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E/129/33.

Mus

*Louder
Nat'l Gal.*

NATIONAL GALLERY, MILLBANK, S.W.1.

13th March 1933.

Dear Mr. Blackburn,

I am sorry you should have so often to send in a bill for \$ 1.65 to Mr. Manson. I have handed this over to the National Gallery accountant who is paying it with the remainder of what we owe you. That he has taken so long may be partly due to the present situation, but you will certainly get it before long.

I had a note from Alfred Barr a little while ago but he sent no address. However, I have written to him via Rome. I hope he is feeling better for his leave. If you come over to London sometime do please look me up.

Yours sincerely,

H.S. Ede

H.S.EDE.

A.R.Blackburn Esq.,
The Museum of Modern Art,
11 West 53rd Street,
New York.

I am sending copies of the letter to Mrs. Rockefeller, Mr. Goodyear, Mr. Wheeler, Mr. Soly and Miss Hawkins. May we speak about this when you return from Cooperstown?

Mr. Stephen C. Clark
Cooperstown, New York

Sincerely,

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hus
 THE MUSEUM OF MODERN ART
 11 WEST 53RD STREET
 NEW YORK, N. Y.

Tate

ORDERED FROM the Tate Gallery,
Milbank, London SW 1.

DATE Sept. 20th (8)

PLEASE PUT ORDER NUMBER ON INVOICE

1805

PLEASE DELIVER (SEND BY PARCEL POST, EXPRESS) AT ONCE

1 official catalogue
 1 foreign catalogue

Postage

UNIT PRICE

TOTAL

1 6

1

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3/10

REQUISITIONED BY Iris Barry

ORDERED BY _____

that there would be a very genuine interest. It seems to me to be asked to do this exhibition does the Museum real honor and that we should accept the invitation providing a) the international situation is favorable and b) the financial terms are satisfactory - it doesn't seem to me that we should be asked to put up any money, though we should, I think, set aside the time of sufficient members of our staff to do the show.

We would have to count on the generosity of certain American museums, particularly the Metropolitan, which may be somewhat piqued at not having been asked to do the show (or have they?). Perhaps you would advise us as to how we should answer Rothenstein's third paragraph.

I am sending copies of the letter to Mrs. Rockefeller, Mr. Goodyear, Mr. Wheeler, Mr. Soby and Miss Hawkins. May we speak about this when you return from Cooperstown?

Mr. Stephen C. Clark
 Cooperstown, New York

Sincerely,

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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c.c. Mr. Henry Moore
Sir Kenneth Clark
Mr. Sergey Chermayeff

District 19
July 14, 1945

Dear Mr. Clark:

December 1, 1943

I have received an interesting letter from John Rothenstein, Director of the Tate Gallery, proposing that we organize an exhibition of American painting to be held at the Tate after the War. As this is a formal invitation I think we should give it very careful consideration.

You may recall that we received a rather belated invitation from the Tate during the course of the American exhibition in the Jeu de Paume. I went to London to negotiate but found that a Canadian exhibition had been scheduled for the period which would have been possible for our show. Because of the calendar of the Princess Royal it was found to be impossible to postpone the Canadian exhibition. As a result Mr. Goodyear, with my full concurrence, decided that the Tate's invitation could not be accepted since it would involve holding the very valuable collection of American pictures in London for several months longer than seemed feasible.

I believe there is general interest in showing the exhibition. Ernestine Pantl, formerly of our staff, and now Exhibition Chief for the OWI in London, writes me privately that there would be a very genuine interest. It seems to me to be asked to do this exhibition does the Museum real honor and that we should accept the invitation providing a) the international situation is favorable and b) the financial terms are satisfactory - it doesn't seem to me that we should be asked to put up any money, though we should, I think, set aside the time of sufficient members of our staff to do the show.

We would have to count on the generosity of certain American museums, particularly the Metropolitan, which may be somewhat piqued at not having been asked to do the show (or have they?). Perhaps you would advise us as to how we should answer Rothenstein's third paragraph.

I am sending copies of the letter to Mrs. Rockefeller, Mr. Goodyear, Mr. Wheeler, Mr. Soby and Miss Hawkins. May we speak about this when you return from Cooperstown?

Mr. Stephen C. Clark
Cooperstown, New York

Sincerely,

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THE MUSEUM OF MODERN ART

Tate
Rothenstein

Date: November 28, 1941

c.c. Mr. Henry Moore
Sir Kenneth Clark
Mr. Serge Chermayeff

To: Mr. Barr

December 1, 1941

From: Miss Dudley

Dear John:

Dear Alfred:

We have recently been in correspondence with Chermayeff about the possibility of purchasing his big Henry Moore which has been in our garden ever since it left the British Pavilion. He says that he bought it from Moore, but has not been able to pay for it entirely and would be willing to sell it, thus enabling him to complete his payments.

Just as we were about to come to some conclusion your letter of December 5, 1939 was brought to my attention. In it you say that the Tate Gallery is interested in this piece and is about to acquire it. This was never confirmed and as I believe you did soon afterwards acquire another big reclining figure it seems probable that Chermayeff's piece is free.

Won't you confirm this as soon as you can?

You will be glad to know that two people have been so impressed by the figure in the garden that they want to buy or commission others like it.

I have written Moore to this effect and have referred to the difficulty mentioned above.

I hope you and Mrs. Rothenstein are well. It would be good to hear from you.

Sincerely yours,

John Rothenstein, Esq.
Tate Gallery
Millbank, S.W.1
England

AHB:vs

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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THE MUSEUM OF MODERN ART

Date November 28, 1941

To: Mr. Barr

Re: Moore sculpture

From: Miss Dudley

Dear Alfred:

In Mr. Rothenstein's letter of December 5, 1939, he wrote that the Moore sculpture was on offer to the Tate Gallery and would be accepted as soon as the Trustees met. We have never heard whether or not it was finally accepted.

As you know, Mr. Chermayeff, the former owner, is now here. I talked to him this morning and he has never been informed that the sculpture has been definitely acquired by the Tate Gallery. He had bought it from Moore and had not finished paying for it and when he left England, he suggested that Moore sell it to the Tate if a fair price could be arranged. He is now writing Moore to find out what happened.

Mr. Chermayeff would like to sell it to us and suggests that we write Mr. Rothenstein asking him if he would be willing to release it and buy another work from Moore.

Do you wish to write Mr. Rothenstein about this or shall I merely write asking whether or not it has been acquired?

10.40.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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THE CENTRAL INSTITUTE OF ART & DESIGN · NATIONAL GALLERY · LONDON · WC 2

Temporary (War Emergency) Address: 100 EASTON STREET, HIGH WYCOMBE, BUCKS.
(Correspondence should be addressed to High Wycombe) Tel: HIGH WYCOMBE/378

COUNCIL: Bernard Adams, R.O.I., R.P. · Gilbert Bayes, R.B.S. · Kenneth Bird · John Cooper · T. C. Dugdale, A.R.A. · R. O. Dunlop, A.R.A. · Bertram Evans · John Farleigh · Henry M. Fletcher, F.R.I.B.A. · Paymaster Com. V. H. Goldsmith, R.N. · Cora Gordon · R. P. Gosop · George Harcourt, R.A. · Hesketh Hubbard, R.O.I. · P. H. Jowett, R.W.S. · Margaret Lambester · George W. Leech, R.I. · S. Aribur Lindsay, V.P., R.M.S. · Sir Edward Marsh, K.C.V.O. · Audrey Martin · Ernestine Mills · Gerald Moira, R.W.S. · Donald Moodie · Bertram Nicholls, R.B.A. · M. C. Oliver · Malcolm Osborne, R.A. · Charles Pears, R.O.I. · Harry Philip · Margaret Pilkington · John Piper · Alfred Praga, R.B.A. · H. Davis Richter, R.I., R.O.I. · A. Barclay Russell · F. H. S. Shepberd · Beryl Sinclair · F. H. Spear · Charles Tennyson, C.M.G. · C. S. Treilian · W. M. Whitehead, A.R.C.A.

Acting Chairman: Charles Tennyson, C.M.G.

Director: T. A. Fennemore

9/22
22nd August, 1941.

Dear Sir,

May I thank you very much indeed for kindly sending the three books for review which arrived quite safely a few days ago. The Books in question are - "Britain at War", "Paul Klee", and "Indian Art of the United States". Unhappily these books arrived too late for review in the present issue of our Bulletin but we will certainly include a notice of these in the next issue. I am sending you together with this letter (and also under separate cover with a carbon copy of this letter) copies of our Bulletin so that I hope one or the other of these packages may arrive safely.

sent to Librarian

You will observe that this Organisation is a National one representative of all the important Art Societies of National standing in this country with the exception of the Royal Academy and the Royal Society of Arts both of which are prevented by their constitution from federating but who are in close touch with us on all important matters.

