouranis.
	a for a second and a second a
	Daar Feiranus
	Theories many much from tonic formal of without start
	Thenes very much for your latter of February 55th. I an delighted to anno that you are going to be ann of
	our correspondents, and that you hope to and your
	first contribution by the end of this month. In that
	case it will possibly reach us in time for the April
	number, and certainly in time for the May camber.
	I up and up has been the same of the last trutters
	I am analouing harawith a copy of the last FIRRASSES which yes will doubtless be glad to see.
	and a serie apprendice of Step to poor
	With bost wishes.
	Sinterely yours,
	10 11 10
	Jhr Shefley
and the second	
and the second se	

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

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

OFFICE OF THE PARALDENT

May 27, 1929.

Frofessor Coriolan Fetranu Universitat din Cluj Cluj, Roumanis

Dear Fetranus

Your two news letters came just before we want to press with the May number of FARMABEUD, the last one of this senson. Unfortumately, we ware dreadfully cramped for room in spite of the fact that we had made this number twice as large as its predecessors. Rather than have your contributions entirely postponed until next fall, we ran the first of the two, being obliged only to omit a paragraph to get it in. This we have retained, of course, and can arrange to put it in some way when we run the other article mext time.

Meanwhile, I have also received your supplementary letter with addends, which I shall also undertake to work into the second article by you.

In regard to the matter of reprints, it is unfortunately true that in America they are dreadfully expensive. The reason for this is that the printing is done on huge rotary presess, and any arrangement to take out a section for reprinting or to run it off separately, when dealing with these large presses, is just as costly as setting up the section independently and printing it by itself. I decided that it would really be preferable to you to get the pay for your articles and use the money to have them printed in Roumania if they had to be printed separately. On the other hand, I hops you can use them as they appear in PARMASOUS and I am therefore sending you 150 copies of the May issue, in which your first article has appeared. You will also find enclosed a check for 3935 lei, representing \$25.00.

You can hardly imagine what a great pleasure it is to me to be in contact with you again and to think of the good old days.

With very best wishes,

Sincerely yours,

Fig. 6. Letter sent by art historian John Shapley, College Art Association of America,

New York University, May 27, 1929.

OFFICE OF THE PREMIERY	COLLEGE ART ASSOCIATION OF AMERICA NEW YORK UNIVERSITY WARHINGTON SQUARE EAST. NEW YORK JERMARY 7, 1930
	Professor Goriolan Petram Universitat din Oluj Gluj, Roumenia
	My dear Professor Petramm: Professor Shapley has saked us to forward the en- closed draft to you in payment of the article pub- lished in the October issue of PARMASSUS. In onne you have not received the last numbers of
	the suggains I an senting you a copy of each, un- der separate cover. Puture numbers will be sent you regularly. Very traly yours. As Carbon
	Secretary.

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

	COLLEGE ART ASSOCIATION
	OF AMARICA NEW YORK UNIVERSITY
	WABHINGTON EGUARE EAST. NEW YORK
OFFICE OF THE PHERIDENT	
	May 2, 1930
	Professor Coriolan Petrama
	Universität din Cluy
	Oluj, Roumania
	Dear Professor Petranus
	I am acknowledging receipt of your interesting article which we have placed in the hands of our translator and
	which is being included in the May PARMASSUS.
	I was very much disappointed that you did not send me
	photographs to illustrate the article. You will have
	noted that all the articles in PARWASSUS are copiously illustrated; and the interest of our readers is so keep
	in the subject matter that illustrations are really sa-
	sential. Because of this fact we have made an allowance
	for illustrations accompanying an article, and next season I hope that you will be able to send us at least two pho-
	tographs with each article.
	May I say that the Ganette des Beaux Arts quoted your last
	article in PARMASSUS at length and was most complimentary
	concerning 1t.
	Under separate cover I as ferwarding you the initial
	volume of PARMASSUS, bound with your mane printed on the cover. It has accurred to me that you would like to keep
	this permanent record of the magazine.
	I hope that you will be able to send us an article for publication in the early autumn.
	Sincerely yours.
	conductor historia
	Editor, PAREASSUS.

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

COLLEGE ART ASSOCIATION OF AMERICA NEW YORK UNIVERSITY WARHINGTON BOLANCE FART, NEW YORK OTTER OF THE PAREnts: 2000.02 2000 frofessor Grisles (wirman Universität fin Ging Ging, Bespinne in fute Professor Jahrman; 1 was global the second your intervent by a charact rate $\beta(2,1)$ in an proposent of yours with the balance agreement in the day by presentation. Is both to by this that you have received the bound relate of protoness such to your and I treat your ment letter will make up to be for fell publication. Pers truly south. COLLEGE ANT ADDOULATION Helenhiasa focuetary.

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

COLLEGE ART ASSOCIATION NEW YORK UNIVERSITY HULLAND CART, NEW Occurs or the Passancer July 36, 1930 Professor Corision Petrana Universität die Olaj Olaj, Rossenia My dear Professor Petraing Your post card of fully had remained us just before we ex-pected Traisesor Manginy in their East before we ex-pected Traisesor Manginy in their East Tork. But he changed his plane and last for Empland without stepping bare to construct the last are not seen the out!. For your information, profession the last grangest affirms is any East Entry of Others, Outcar, Illingto. The article sent as last spring was publicated in the Mar issue of Editation, and we brust your oppy resched you. Our records that here here a train was milled to your on Anna Sod, and it about here been with the mail held for your return to that. to bluj. So are very glad to have then you will send up your next article toward December and have very word that you can ob-vance this so that as will reading it in Depender. Shen we can plan for a second article from you in the ording of 1011. With reached to photographs, it would be were balanted if you would send the photographs before the article, so that we can have suits make up and ready by the time the article arrives. With kent wishes, I am shey Theleshe Mitter, Passagers.

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

COLLEGE ART ASSOCIATION AD WEBT SOTH STREET THE ART BULLETIN PARNASSUS October 25th, 1930 Professor Coriolan Fetranu Universitat din Cluj Cluj. Roumania My dear Professor Fetranus I have your letter of September 25th with the article and photographs enclosed. The article is now in the hands of our translator and will be published within the next month or two. I am glad to note that you will included photographs with each of your articles hereafter, and look forward to receiving your mart article during January or February, for publication in the spring. I am corry that there were some errors in the proper mamos in your article, and I shall try to eliminate this in future. With cordial greetings, I am Sincerely yours, Denny bester Editor, PARMASSUS 30/21971 Sch Gechete Here the The Contro Dere a Salvertone or a 25/x 1930 lite ich - fells there is to be to be a sold of a condition or a 25/x 1930 lite ich - fells the setting dan't all the conditions have been been been to be and be-findliches Backes denotes have Be diere Gelymbert colored to more to 30 conches on memory an olive 1990 archivements The led 50 Ecomplies machickes to bottom has it days an ere array to complex which to the son to 30 to be a sold days an ere array to complex which to the card on is day to be a sold days an ere array to complex which to the card on is day to be a sold days an ere array to complex which to the card on is day to be a sold days and the array of the place of a low only and a low to be a sold days to be a low of the bagelog. Ait omigh Hochesting

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.

	COLLEGE ART ASSOCIATION
	20 West Serner
	NEW YORK, N.Y.
THE ART I	BULLETIN
EASTERN	
	Narch 16th, 1931.
	Partment Auto and
	Professor Corisian Petranu Inspectoratul Musselor
	Din Transilvania,
	Banat Si Fartile Ungurene
	Oluj, Romanin.
	Dear Professor Petrami
	TANK LIGICORDI LEGISTRI
	I have before me your letter of January 30th. Unfortunately,
	topre are not sufficient contes of the May 10th Distrigore A
	- to so more vo sens juk itity copies of these, we are hawaway
	sending you five under separate cover.
	With regard to the January PARMASSUS, we can, if you wish, send
	Jou sit of out it will be necessary to charge you for these at the
	anys of sen cente aprece. aits you please anyise if you wish me
	to do this.
	The cost of PAREASSUS to us is twenty-five cents spiece, and as
	so man phymont for our articles, it is necessary for an to make
	some a charge lor coulse of PARMANSUST meanwhile. I on anotasing
	your check for \$25 and shall look forward to hearing from you shortly.
	Yery truly yours,
	Querylushahan
	Miltor, FARMASSUS.
	The gub the Hen.
	at these of a second se
	to Better Been School and the less type has Emplany
	The late on June mar fit Swenglare - markles has Wridet our an
	a conversion of another applied of the second of the secon
	words all his saw had dies Monate whicher.
	and and an and the server

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.