It has been suggested by our Council that we should establish close contact with Art Organisations in the United States of America and we should therefore greatly appreciate it if you could kindly inform us of any State Department responsible for Fine Arts, Crafts, Commercial and Advertising Art, Industrial Design, or Education in Art. We should also value it if you can inform us of any important Societies in these fields with whom it would be desirable for us to communicate. We should like to exchange information both of a general and specific character and we should like to build up an association with representative bodies in the U.S.A., so that when the War ends it may be possible to arrange reciprocal Exhibitions, Lecture tours, and perhaps a biennial or triennial joint Conference either in the United States or in Britain.

Div. of Cultural
Recreation of
State Dept.
Assoc. Fed. of
Arts

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THE CENTRAL INSTITUTE OF ART & DESIGN · NATIONAL GALLERY · LONDON · W.C.2
100 T. STREET, HIGH WYCOMBE, BRACKENREID, HANTS. RG12 9AT

We should greatly value any assistance you can give us in supplying this information or in making any other proposals.

Yours sincerely,

T. A. Freeman

The Director,
Museum of Modern Art,
New York.

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England
Central Inst. of
Art Design

September 22, 1941

Dear Mr. Fennemore:

Thank you for your letter of August 22nd which has arrived in duplicate today. I am very glad to have the July number of the "Art and Design Bulletin" for our Library.

With reference to the third paragraph of your letter, I suggest that you communicate with Mr. Thomas Parker, Director of the American Federation of Arts, Barr Building, Washington, D.C., who I am sure will be able to give you the information you wish regarding the exchange of information about art organizations in the United States. The American Federation is not actually an official government organization, but it is a national organization which coordinates information about art activities throughout the country. The Federation publishes among other things a reference book titled "The American Art Annual" which contains data on all important art schools, museums and other organizations throughout the country. They also publish an index of American artists called "Who's Who in American Art" and one of the most important art magazines called "The Magazine of Art".

I suggest also that you write to the Director of the Division of Cultural Relations of the Department of State, Washington, D.C., Mr. Charles A. Thomson, who will, I am sure, be glad to give you additional information.

Sincerely,

T. A. Fennemore, Esq., Director
Central Institute of Art and Design
National Gallery
London, W.C.2

EL:vs

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CC: Miss Barry
Mr. d'Harnoncourt

London England

file
2

Modern Museum New York

April 2, 1948

visiting exhibit Moore from

Dear Peter:

It was extremely kind of you to send me the literature regarding your new Institute of Contemporary Arts. I am delighted to hear that you are gratified with the public response and I know that this is the beginning of an institution which may well become as useful and popular as our own.

Miss Iris Barry, the Director of our Film Library, is planning to come to England early this summer for the meeting of the International Federation of Film Archives, of which she is president and she is at present working on a plan to make certain films in our archive available for distribution in Europe. I am referring your letter to her and asking her to see you when she arrives in London because she will be able to tell you exactly what can be done. We do not have, alas, any films on the architectural developments in either South America or Scandinavia. This is the sort of project which UNESCO should underwrite and I am proposing that they do so.

Herbert Read is here and he also has brought word of the success of your institute. I am delighted to hear that you are planning a show of primitive sculpture.

I dined last week with Ted Kauffer and we spoke affectionately of you. When are you going to pay us another visit?

With my most cordial greetings, I am,

Faithfully yours,

/s/ Monroe Wheeler

E. C. Gregory, Esq.
Percy Lund Humphries & Co., Ltd.
12 Bedford Square
London W. C. 1, England

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Tate Gallery, Millbank
London.
Modern Museum New-York
design exhibit Moore from
Pavilion Gill Humanity in
open air courtyard during
summer please ascertain
sculptors exposure hot climate
brews wine collect
modernart New York

John ROTHENSTEIN

(deferred cable)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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TATE
Rothenstein

c.c. MISS DUDLEY with Rothenstein's letter

c.c. Miss Miller

October 24, 1940

Dear John:

I was very happy indeed to hear from you and to know that you are safe and well.

We are very glad to store the Gill, Henry Moore and Kennington for the duration of the war and as you know will insure them while on exhibition, though not when they are in our store-rooms.

I can't begin to tell you how inspiring it is to us here to see the way you in London carry on in spite of everything.

With many thanks for the handsome book of "Illustrations - British School". It was very kind of you to think of me.

Sincerely,

John Rothenstein, Esq.
Tate Gallery
Millbank, S.W.1
England

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Tate
Gallery

Rothenstein
England

To: John Rothenstein, Esq.

December 30, 1940

c.c. Miss Miller

In reference to the Gill I recall some discussion about the
extreme heat in New York, but, to tell the truth, I don't remember making
any promise about taking in the figure in cold weather. My memory is
bad, however.

December 30, 1940

Dear John:

You would lay your hand on an article or paper of some sort
which describes the figure. Thank you for your letter of November 28th. It is good to hear
from you and to know that you are safe, even though the Tate has been
seriously damaged.

I do think you are being a bit over-cautious about the Gill and
Moore. We have consulted Chermayeff. He says that the Moore was out-
doors during a very hard winter and suffered no damage. He is perfectly
happy to see it remain outdoors. We are, however, moving it to the
6th floor loggia, where it will be protected from snow - there is a
pocket in it where water could collect and freeze.

After having word from Gill that he was perfectly willing to have
the figure out all year round we really don't see that it is necessary
to move it. After all, our temperature here in New York almost never
goes below zero during the winter and only occasionally below 10 degrees
above. The Gill is a very compact figure and would I am quite confident
go through the winter as well as the summer.

However, if you insist that it be taken indoors I think we will
have to put it in dead storage for the duration of the war. It weighs
nearly two tons, is very expensive to move and we have no place for it
indoors, whereas you know, our storage facilities are already overcrowded.

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To: John Rothenstein, Esq.

-2-

December 30, 1940

In reference to the Gill I recall some discussion about the extreme heat in New York, but, to tell the truth, I can't remember making any promises about taking in the figures in cold weather. My memory is bad, however.

If you could lay your hand on an article or paper of some sort which describes just what England did in the last war and is doing in this war about taking care of its artists and making use of them, we would very much appreciate having it. I have been trying to get some such thing from Kenneth Clark in connection with our exhibition, but so far we have only a very superficial newspaper release.

My very best to Mrs. Rothenstein and to your father.

Sincerely,

John Rothenstein, Esq.
Tate Gallery
Millbank, S.W.1
England

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12/28

Rothenstein
TATE



JR/AG.

TATE GALLERY,

MILLBANK, S.W.1.

28th November, 1940.

My dear Alfred,

At the last Meeting of our Board, I read your letter of the 24th October by way of confirmation of your willingness to store our Gill, Henry Moore, and Kennington, for the duration of the war. I need not tell you that the Board were most relieved and grateful. The Kennington, by the way, is quite likely to be asked for by the British Council or some other responsible body.

The Board also raised the question of the two stone pieces remaining out of doors during the winter, one sculptor member emphasising the danger ~~to~~ English stone being subjected to the violent extremes of temperature to be found in America. I reported that this matter had been the subject of discussion between yourself and me and that while the two sculptors concerned had raised no objection to their works being left outside throughout the year, you had agreed that they should be stored inside the building during the coldest winter months.

Alfred Barr, Esq.,
Director,
The Museum of Modern Art,
New York.

Your own publications always give us
the greatest pleasure.
John Rothenstein, Esq.
Tate Gallery
Millbank, S.W.1
London, England

c.c. M
Dear Alfred,
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c.c. |

The Tate has now been so badly damaged that the staff had to move out of it. Although life in London and even outside it is eventful enough, I find it irking to be unable to participate more actively, for I have been the victim of a cat and mouse game with my superiors, who released me from service here but no sooner was I offered a commission than they changed their minds and said that my services were still needed.

It gave me much pleasure to hear from you.

With warmest regards,
Yours sincerely,

John Rothenstein

Rothenstein
TATE

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Your own publications always give me
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John Rothenstein, Esq.
Tate Gallery
Millbank, S.W.1
London, England

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JR/AG.



TATE GALLERY,
MILLBANK, S.W.1.

6th February, 1941.

Dear Alfred,

After further discussion by the Board regarding the two pieces of sculpture at present in your charge, it was decided that the present position of the Henry Moore, under the sixth floor loggia is perfectly satisfactory. It was also agreed that the Gill should remain in its present position until next autumn, but the Board would be most grateful if it could be kept under close supervision.

I will certainly do what I can to help you to secure an article describing what this country did during the last war and is doing in the present one about employing its artists.

With warmest regards to
Mrs. Barr and yourself,

Yours sincerely,

John Rothenstein

Alfred Barr, Esq.,
Director,
Museum of Modern Art,
11 West 53 Street,
New York.

Rothenstein
TATE

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Dear Alfred,
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Your own publications always give us
the great
John Rothenstein, Esq.
Tate Gallery
Millbank, S.W.1
London, England

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Rothenstein
TATE

c.c. MISS MILLER

TATE GALLERY,

March 21, 1941

Dear John:

I should have written you long ago to say that we have had made a special heavy canvas jacket to put over the Eric Gill to protect it from the weather and dampness. This was done shortly after the receipt of your letter of November 28th, 1940.

I hope that this will reassure your Trustees. In any case, if I recall correctly, the sculptor himself was not much troubled. I do hope that the matter has not given you undue concern.

Your letter gives us no news of yourself. I do hope that you and Mrs. Rothenstein and your father and mother are safe and well.

If you can find the time drop us a card to reassure us.

Sincerely,

John Rothenstein, Esq.
Tate Gallery
Millbank, S.W.1
London, England

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Tate

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TATE GALLERY,

MILLBANK, S.W.1.

12th May, 1941.

July, 1943

Dear Alfred,

At the last Meeting of the Tate Trustees I informed them about the special heavy canvas jacket which you had been good enough to have made for the Eric Gill to protect it, when necessary, from the weather, and great satisfaction was expressed. It was kind of you to put yourself to so much trouble, but it is certainly a great relief.

I have little personal news: my wife and I have so far escaped injury, though on more than one occasion only narrowly, and our house has been badly damaged. My parents also are safe and well, my father being still attached to the Royal Air Force as an artist.

Although the Tate has been repeatedly damaged we are acquiring by both gift and purchase larger additions than have been made for many years. I do not know whether it arrived, but I sent you a copy of the Burlington Magazine with an article dealing with some of our wartime acquisitions, by my colleague Ironside. If this arrives, however, you must not give yourself the trouble of acknowledging it.

Your own publications always give me the greatest pleasure.

Alfred Barr, Esq.,
Museum of Modern Art, New York.

I sincerely hope that our invitation will be accepted and that, as seems more and more likely, it may prove possible to hold the exhibition in the not too distant future.

With cordial regards,

Yours ever,

John Cothenstein

Alfred H. B.
The Museum
11 West 53rd
New York City

Dear Alfred

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Alfred H. Barr,
The Museum of M
11 West 53rd St
New York City

Not long ago I went up to speak
at the Royal College of Art which is
evacuated to the Lake District. There,
on a ~~sun~~-covered hilltop, Percy Horton
and I spoke much of you and he told me
of the times he had spent with you when
you visited London years ago.

With warmest greetings to you both,

Yours sincerely,

John Rothenstein

Dear Alfred:

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Yours ever,

John Rothenstein

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Tate

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TATE GALLERY, MILLBANK S.W.1

6th July, 1943

Alfred H. Barr, Jr., Esq.
The Museum of Modern Art
11 West 53rd St.
New York City

Dear Alfred:

You will remember our correspondence with regard to the holding of an exhibition of American painting at the Tate after the war. The intrinsic interest and beauty of such an exhibition, which we should hope would be as fully, if not more, representative than the pre-war show in Paris, would, I am sure, be a revelation to the public in this country. Quite apart from this essential aspect of the matter, the close relations between the U. S. A. and Great Britain, and the increasing and lively interest here in American culture, makes it a ground for particular regret that no such exhibition can be held at present, and all the more desirable that it should be held as soon as circumstances permit.

I am asked, therefore, by my Trustees to renew the invitation to the Museum of Modern Art to organize an exhibition of American painting to be held at the Tate after the war. The Trustees wish me to make this formal invitation at the present time, as they would like, so obvious is the desirability of holding such an exhibition, to make a public announcement now to the effect that it would be held after the war. I should be most grateful if you would let me know whether, as we greatly hope, the Museum of Modern Art will accept our invitation and whether you would agree to the project being made public at once.

We shall be anxious to make the exhibition, of which the success is beyond question, as important as possible and I would also like to ask you whether, in your view, it would be desirable to secure the collaboration, with the Museum of Modern Art, of other great American art institutions in sponsoring and organizing it.

I sincerely hope that our invitation will be accepted and that, as seems more and more likely, it may prove possible to hold the exhibition in the not too distant future.

With cordial regards,

Yours ever,

John Rothenstein

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	RDH	I. 4

England
Tate

Tate

TATE GALLERY, MILLBANK, S.W.1.

21st October, 1943.

14/16

Alfred Barr, Esq.,
Museum of Modern Art,
11 West 53 Street,
New York, U.S.A.

Dear Alfred,

I have now been able to consult various authorities with regard to the financing of the exhibition of American art which we are anxious to hold at the Tate after the war. I am afraid that the question is extremely complex, and I am not in a position to give you a precise statement, but it appears that with regard to the expenses of the exhibition on your side of the Atlantic a great deal will depend upon exchange regulations. I have, however, good reason to hope that all the expenses on this side can be met by us or other institutions willing to give us support in the matter, though I regret that I cannot at this stage give a definite undertaking. I may say that everyone whom I have consulted has greeted the proposal with great favour and I would repeat that our Trustees are eager to carry out the project and that they will do everything possible to reach a satisfactory practical basis upon which to proceed.

I write to you now as some time has elapsed since receiving your last letter. I greatly hope you will be hearing from me again in the very near future in more definite terms

Yours ever,

John Rothenstein

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	RDH	I.4



TATE GALLERY,

MILLBANK, S.W.1.

26th October 1943.

Alfred Barr, Esq.,
Museum of Modern Art,
New York.

Nov 11/43

Dear Alfred,

I am just writing to ask if you would be good enough to let me know what is at present being done with the Eric Gill. The last I heard was that you had been good enough to have the work covered in a heavy canvas suit. I should now like to know whether the position is still the same, and if the statue is still outside. McCurry of the National Gallery of Canada was recently asked by the British Council if he would like to arrange for its exhibition in Canada, but no reply has so far been received. The British Council has written to him again, and I will of course let you know as soon as we hear further. Meanwhile I should be grateful if you would tell me about the present arrangements for the housing of the statue.

I shall be writing to you again shortly to tell you more about our proposed exhibition of American art.

Yours ever,

John Rothenstein

Rothenstein's approval

John Rothenstein, Esq., Director
The Tate Gallery
Millbank
London S. W. 1

JTS:mc

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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LONDON GALLERY

Tate

November 17, 1943

Dear Mr. Rothenstein:

The Eric Gill sculpture was sent to the Gallery of Toronto on March 16, 1943. I understand that this was done with your full approval. The sculpture was insured by us while in transit from here to the Canadian boarder and from that point on was to be covered by the Toronto Gallery. We received a letter shortly afterwards that the work had been received by the gallery.

I would like also to acknowledge your letter of November 21 to Alfred Barr. We are delighted to hear that plans for the American exhibition at the Tate are coming along and we will hope to hear from you later on when you plans are more settled.

With kindest regards,

Sincerely yours,

John Rothenstein

John Rothenstein, Esq., Director
 The Tate Gallery
 Millbank
 London S. W. 1

JTS:mc

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FAST		<h1>RCA</h1>  <h2>RADIOGRAM</h2> <h3>R.C.A. COMMUNICATIONS, INC.</h3> <p>A RADIO CORPORATION OF AMERICA SERVICE</p>	DIRECT																				
<table border="1"> <tr><th colspan="2">CLASS OF SERVICE DESIRED</th></tr> <tr><th>FOREIGN</th><th>DOMESTIC</th></tr> <tr><td>FULL RATE</td><td>FULL RATE</td></tr> <tr><td>DAY LETTER</td><td>DAY LETTER</td></tr> <tr><td>SERIAL SERVICE</td><td>SERIAL SERVICE</td></tr> <tr><td>NIGHT MESSAGE</td><td>NIGHT MESSAGE</td></tr> <tr><td>NIGHT LETTER</td><td>NIGHT LETTER</td></tr> </table>			CLASS OF SERVICE DESIRED		FOREIGN	DOMESTIC	FULL RATE	FULL RATE	DAY LETTER	DAY LETTER	SERIAL SERVICE	SERIAL SERVICE	NIGHT MESSAGE	NIGHT MESSAGE	NIGHT LETTER	NIGHT LETTER	<table border="1"> <tr><td>NO.</td><td>CASH OR C.O.D.</td></tr> <tr><td colspan="2">NUMBER OF WORDS</td></tr> <tr><td colspan="2">TIME FILED</td></tr> </table>		NO.	CASH OR C.O.D.	NUMBER OF WORDS		TIME FILED
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TIME FILED																							
TO ALL THE WORLD — BETWEEN IMPORTANT U. S. CITIES — TO SHIPS AT SEA																							

Send the following Radiogram "Via RCA" subject to terms on back hereof, which are hereby agreed to

April 18, 1940

Tate Gallery
Millbank
LONDON

MODERN MUSEUM NEW YORK DESIRES EXHIBIT (MOORE FROM PAVILION) GILL HUMANITY /
IN OPEN AIR COURTYARD DURING SUMMER PLEASE ASCERTAIN SCULPTORS VIEWS EXPOSURE
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John Rothenstein

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LONDON GALLERY

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TELEPHONE · REGENT 2828

ORGANISING SECRETARIES
LONDON : P. S. BLACKWOOD, ESQ.
CONTINENT : MADAME BURCHARD · ZURICH
17th November 1937.