COLLEGE ART ASSOCIATION 20 WEST SBTH STREET NEW YORK, N.Y. THE ART BULLETIN February 19th, 1931 PARNASSUS Professor Coriolan Patranu Universitat din Oluj Ciuj Roumanis Dear Professor Petrana; I as returning hered th the photographs which you sent me for re-production in connection with your resent article. May I take this opportunity to thank you for the excellent selection repres-ented by these photographs, as they were extremely interesting and repreduced very well. Sincerely yours. Queengluchahan Editor, PARMASSUS 14 Martie 1921 Sel geehites Here, 30/1 and grand einer ficheren Ver. sid hilts is menes letates I mil or High Februar erracht, or meines me letates in Pernessus enchances to to bell (Mas 1930 and Jacases 1931) of 50 to markakes so hereas do it on diens to jetst mer ge en Secaple arhielt de ich his hurte die gewinnelste Georgebererahl micht arhielt, menterhole siel menne Bite Ber das galigenheit ter ich mit eins siel were Gignie für der latetar Jennes articled noch and to behommer bale Sie Okotor des genantes Atilels habe ist errichtebournen and er fast wiel , can sie Heren ge

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.

	COLLEGE ART ASSOCIATION 20 West 58th Street New York, N. Y.
THE ART BULLETIN PARHASSUS EASTERN ART	
	May 19, 1931
	Professor Coriclan Petranu. Universitates din Cluj. Cluj. Romanis.
	My dear Professor Petrana:
	Under separate cover we are sending you five copies of the May 1950 issue of PARMASSUS, which we are glad to let you have without charge.
	As we suspend publication of PARMASSUS until October we would prefer it if you would let us have an article in September which would cover summer activities.
	Very sincerely.
	Andrey Mc undern U.N.
	Raitor, PARHABADB 0.10

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

COLLEGE ART ASSOCIATION 20 WERT SOTH STREET NEW YORK, N. Y.

THE ART BULLETIN PARNABBUS EASTERN ART

June 30th, 1931,

Dr. Goriolan Petramu Universitat din Cluj Cluj, Rourania.

by dear Dr. Petramat

Thank you for your letter of March 14th. Our delay in answering this letter has been annuel by Mrs. McMahon's absence abroal.

We feel certain that you must have received our check sometime age in payment of your article which appeared in the Jamuary issue of PATMASSUS. We regret that we are unable to send you 50 copies of this issue, as we do not have them. We are, however, sending you five copies today, and trust that they will be of some help to you.

Trusting that our delay in abswering your kind letter has not inconvenienced you too greatly, and assuring you that we will look formard with great pleasure to receiving another article from you mart year, we are

Whithfully yours,

COLLEGE ANT ABBOOLATION andrey Mc M.

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

I g X an 20 mil Sotophy without gath as and gath of an is in without to get the sotophy without to get to a find not have tigeder to fing der Ellegner für der Jammartikes mit 20 Milja Ber beitigende tit bel - I I stillelige war beato inde Mai fatty in Perita She « Sideiben in 19 Ma habe die otbendamp für gebos gelaner, michatziki gits rever Daten bereiche I. Lale Einsichate totalel wird also die mener Bicher Kand erscheinen, ich beschichtige iche zu Wechneilten zu scheiben auf Bleen Warnel deme alle welt file zu endet mile Det hate Bleven secondel mein numerter Back zwendet ich wire mie angemehn in in Bibliographie un Parmarens so angeweigt in ocher I Felle die 3 Photo für der gegenschiger total en viel tite hit des milt reportanister für der mehrer hillinge hit hil en verenne the tite off.

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

COLLEGE ART ASSOCIATION 20 WEST 58TH STREET NEW YORK, N. Y.

THE ART BULLETIN FARNASSUS EASTERN ART

December 10th, 1931

CABLE ACORESS "ARTSOCIATE" TELEPHONE WICKERENAM 2-0537

Professor Coriolan Petramu Universitat din Cluj Cluj, Roumania

Dear Professor Petramut

I am enclosing herewith check in the sum of \$20 in payment for your article "Art and Museum Activities in Transylvania".

Very truly yours.

Querry Luchulus

13 Jan 1932 Hele gulta Her

ich bestehter dendend des Engeferer der Cheques ähr 20 \$ reden ich mit die Scheiger gestate och nicht ein bestem uppferet, da ich für 25 § eine agjiert wich welchen Tribur viel die gester immer gest tehnelt til bestehtige abertfalle den Supfang der Nro. Nammer 25 11 in welcherbeim Schule anchen. Al Inte an gest Eastelang an meid 4 fammeters delsen terbehalt anchen. Al Inte an gest Eastelang an meid 4 fammeters delsen terbehalt meter meter an ans archen smeiter thaken. To meinen letzten Schulet habe ich auf der Führe Takanft Aberterite rider Aller tillen bei geber teizeleg

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

 \mathbf{T} COLLEGE ART ASSOCIATION 20 WENT SITH STREET NEW YORK, N. Y. THE ART BULLETIN CARLE ADDRESS March 24th, 1932 PARNABBUS EASTERN ART WICKERSHAN 2-0537 Professor Carlolan Petranu Universitat din Oluj Oluj, Roumania Dear Professor Petranu: I am in receipt of your letter of Jennary 13th and enclose herewith an additional check for \$5. 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. I as sorry that the information captioning the photographs for your article was not complete and will try to be more accurate in the future. Yours very truly, any buchene Editor, PARNASSUS

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

	COLLEGE ART ASSOCIATION 20 Weat 58th Breat NEW YORK, N. Y.		
THE ART BULLETIN	February 13th, 1923	CABLE ADDRESS	
SARTERN ART		WICHENENNE 2-0537	
	Professor Coriclan Fetranu Universitat din Cluj Cluj, Roumania		
	Dear Professor Petranus		
	Referring to your letter of December 3rd, by this time you have received and cashed our check for \$20 which we sent you on American bank dus to the precarious condition of Enropean banks.		
	Trusting that this was in order, I remain, Yours truly,		
	andling Tende	- lin	
	Bittor, PATHASSUS		

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

The University of Chicago

975 East 60th Street

June 22, 1932

Professor Coriolan Petranu Inspectoratul Muzeelor Cluj Rousania

Dear Petranu:

⁴ have the unpleasant feeling that I owe you a letter and have owed you one for a long time. I am just winding up my correspondence and running through a great many old letters to which I have not hitherto been able to give attention. Unfortunately I do not come across your letter but I am under the impression you asked something about the honorarium or 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.

I was sorry not to be able to contribute to the Festschrift, but at the time I was too much occupied with the serious and long-drawn out illness in my family.

Are you traveling this summer? If so, why do not we arrange to meet one another? I am going from here directly to London where you can address me C/o American Express Company, 8 Haymarket. If you are going to be there or perhaps in Italy or Switzerland we might arrange to see one another again.

With all good wishes,

Sincerely yours, apply

John Shapley

JS:EE

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

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

	The University of Chicago
	Department of Art
975 East	60th Street
	this but to be Production that game the
war wild a	August 80, 1933
	August co, 1900
Prof	Cessor Coriolan Petranu
Insp	pectoratul Muzeelor), Roumania (Transylvania)
and the second s	and the second
Dear	· Petranu:
on t	I was sorry not to be able to come to the Stockholm Conference for I am sure
you	must be having a good time. I am. however.
comi	ing over later this winter and it may be
would	you are coming to Italy sometime where you do find me in Florence. I called the atten-
tion	of the editor of Parnassus to the question our article of last November and I trust
of y	your article of last November and I trust have heard by this time. You should also
have	received the Art Bulletin with the review
of y	rour book.
	With 41 good wishes,
	Sincerely yours,
	the the play
	John Shapley
js/e	eh (h
	and the second

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.