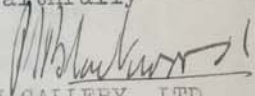
Mr. Alfred Barr,
The Museum of Modern Art,
New York City. U. S. A.

Dear Mr Barr,

We enclose a resume of an important exhibition we have planned to take place in London in February 1938. We are particularly anxious to secure your interest in this exhibition, and we would ask you to lend us your name as a patron representing America.

Among others Sir Michael Sadler, Herr Thomas Mann and Picasso have consented to lend their names as patrons, and we do sincerely hope you will also give your consent.

Yours faithfully


THE LONDON GALLERY, LTD.

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Foreign Requests England

EXHIBITION OF MODERN GERMAN ART

1937

Impressionist: Expressionist: Cubist: Surrealist

The purpose of this exhibition is to give a comprehensive survey of German Art of the 20th Century and show its relation to contemporary European Art. Those who are interested in the development of the various modern schools of art may here trace the progress of German art from the Impressionists of the last century to the Surrealists and Constructivists of to-day, passing through the stages of post-Impressionism, Cubism and Expressionism, the latter being, perhaps Germany's most original contribution to Modern Art.

The idea of the London Exhibition originated from the Exhibition of "Degenerate Art", which was opened last July in Munich and which has been visited by over two million people. Its purpose was to discredit and ridicule the most vital side of German Art of the last fifty years, in so far as it did not conform to Nazi ideology. This attack fell with special bitterness and injustice on those painters who are still living in Germany and who now find themselves forbidden to pursue their normal occupation and are ostracized by the State. It is the intention of the organisers of this exhibition that all profits accruing therefrom should be used to assist oppressed artists.

Among the artists held up to ridicule at the Munich Exhibition and removed from the museums were: Max Liebermann, former president of the German Academy, Louis Corinth, Franz Marc who was killed in the Great War and whose paintings are world famous, Paul Klee, Oskar Kokoschka, Emil Nolde, Kandinsky, Otto Dix and many other artists whose names are too numerous to mention here. All these will be represented at the London Exhibition, and the unbiassed spectator will be able to judge for himself whether they deserve the venomous ridicule and persecution which has been poured on them in their native land.

At all times, and more especially during a cultural upheaval, questions of change in form and art have had

working freely in other lands. These sections will demonstrate how all these artists both in Germany and outside, belonging to all the various schools and -isms, derive from the great legacy of the 19th century.

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obstacles of aesthetic conservatism and reaction to contend with. There have always been people with backward looking mentality refusing to envisage anything new, side by side with others who strive to understand the creative struggle of artists. But never before has a whole generation of artists been outlawed or an artistic epoch legally and politically ostracized, condemned to material and mental starvation. Imagine what would have been the loss to civilisation had such treatment been meted out to revolutionary painters like Greco, Rembrandt, Turner, Van Gogh.

Art does not belong to a country nor to a regime, it is part of the cultural achievement of humanity as a whole. To condemn art to silence and to repress its expression is to kill it. Art must convince by itself and only what is real and alive, that is containing the possibility of growth, will survive. But those with the urge to create, those with the will to struggle towards truth, must be protected and allowed the right of free expression.

The London Exhibition will be held at the New Burlington Galleries in July 1938. It is being organised by a Committee including Mr. Herbert Read as Chairman, and the Earl of Listowel, (Vice-President).

P A T R O N S.

The Bishop of Birmingham	The Earl of Listowel
Professor Tancred Borenius	Maillol
Sir Kenneth Clark	J.B. Manson, Esq.
Professor W.G. Constable	Axel Munthe, Esq.
G. Eumorfopoulos, Esq.	Picasso
Dr. J.P. Gooch	Sir Michael Sadler
Professor Julian Huxley	H.G. Wells, Esq.

working freely in other lands. These sections will demonstrate how all these artists both in Germany and outside, belonging to all the various schools and -isms, derive from the great legacy of the 19th century.

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List of Artists:

Barlach,	Nolde,
Baumeister,	Pechstein,
Beckmann,	Richter,
Bellmer,	Rohlf's,
Camenisch,	Schlemmer,
Campendonck,	Schmidt-Rotluff,
Chagall,	Scholz,
Corinth,	Schwitters,
Dix,	Slevogt,
Eggeling,	Vordemberghe,
Elkan,	
Ernst,	
Feibusch,	
Feininger,	
Freundlich,	
Fuhr,	
Grosz,	
Heartfield,	
Heckel,	
Hofer,	
Hoelzel,	
Kandinsky,	
Kirchner,	
Klee,	
Kokoschka,	
Kollwitz,	
Lange,	
Lehmbruck,	
Liebruck,	
Liebermann,	
Macke,	
Marc,	
Meidner,	
Meyer-Amden,	
Modersohn-Becker,	
Moholy,	
Molzahn,	
Müller,	

working freely in other lands. These sections will demonstrate how all these artists both in Germany and outside, belonging to all the various schools and -isms, derive from the great legacy of the 19th century.

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EXHIBITION "BANNED ARTISTS"
Organised by The London Gallery
Secretary: P.S.Blackwood London
Mdme. Burchard Zurich.

The object of this exhibition is not political. If it appears to be polemical its polemics are those of the "mechante animal qui se defend"

The real aim of the exhibition is to trace the progressive developement of painting from the middle of the nineteenth century to the present day - from Constable to Constructivism.

The exhibition is to be called "BANNED ARTISTS", because it is inspired by the challenge of the misrepresentation of art which has been on view in Munich since last May.

It is in no sense political and seeks only to justify its existence on aesthetic and cultural grounds without any reference to political opinions of any shade. But when a definite attempt has been made to discredit five decades of progressive and creative art, a positive reply is both justifiable and necessary.

Thus this exhibition, planned for the spring of 1938 in London, has as object, to enable the British public to see and study this publicly outlawed and spiritually proscribed art which represents an inseparable part of the whole European artistic inheritance.

Some two hundred works illustrate the movement from Impressionism to Cubism-Expressionism on the one hand, to Surrealism and Constructivism on the other. Through the work of one hundred painters we try to show in a simple way the mental process of the artist and the tendency of art during this period.

There will be two parallel and complementary sections. The one devoted to the so-called "Degenerate Artists" of the Munich Exhibition, which includes many of the greatest German painters of the last twenty years; the other, the works of painters working freely in other lands. These sections will demonstrate how all these artists both in Germany and outside, belonging to all the various schools and -isms, derive from the great legacy of the 19th century.

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The Munich Exhibition was planned to decree to artists and art lovers what is permissible, - what (according to the dictates of political authorities) should be recognised as art. More than a million visitors flocked to the Exhibition. We do not propose to discuss the psychology of this immense interest. In a minor degree there was the interest of negation, but far more is this interest an expression of solidarity and of an interest in an art condemned to silence, an interest in the only work of German Art that lives in advance of its own time.

At all times, and more especially at the cross-roads of cultural upheaval, questions of change in form and art have had obstacles of aesthetic conservatism and reaction to contend with. There have always been people with backward looking mentality refusing to envisage anything new, side by side with others who strive to understand the creative struggle of artists. But never before has a whole generation of artists been outlawed or an artistic epoch legally and politically ostracised, condemned to material and mental starvation.

We do not know what of all the European art that has grown out of the terrifying experiences of war and destruction, will last into relative immortality. And it just because we cannot know this that we need to protect the work of men who try to reflect by means of their art, the truth of their time.

Art has evolved through the course of time; and at the expense of pain and self-sacrifice the frozen boundaries of artistic consciousness have had to be broken down in order to find new conceptions and different methods of creation. In the limited space of one exhibition it is impossible to show all the milestones in the development of painting throughout the ages. But the road from Constable to Courbet from Cezanne to Matisse, from Van Gogh to Picasso is an accepted and integral part of European culture; and it is pioneers of the last twenty years along this road who are being labelled "criminals" and "lunatics."

The word "dilettante" is applied to the most prominent painters of Germany, such as Louis Corinth formerly member of the German Art Academy, to Franz Marc of world wide renown, to Emil Nolde one of the most representative of German Post-

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-Impressionist painters.

To let such a challenge go by unheeded would be folly. We owe it to art and artists of all lands and of all times to make a clear and indisputable reply. Imagine what would have been the loss to civilisation had such treatment been meted out to Greco, to Grunewald. It is not in the spirit of polemics that we plan this exhibition, nor with a desire to argue with any country what they should or should not allow in their own land. But to give the general public in other countries a reasoned exposition why our own attitude is different and to protect the valuable work of generations. Art does not belong to a country nor to a Regime. It is part of the cultural achievement of humanity as a whole. To condemn art to silence and to repress its expression is to kill it. Art must convince by itself, and only what is real, creative and alive (i.e. containing the possibility of growth),- only that which approximates to artistic truth, will survive. But those with the urge to create, those with the will to struggle towards the truth must be protected and allowed the right to express themselves.

This therefore is the reason for a threefold exhibition - a survey of the tendencies and influences of the past one hundred years. A selection of those banned artists of the Munich Exhibition, so that the general public may estimate for themselves the philistinism of any attempt to suppress the freedom of self-expression. And a complementary section showing the co-inheritors of those German painters working freely in all other lands. Without criticising the creeds of other countries, we may well remind ourselves how priceless is our own possession of liberty.

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Museum of Modern Art, AC. Goodyear, President,
Room 2211. *Rate*
Charge to the account of _____ \$ _____
CLASS OF SERVICE DESIRED _____

- America** Marian Willard

- Australia** A. J. Ralton

- Austria** Herbert Bayer

- Belgium** Monsieur Mesens

- England** Herbert Read
Henry Moore
Ashley Havinden

- France** Hans Arp
George Rivière

- Germany** Prof. Walter Gropius (London)
Prof. Dorner (Hanover)

- Holland** Ir. Albert Boeken

- Hungary** Prof. L. Moholy-Nagy (London)
Marcel Breuer (London)

- Italy**

- Japan**

- Spain** Perez de Ayala (Madrid)

- Switzerland** Hans Girsberger
C. Giedion-Welcker

LONDON GALLERY

Lund Humphries

No. 5 No. 6

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Museum
Museum of Modern Art, AC. Goodyear, President,
Room 2211. *Rate*
Charge to the account of _____ \$ _____ 1228 A

The London Gallery 28 Cork Street London W1

The London Gallery, to whose aims and activities we invite your attention, has been organised to provide a centre at which contemporary minded people may see, in sympathetic and informal surroundings, the works of painters, sculptors and designers whose art is specifically modern in inspiration and technique.

Unlike other enterprises of its kind, the London Gallery will exhibit only such works as come under the above general definition. Sales are of course important but they will not be the first consideration. The gallery will exhibit only such works as are considered by its advisers to have definite significance for those interested in modern art.

The commonest defect of the modern room, on whose decoration and furnishing the owner has usually spent much taste and care, is the absence of pictures, or—worse—the presence of pictures which do not harmonise with the room and the life of those who live in it.

It is surprising how much vitality can emanate from a good

picture in the modern genre and what an influence this can have on everyday life. Moreover, one can buy such pictures at a moderate price.

The appreciation of contemporary art, i.e., art which owes its impulse to the times in which we live, requires study, especially by those who through education and tradition are apt to remain over-loyal to the art forms of the past alone. The London Gallery offers an opportunity for such study, not only through the exhibitions it will arrange, but by the literature (books, reviews, and magazines concerned with art, from all countries) which it brings within the reach of its visitors. Magazines can be studied in comfort in the gallery itself. Books will be on sale. Both books and magazines can be borrowed by those joining the Gallery's lending library.

The London Gallery hopes to help a wider public to form an appreciation of the contemporary spirit in every form of art.

Advisory Council

The Advisory Council to the London Gallery listed overleaf gives advice in an honorary capacity on the selection of paintings, sculptures, photographs, books, etc., to be shown at the Gallery's exhibitions, but are in no way responsible for the organisation and administration of the Gallery.

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Charge to the account of *Mus.* Museum of Modern Art, *Tate* AC. Goodyear, President, Room 2211. 1228 A

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NIGHT LETTER	WEEK END LETTER

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Send the following message, subject to the terms on back hereof, which are hereby agreed to

New York City, December 17, 1932.

Eds,
Tate Gallery,
London.

Please send me information showing relation between Tate and National Gallery including corporate or Governmental relations, and right National Gallery to take pictures from Tate.
Christmas Greetings.

GOODYEAR.

THE QUICKEST, SUREST AND SAFEST WAY TO SEND MONEY IS BY TELEGRAPH OR CABLE.

F. S. Blackwood, Esq.
The London Gallery Ltd.
25 Great Street
London E.C.1.

425-12

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Ex 411

London
Tate

October 3, 1931.

J. B. Manson, Esq., Director,
The National Gallery,
Millbank, London, England.

December 6, 1931

My dear Mr. Manson:

On October 8th we are delivering to Mr. McIntyre of the Macbeth Galleries of this city the Davies "Sleep", which Miss Lizzie P. Bliss bequeathed to your Gallery. Mr. McIntyre has doubtless notified you that the picture will be forwarded to you in the near future.

We have appreciated the privilege of showing your Davies in our Museum during the Memorial Exhibition of Miss Bliss's Collection.

Yours sincerely,

I understand that I am on the Nazi police lists so please destroy this letter immediately.

Sincerely,

F. B. Blackwood, Esq.
The London Gallery Ltd.
28 Cook Street
London W.1.

AMB:13

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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(to be to Koenig)

TATE GALLERY, MILLBANE, S.W.1

25th October, 1937.

Dear Barr,

December 6, 1937

It occurs to me that you may care to have a copy

Dear Mr. Blackwood:
of our newly issued illustrated handbook of the British

I am very much interested in and most sympathetic with your exhibition but, unfortunately, because of my official position, I can not lend my name, though I would rather have my name associated with such an exhibition as you describe than any other I can think of.

you in New York next Autumn.

Let me know if I can help you in any way with information, lists, and so forth. I have for instance two unpublished articles, written in the spring of 1933 immediately after the German revolution, which give a good deal of first hand information about the experience of artists and architects (mostly Gentiles) under the first shock of the incredible Nazi policies.

John P. Mountain
I understand that I am on the Nazi police lists so please destroy this letter immediately.

Sincerely,

Alfred H. Barr, Esq.,
Museum of Modern Art,

NEW YORK
P. S. Blackwood, Esq.
The London Gallery Ltd.
28 Cork Street
London W.1

AHB:lb

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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TATE GALLERY, MILLBANK, S.W.1.

26th October, 1938.

Dear Barr,

It occurs to me that you may care to have a copy
of our newly issued illustrated handbook of the British
School. *✓ read*

I shall look forward, with pleasure, to seeing
you in New York next Autumn.

With cordial regards.

Yours sincerely,

John Rothenstein

Alfred H. Barr, Esq.,
Museum of Modern Art,
NEW YORK.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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TATE GALLERY, MILLBANK, S.W.1.

8th December, 1938.

Dear Barr,

Herewith a couple of copies of the catalogue of the Canadian Exhibition. This is meeting with considerable popular success.

Things here are going well, but I shall have many white hairs before long I fear.

I too wish I were coming to America before next autumn, but I can't get away ~~before then.~~ *any earlier.*

With cordial regards,

Yours sincerely,

John Rothenstein

Alfred Barr, Esq.,
The Museum of Modern Art,
New York.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Tate Gallery

November 25, 1938

December 19, 1938

Dear Rothenstein:

Dear Mr. Rothenstein:

Many thanks for the book illustrations of the
British School in the 17th. I am delighted to have the
Canadian Exhibition. We are delighted to have these for our
records.
I am sorry you are not coming to America this winter.

I had hoped you were coming some time this winter.
I'm glad to hear things are going so well. I
hope the Canadian
think you'll look fine with white hair!