12/1. 1939 Cinipersity of Chicago Libe Our Shiply bester Sent für die Perenday des Reservon alter in the d. a. auf Shen het ten Orief. Sie Reservon on Sherko ist beider anotzi hier and den Unpring versen Holskichen betrift eine achte nichte Aussige Lein wer den Unpring versen Holskichen betrift eine achte nicht nichte Rozagen-denhrift tet Eine vollele Bezenvir, alt nen milt ohne Interst laren Storgement tit and diese twickf. Nie hit ich nie gefällige Mitte lang Wie Sie en besten gleuben vorlich einerstafrate in 4-6 Seiten wit ben Titel. Die vielenbergeschen Stolcheichen in Lichte der menschaftlichen Kritich " me ich die Ansichten der vieles Berenzenter sehrtreine Z anoth sie thanks entroyets) over and ence harsen tothalm . Estimating and is People chang des dens churcher " Til bits shoe batichering and Mitteling wave die eine von les quei to trontes in The teitschaft exchange have had in welches trighthing. Ich withto gene mines see it see should a may fin in Stelling a has de gehald ich brache wilt in reger, dass set seis objektie wirsenchaftlich where herdensileft schreiber werde auf mike für die ente Migh Mig schuteme. whit

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

FRIENDS OF FAR EASTERN ART EXECUTIVE SECRETARY MILLS COLLEGE, CALIFORNIA Bovember 15, 1934 My dear Petranu. Unfortunately I am unable to write you in my own hand-writing. I am in hospital with a broken leg, and I have to dictate letters, but I want to thank you very sinceraly for the two books you very kindly sent me. I am now leaturer in Oriental art here in California, which I find a delightful country not very much acquainted with our field until now. I hope as soon as I am out of the hospital to communicate more with you. With kindest regards. Sincerely yours, april Jatiens Alfred Salmony lo Goriolan Petranu Professeur de l'histoire de l'art Universite de Cluj, Rumania

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

Mills College, Sept. 13. 1936 and allfonie land have a the there are Litter Retrand, man Jerade Komme sile van einer dreimonallichen Wants - and Rundanse durch to Kinglen thather switch and finde auf miner Tinh the Illines buch inter tothe Kunst. Ich lauke Hence wateridlichest fin die Frindbick heit and heartwarte sin mit Absending unes Tonderdoncks. Her The Buch was north wach Kole adversivet, - ich gebe Henrie also meine mene Adverse and kovollstandigung des in due hendigen teilen men mal alun kenner tilue Liberstan fr. An 22. Marz 1833 withole with this my. Hiller beginning with due weis here miner Roleer Rollegen des Austs. Ever Type falle entrelloss ich auch as " einer Ande eur ancher, ganz impulsiv Duchdeland an untasin und fulor (work gerade multiple joh) march Paris. Bort found ich white miglight

Keilen an den Mussen Cibruin mad Comuschi and publizite and Ende des Falves mein mich , time - Tiberian tors " . Ende November Julie ich en einer menen Audiencise upoh hussland haf der Heavenine. Laurer 1934 thill i've i'm Telegramme dises Austitutes, das wir einet telesticky this first ostania linke knust an ber - Zeh mehren an , futer im Fibrinair hierter, telior withre die Madelien dieres College (tabachlich, an Marthur . College) and organisiste 2 gross. tus, tellangers 1 think, Lapian). Leiter wurde ich im Sklalur 34 steepatron and show vertek K. First I take lang was mein linkes Buin in fips. Fa the alle Kishen sulls 1 hagen muss, atteile ich mark muter comme gevin an handicapi To ist Amerika. Ale mande Hum. liter Febram, tan tie will there de and loftly halve and comes Tages in Kartongen hivter Knumen. In alter Foundation of the the Lepred Jalua

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 6. Www. 1936 EXECUTIVE SECRETARY MILLS COLLEGE, CALIFORNIA Liber Schem, norper l. 98 - 1976 riber Hum Brief vom 21. M. habe ich mich sissing gefrent . Jerne actions ich ausere 20 lange unterbrack un Korrespondenz wieden auf , with three Waterichten seled mir gave z new and interession with seles. The benether glich, dass an maine Plane (march 21/2 Laborer in 21. 9. A.) since Reise mach Europa gehost. Villicht Ram ich dissu Tracem in weilesten Tommer wewithlichen. Rumanin gehich en meinen Reiseplan, runal ich das land wir geschen habe. En dem filest mich meine which fild immer wither an ostenaryca. Wenn The die dekten Zahryninge der Feite whill Eurasia Typlentrimatis Antiqua durchschen, werden Tie meine Aufsähre finder The hale kimm Houlaks mil rumanischen Forscher diss fibrites. Thre Publika Limm plulus mis, and our allen brancher ich original plactors, chua van dem Petrona-Fund ader den Tillersachen, die Bestin 290