With many good wishes, I am

Sincerely,
Cordially,

John Rothenstein, Esq.
Tate Gallery, Millbank
London S.W.1

John Rothenstein, Esq.
Tate Gallery, Millbank
London S.W.1

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Berkeley Galleries

William F. C. Oddy

November 26, 1938

Dear Rothenstein:

Many thanks for the book of illustrations of the British School in the Tate. I am delighted to have it.

I am sorry you are not coming to America till next fall. I had hoped you were coming some time this winter.

How are things going with you? I hope the Canadian show is a success. Won't you let us have a catalogue of it?

Cordially,

John Rothenstein, Esq.
Tate Gallery, Millbank
London S.W.1

Dear Mr. A. K. ...

in sending you a lot of the ... and to thank you for the help ...

It is very well and we have some fine things for you ...

W. Oddy

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Berkeley Galleries

William F. C. Ohly

Mayfair 2450

20, Davies Street,
Berkeley Square,
London W. 1

14.1.47

Dear Mr d'Harnoucourt,

I have pleasure
in sending you a Cat.
of the Exhibition and
to thank you again for
the help you gave us.

It is going well and
we have some fine things.

Your very sincere
W Ohly

Mr. William F.C. Ohly
Berkeley Galleries
20, Davies Street
Berkeley Square
London, W. 1, England

R.d'H:cr

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BERKELEY GALLERIES *Berkeley*
 WILLIAM F. C. OHLY
 20 DAVIES STREET, LONDON, W.1

February 5, 1947

Berkeley Galleries

William F. C. Ohly

Dear Mr. Ohly:

Thank you very much for your good note and the catalogue, which is exceedingly handsome. I only wish I had an opportunity to see the exhibition as it must be very interesting.

I was disappointed not to be able to return to London this winter but hope to get there sometime in the not too distant future and will of course look you up when I get there.

With very best regards,

Faithfully yours,

Rene d'Harnoncourt

Mr. William F.C. Ohly
 Berkeley Galleries
 20, Davies Street
 Berkeley Square
 London, W. 1, England

R.d'H:cr

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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B

20

Berkeley Galleries

William F. C. Ohly

Mayfair 2450

20, Davies Street,
Berkeley Square,
London W. 1

5 Aug 48

Dear Sirs,

We are planning to send out, at frequent intervals, lists of outstanding objects of interest to museums and collectors, and we now have pleasure in enclosing the first of these.

We guarantee that the objects will always be as described, and that the descriptions are carefully written by well-known authorities.

We always have a large selection of interesting objects from the Far and Near East, Africa, the South Seas and pre-Columbian America. If you would care to send us a list of your desiderata we will do our best to fulfil your requirements.

Should you be interested in any of the objects described in this first leaflet please let us know at once, and, provided they are not already sold we will reserve them for you.

Yours faithfully,

W. Ohly



No. 2



No. 4



No. 5



No. 6

London England

S

450



No. 3

No. 1, August, 1948.

selection is for sale
to the conditions
covering letter.

Large Gourd Bowl,
covered in polychrome
with designs represent-
ing the Ancient Mexican
glyph for Jewel. Prob-
ably from Western Mex-
ico, of the Aztec period.
The vessel has been
mounted in cut and
raised silver bands in
the style of the earliest
Spanish Colonial period,
before about 1550.
Height 5½ in. Length
in. £125

Bronze Bell (*Ch'un*),
China, period of the
Warring States. Height
in. £125

Bronze Vase (*Hu*),
China, period of the
Warring States. Height
15½ in. £500

No. 4. Head of a Youthful
Buddha, Stucco. Hadda,
N.W. India. Height
2¾ in. £55

No. 5. Head of a Buddha,
greyish stone with traces
of gold. China, Sung or
earlier. Height 16 in.
£280

No. 6. Kuanyin, seated at
ease. Transition from
male to female type.
Wood, with remnants of
colours. China, 12th-
15th century. Height
44 in. £950

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	RDH	I.4

BERKELEY GALLERIES

WILLIAM F. C. OHLY

20 DAVIES STREET, LONDON, W.1

Tel: Mayfair 2450

*London
England*



No. 2



No. 1



No. 5



No. 4



No. 6



No. 5

List No. 1, August, 1948.

This selection is for sale subject to the conditions in the covering letter.

- No. 1. Large Gourd Bowl, lacquered in polychrome with designs representing the Ancient Mexican Glyph for Jewel. Probably from Western Mexico, of the Aztec period. The vessel has been mounted in cut and chased silver bands in the style of the earliest Spanish Colonial period, before about 1550. Height 5½ in. Length 9.7 in. £125
- No. 2. Bronze Bell (*Ch'un*). China, period of the Warring States. Height 20½ in. £125
- No. 5. Bronze Vase (*Hu*). China, period of the Warring States. Height 15½ in. £500
- No. 4. Head of a Youthful Buddha, Stucco. Hadda, N.W. India. Height 2¾ in. £55
- No. 5. Head of a Buddha, greyish stone with traces of gold. China, Sung or earlier. Height 16 in. £280
- No. 6. Guanyin, seated at ease. Transition from male to female type. Wood, with remnants of colours. China, 12th-15th century. Height 44 in. £950

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No. 7



No. 8



No. 9



No. 10



No. 12



No. 11



- No. 7. Parvati (Wife of Shiva), holding lotus-bud. Bronze, 18th century, South India. Height 14 in. £75
 No. 8. Large Stool of the Queen Mother, wood with repousse decoration in silver. Ashanti, Gold Coast. Length 25 in. £145
 No. 9. Dancing Krishna (Avatara of Vishnu). Bronze, 18th century, South India. Height 19½ in. £75
 No. 10. Figure of an Executioner holding Head of Victim. Bronze. Benin. Height 9 in. £40
 No. 11. Figure of a King, legs terminating in two cat-fish, symbolizing his supernatural character. Bronze. Benin. Height 11 in. £60
 No. 12. Stool of a Chief, wood. Bajokwe Tribe, Angola, Africa. Height 16½ in. £45

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Berkeley Galleries

William F. C. Ohly

Mayfair 2450

20, Davies Street,

Berkeley Square,

London W. 1

2 Dec - 48

NDIA,
JAPAN

Dear Mr O'Hara,

*I was reading on
an exhibition of animals
you are having at the
Museum & thought I
would send you a photo
of strange animals
from a huge stone
at the gallery. It is Tibetan
made undoubtedly
by Nepalese. It is in
fragments, we have 5
pieces of figures & animals
wonderful work.
When are you coming
to London again*



137.

Just as we can speak of a sphere of culture in which Christianity is the dominating power, so we can speak of a sphere in which Buddhism reigns supreme. The development of Buddhism has many features in common with that of Christianity. It grew out of Indian Brahmanism very much in the same way as Christianity developed from Judaism. The latter phases of Buddhism, the so-called Mahayana (the great vehicle) stand in the same relation to earlier Buddhism, the Hinayana (the little vehicle), as mature Catholicism to early Christianity. In both religions there are numerous trends and sects; in both, movements of all kinds aiming at reform; both have adopted many elements which they found among the various populations to which they gained access. In both religions we find pilgrimages to the places where the founder was born, and where he lived and preached. Above all, both have created an impressive art, imbued with a fervent faith, with the founder as its centre.

So much about the common traits. Profound differences do, of course, exist. It will be sufficient to point to a few of the more obvious ones. Buddhism rarely has dominated the various countries within its range as exclusively as Christianity did. It has perpetually admitted into itself elements from other religions, from Hinduism in India, from the worship of the Nats in Burma, from the Bon religion in Tibet, from the native religions in China and Japan. One must not forget that Buddhism has never denied the existence of the Hindu deities. Religious persecutions were nearly unknown. Buddhism never was the exclusive religion of India, the land of its origin, from which it began to disappear after the 12th century, absorbed by a revived Hinduism. Neither was it ever the sole religion of China, Korea, Japan, Indonesia or Indo-China. In some countries only did Buddhism rule as exclusively as Christianity did in Europe, i.e., in Ceylon, Burma, Siam (Hinayana), and in Tibet (Mahayana).