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mach dem Fridens vertrag heransgelien musse. De lese über Appen Kunst vetrige over meinen 6 Reisen nach der u. P. P. R. riber in grones un publiciebes Malerial. Villeicht Minnen Til neir helfen, unen Austausch in organision. Erust Nice such ich enlekt vor 4 Fahren. Aber an 13. Ar. discs Jahres wirde ich in Warren Collige einen Vortrag halfer and bin vitus, dans is da seine wird. The frague with wask thapley. The thebe the winderhold geschen. Es ist was jan 2 unglaublicher Un enverlanigheil. In vergangemen Tili sollten wir susammen bei Bachhoper in Hicago in Abend enn (dan diser vorzigliche toim - Torwhen due this ago toushall bekammen hal, wine the would , Thapley solvien gamidel, shouth mir alus dimen Entretentdignings brief histor. (295)

Valoscheinen mach 1000 einen Vortrag in Chicago. Talls ich thapley be disco filique heil schen sollly, words sit The Beschwerden inwathren. This the suvertansigther I mache die Milasbeil am 201 Bulletin fas t munighich. Ale mil de Parnessus Redaktion hat as midets an him. Jedenfalls, bei ihren handelt as sich wickt um Tubrigen sundere men im riber orterrichinge Talampure. Whe branche Human wick I an ragin dan man him filestraft articlet. fel modele genne min Lade - Buch absolutionsen, num für sas Problem des Alepiper huns/ frei la merda. Hoffen Wich hove it hald winder von Human. Mil allen gerlen Wanden and frisch slets The Alfred Selmany

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

Hotel Sutton 15. Zan . 32 330 EAST Soft STREET NEW YORK 1 Like Petram, Horn brief voue 9. dez. besuhvorte ich van einer Vorbragsreise. Am 1. Februar words ich wieder in Mills Jein . Vilen Dank für Have höckst vertvollen hus kungte. File seter ein, dass es mer einen wig gibt, me Photos aus Rumânim zu bekommen, Maturlich interession mich alles, was Tie publicionen. Nor winigen Tagen war ich and wider in Chicago. Abe Shapley Rounds ich Kalona manona manona manona minina manona anya na ama na ama na ama na ama na ama na ama na amano ama ana SWIMMING POOL - A CLUB HOTEL FOR MEN AND WOMEN - ROOF GARDEN

abertherefet with schere, soust halle ich thre Manus horiple cowahul. June Mu en vertanis -Kuil ist beham 1. Mil Diez , Dimand and Aga oglen spræde ide vil von allen Zeilen in Wien. Mil verbindliches her frisse ships the lfrid e ah

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

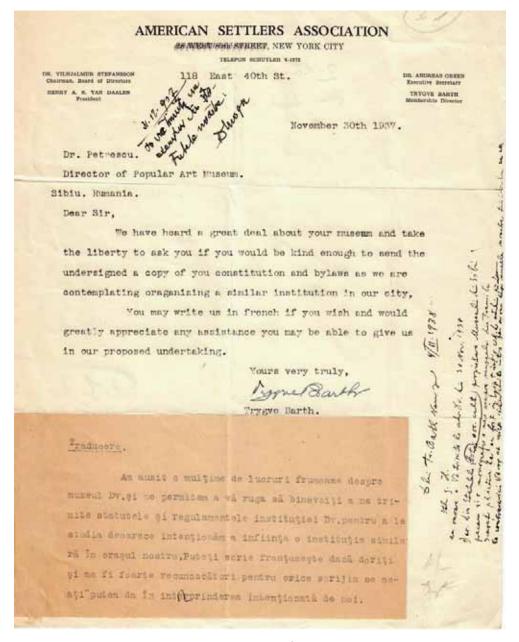


Fig. 27. Letter sent by Trygve Barth, director of the *American Settlers Association*, New York, November 30, 1937, with a Romanian translation, and Prof. C. Petranu's holograph reply sketch, 4/II, 1938.



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