Although Buddhism has disappeared from India for more than half a millennium, it is in India that we must look for the origin of almost all the images of deities in Buddhist art, and, of course, of all representations of the Buddha's earthly career and his former lives (Jatakas). The Buddhist pantheon has developed quite gradually. Not earlier than a millennium after the founder's death does it stand in its full wealth in front of us. Numerous figures of imagined Buddhas and Bodisattvas (Buddhas-to-be), such as Amitabha, Avalokitesvara, Manjusri, and many others, were conceived in the course of time. In this way, as compared with Christian iconography, Buddhist iconography underwent greater transformations. The richer, never resting, religious thought of the Eastern races would lead us to expect this in any case. As is well known, opinions are sharply divided on the question of

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20 D
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CHINA,

*The Abbey is flourishing
we have about 20
young artists working
here now. Our present
show is Buddhism in
art.*

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INDIA,
JAPAN

*kindest regards
yours sincerely
Wohly*



137-

Just as we can speak of a sphere of culture in which Christianity is the dominating power, so we can speak of a sphere in which Buddhism reigns supreme. The development of Buddhism has many features in common with that of Christianity. It grew out of Indian Brahmanism very much in the same way as Christianity developed from Judaism. The latter phases of Buddhism, the so-called Mahayana (the great vehicle) stand in the same relation to earlier Buddhism, the Hinayana (the little vehicle), as mature Catholicism to early Christianity. In both religions there are numerous trends and sects; in both, movements of all kinds aiming at reform; both have adopted many elements which they found among the various populations to which they gained access. In both religions we find pilgrimages to the places where the founder was born, and where he lived and preached. Above all, both have created an impressive art, imbued with a fervent faith, with the founder as its centre.

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20 DAVIES STREET, LONDON, W.1

Tel: Mayfair 2450

LEAFLET N°2: BUDDHISM IN ART

SCULPTURE AND PAINTINGS FROM INDIA, CHINA, TIBET, SIAM, BURMA, CEYLON, JAPAN

16TH NOV. 1948



No. 137. "Guard Stones" of this kind belong to the most characteristic sculptures of Ceylon. They are to be found flanking flights of steps, and we meet them everywhere in the famous town ruins of Ceylon, Anuradhapura (capital of Ceylon till A.D. 846) and Polonnaruwa (capital from A.D. 846 onwards). It is probable that most of these "Guard Stones" were executed between the 7th and 9th centuries A.D.

Height 28 ins. Yellowish granite.

A similar piece reproduced in William Cohn, *Indische Plastik*, page 118.



137.

137.

INTRODUCTORY REMARKS

Just as we can speak of a sphere of culture in which Christianity is the dominating power, so we can speak of a sphere in which Buddhism reigns supreme. The development of Buddhism has many features in common with that of Christianity. It grew out of Indian Brahmanism very much in the same way as Christianity developed from Judaism. The latter phases of Buddhism, the so-called Mahayana (the great vehicle) stand in the same relation to earlier Buddhism, the Hinayana (the little vehicle), as mature Catholicism to early Christianity. In both religions there are numerous trends and sects; in both, movements of all kinds aiming at reform; both have adopted many elements which they found among the various populations to which they gained access. In both religions we find pilgrimages to the places where the founder was born, and where he lived and preached. Above all, both have created an impressive art, imbued with a fervent faith, with the founder as its centre.

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66a-66d. A set of four unknown deities, wood. Tibet.



82. Part of a large Halo, copper gilt. Nepalese work. Formerly in the collection of Dr. Beard, medical officer with the Younghusband expedition.



76. Vessel, richly ornamented, representing a duck, wood and metal. Tibet.



77. Vessel, richly ornamented, representing a mythical animal, metal and wood. Tibet.



82. Animals forming part of the same Halo.

where and when the Buddha makes his first appearance in art. To-day, most scholars have abandoned the idea that this event happened in Gandhara (the North-Western frontier province of India), under Western classical influence. The Buddha figure, one of the most characteristic creations of the Indian genius, has presumably arisen in Mathura. Mathura was an important centre of art, particularly in the period of the Kushana rulers (first centuries A.D.). It is true that in Gandhara the Buddha figure assimilated a number of classical elements. Gandhara was the thoroughfare for Indian, Central Asiatic and Chinese pilgrims, and its art certainly had some influence on that of Central Asia, China and Japan. But this influence cannot be regarded as having gone very deep.

The incubation of Buddhist art took place in the centuries which preceded and followed the rule of the Emperor Asoka Maurya (circa 275-256 B.C.), the first imperial patron of Buddhism. The Stupas of Bharhut, Sanchi, and Amaravati (parts of which could be seen in the Indian Exhibition at Burlington House) bear witness to this fact. The decisive periods of Buddhist art in its entirety, however, were those inaugurated by the powerful rulers of the Gupta dynasty in Central India (4th to 5th century A.D.), and by the Pallavas (6th to 8th century) in the South. Magnificent cave temples and rock sculptures, dating from the 7th to the 9th century, belong to the greatest triumphs of Indian and Buddhist art. The Indian colonisation of Southern Asia and the Buddhist

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52. Buddha preaching. Relief, greyish stone. Ming. Length 35½ in.



53. Maitreya, with Ananda and Kasypapa. On the halo the Seven Buddhas of the past and six flying Apsaras. Cream glazed porcelain. Height 16¼ in. Sung or later.



139. Bodhisattva. Wood. 1200 A.D. Japan.



135. Torso of a seated Buddha. Slate stone, N.E. India, found in Mongir. About 1100 A.D. 15in.



141. Large head of Buddha. Wood. 15th Century.



40. Putai, seated. Pottery with greenish glaze. Height 2 in. Sung.

penetration of the Far East began, in many cases, at an earlier date. Ceylon was the first region to be converted; Kashmir, Nepal, Burma, Indo-China, Siam and Indonesia followed soon. It is improbable that Buddhist works of art of a date previous to the 5th century have been preserved in Central Asia and China. The Wei (4th to 6th century) and T'ang (7th to 9th century) dynasties mark the culmination point of hieratic Buddhist art in China, as is again shown by numerous cave temples. Korea received its Buddhism from China, Japan to a great extent from Korea. The impressive Buddhist art flourishing in Japan in the 7th and 8th centuries offers important additions to our knowledge of Chinese art.

In order to understand the development of Buddhist art in Nepal, Tibet and the Himalayan countries, as well as that of China after the T'ang period, and even that of Java, one must again return to India. There the Pala dynasty ruled in the North-East from the 8th to the 12th century—the last phase of Buddhism in India. It was the Tantrayana which flourished under the Pala. Through its influence, Buddhist art assumed a new aspect. Shivaite traits entered into it. Female deities (sakti) came to play a great part. Rich movement and a scintillating ornamentation relaxed the hieratic severity we find in earlier Buddhist art. Deities with many heads, arms and legs came to the fore. It is this art of the Pala dynasty which strongly influenced Nepal, Tibet and the Himalayan countries, and its effects can be felt in China after the Sung period, and at the same time in Japan (Mi-tsung and Shin-gon sects). But works of art in Tibet and Nepal, preserved until to-day, would rarely go back beyond the 17th century. When Tibet, from the beginning of the 18th century onwards, came under the sovereignty of China, its art adopted more and more Chinese features.

Islam has produced no religious art. Apart from Christianity, Buddhism alone has evolved a religious art which looks back over a long history. It is clear that the experience of Buddhist art must have a profound significance for us. In all fields—in painting, sculpture, architecture and handicraft—Buddhism has produced works that can be placed by the side of the highest creations of Western art. A comparison between the two worlds of art is well suited to throw a flood of light on the evolution of artistic imagination under the sun of a lofty religion.

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C H I N A		£ s. d.	T I B E T (Cont.)		£ s. d.
1	KUANYIN seated at ease. Wood, 12th to 13th century. 44 in.	700 0 0	83	BODHISATVA with Sakti on knee. 5 in.	25 0 0
2	KUANYIN (?). Stone, remnants of colour. 6th to 7th century. 40 in.	1200 0 0	84	Bronze figure of Lhamo. 7 in.	15 15 0
3	KUANYIN. Lacquered wood. 18th century. 28 in.	25 0 0	85	YAMA with his sister Yami. Bronze. 7 in.	15 15 0
4	BUDDHA. Wood. Sung. 25 in.	45 0 0	86	LHAMO, Bronze gilt. 6½ in.	25 0 0
5	KUANYIN, seated. Wood. Ming. 14 in.	25 0 0	87	AKASAGARBHA. Gilt bronze. (See 88.) 7½ in. Pair.	30 0 0
6	KUANYIN, seated on rock. Limestone. Ming. 15 in.	25 0 0	88	SARVANIVARANAVISKAMBHIN. Bronze. Pairs with 87. 7½ in.	18 0 0
7	HEAD OF BUDDHA. Limestone. China/Siam. 14th cent. 16 in.	280 0 0	89	VAJRADHARA. Bronze. 3½ in.	15 15 0
8	BUDDHA. Wood. Sung. 19 in.	25 0 0	90	White Tara. Bronze. 6½ in.	18 18 0
9	HEAD OF KUANYIN. Stone. Sung. 10½ in.	20 0 0	90a	MAHAKALA. Bronze. 7 in.	25 0 0
10	KUANYIN, seated. Wood. Sung. 14½ in.	25 0 0	90b	YAMA. Bronze. 7½ in.	18 18 0
11	BUDDHA. Bronze. Ming. 15½ in.	12 12 0	90c	VAJRABRAHMI. Gilt bronze. 7 in.	25 0 0
12	LARGE HEAD OF BUDDHA. Limestone. T'ang. 23½ in.	250 0 0	90d	MANJUSRI. Bronze gilt. Lent.	
13	KUANYIN, seated on rock. Wood. Ming. 11½ in.	15 15 0	90e	BUDDHA TRINITY in front of a large aureole. 11½ in.	
14	KUANYIN, with attendant. Wood. Ming. 9 in.	15 15 0	S I A M — 14th to 18th Century		
15	HEAD OF BUDDHA. Stone. Sung. 7 in.	20 0 0	91	BUDDHA, seated. Papier maché, gilt. 24 in.	30 0 0
16	HEAD OF BUDDHA. Stone. Sung. 3½ in.	8 8 0	92	BUDDHA, seated. Bronze lacquered and gilt. 19 in.	30 0 0
17	BUDDHA, seated on lotus, with attendants. Stone. Sung. 5½ in.	25 0 0	93	MAITREYA, seated. Bronze gilt. 13½ in.	15 15 0
18	PUTAI. Pottery. Ming. 16 in.	75 0 0	94	BUDDHA, seated on a throne. Gilt bronze. 14½ in.	15 15 0
19	KUANYIN, standing. Wood. Original colouring. 12th to 13th century. 63 in.	700 0 0	95	BUDDHA. Bronze. 5½ in.	8 8 0
20	KUANYIN. Wood. Sung. 20 in.	35 0 0	96	PAINTINGS of Bodhisattvas on silk.	20 0 0
21	KUANYIN, seated. Gilt wood. Sung. 11½ in.	35 0 0	96a	BUDDHA, standing. Colour on paper.	6 6 0
22	HEAD OF KUANYIN. Stone. Sung. 15 in.	65 0 0	97	BUDDHA, seated on a throne. Gilt bronze. 8 in.	15 15 0
23	LOKAPALA. Pottery, glazed. T'ang. 31½ in.	35 0 0	98	AVALOKITESVARA, with many arms, on bull. 9 in.	15 15 0
24	KUANYIN, seated. Gilt bronze, with inscription. Sung. 30½ in.	120 0 0	99	BUDDHA, seated on lotus throne. Gilt wood. 31 in.	15 15 0
25	KUANYIN, standing. Stone. Wei. 24½ in.	300 0 0	100	HEAD OF BUDDHA. Small bronze.	15 15 0
26	BUDDHA, seated on lotus. Stone. T'ang. 24½ in.	400 0 0	101	CASKET. Gilt, jewelled.	12 12 0
27	PAIR OF KUANYINS. Porcelain with blue underglaze. Ming Cheng-té. 8 in.	24 0 0	102-103	Various objects.	
28	KUANYIN. Porcelain, yellow and brown glaze. Ming. 9 in.	15 15 0	B U R M A — 14th to 18th Century		
29	KUANYIN. Brown and yellow glaze. Ming. 9 in.	15 15 0	104	BUDDHA. Marble. 12 in.	15 15 0
30	KUANYIN with child. Porcelain, aubergine. Ming. 9 in.	15 15 0	105	BUDDHA. Bronze. 13 in.	8 8 0
31	KUANYIN. Porcelain with blue underglaze. Ming. 9 in.	12 12 0	106	BUDDHA, standing. Bronze. 27 in.	45 0 0
32	KUANYIN with attendants. Blanc de Chine. Kang Hsi. 10 in.	15 15 0	107	STUPA. Cast iron, gilt. 40 in.	20 0 0
33	KUANYIN with attendants. Blanc de Chine. Kang Hsi. 10 in.	12 12 0	108	BUDDHA, seated on throne. Wood, gilt. 6½ in.	6 6 0
34	KUANYIN with attendants. Blanc de Chine. Kang Hsi. 8 in.	8 8 0	109	BUDDHA, seated on throne. Wood. 19 in.	35 0 0
35	KUANYIN with attendants. Blanc de Chine. Kang Hsi. 4 in.	12 12 0	110	BUDDHA, seated on lotus throne. Lacquered and gilt bronze. 10½ in.	35 0 0
36	KUANYIN. Blanc de Chine. Kang Hsi. 6½ in.	5 5 0	110a	BUDDHA, standing, with attendants. Wood, lacquered. 20 in.	12 12 0
37	KUANYIN. Stone. 10th century. 11½ in.	45 0 0	K O R E A		
38	HEAD OF KUANYIN. Wood. Sung. 10½ in.	45 0 0	111	BUDDHA, seated on throne. Stone. Possibly Korea. 36 in.	35 0 0
39	KUANYIN. Gilt bronze. Sung or earlier. 6 in.	15 15 0	112	KUANYIN, standing. Bronze. 7th to 10th century. 9 in.	30 0 0
40	PUTAI, seated. Pottery with greenish glaze. Height 2 in. Sung. See <i>Illus.</i>	16 15 0	113	SEATED figure of a deity. Celadon. 6 in. 14th century.	12 12 0
41	MAITREYA. Gilt bronze. Wei. 6½ in.	75 0 0	G A N D H A R A — 2nd to 4th Century		
42	Small Wei gilt bronzes at various prices.		114	HEAD of a Buddha. Stone. 8 in.	35 0 0
43	HEAD OF KUANYIN. Wood gilt. Ming. 16 in.	25 0 0	115	BUDDHA, with attendants. Stone. 12½ in.	30 0 0
44	HEAD of a Bodhisattva. Iron. Sung. 14½ in.	50 0 0	116	AVALOKITESVARA (?). Seated with bottle. Stone. 14½ in.	35 0 0
45	FRESCO. Seated figure in prayer. Ming. Lent.		117	HEAD OF BUDDHA. Stucco. 8 in.	25 0 0
46	BUDDHA preaching. Relief, greyish stone. Ming. Length 35½ in. Height 16 in.	250 0 0	118	FRIEZE, with Buddha and attendants. Stone. Length 12 in.	15 15 0
47	MAITREYA, with Ananda and Kasyapa. On the halo the Seven Buddhas of the past and six flying Apsaras. Cream glazed porcelain. Height 16½ in. Sung or later.	20 0 0	119	SEATED BUDDHA. Stucco. 9½ in.	12 12 0
48	SEATED BUDDHA. Bronze gilt. Ming. 9 in.	18 18 0	120	SEATED BUDDHA. Stucco. 4½ in.	6 6 0
49	KUANYIN. Soapstone.	25 0 0	121	HEAD OF BUDDHA. Stucco. Hadda? 4½ in.	12 0 0
50	BUDDHIST figure, seated. Limestone. Ming or later. 20 in.	30 0 0	122	HEAD OF BUDDHA. Stucco. 14 in.	75 0 0
51	LOHAN, seated. Limestone. Ming. 18 in.	30 0 0	123	HEAD OF BUDDHA. Stucco. 6½ in.	25 0 0
52	TARA. Gilt bronze.	15 0 0	124-130	Figures and groups. Scenes from the life of Buddha. Various prices.	
T I B E T — 16th to 19th Century			I N D I A		
59	Book-cover, richly carved with Buddhas and Bodhisattvas. Copper gilt. Length 29½ in.	75 0 0	131	SEATED BUDDHA, with snake in copper gilt holding a pearl. Gilt. Rock crystal. Nepal?	300 0 0
60	MAHAMAYURI. Bronze gilt. 4½ in.	25 0 0	132	PART of a miniature Stupa, with seated Buddhas.	
61	KUVERA. Gilt bronze, God of Wealth and the North. 4 in.	12 12 0	133	Slate stone. N.E. India. 11th to 12th century. Each.	30 0 0
62	TARA. Gilt bronze. 4 in.	6 6 0	134	TORSO of a seated Buddha. Slate stone, N.E. India, found in Mongir. About 1100 A.D. 15 in.	380 0 0
63	AMITAYUS. Gilt bronze. 5½ in.	6 6 0	135	HEAD of a Bodhisattva (?). Stone. 9½ in.	35 0 0
64	AMITAYUS. Gilt bronze. With ambrosia vase. 5½ in.	12 12 0	C E Y L O N		
65	BUDDHA, seated. Gilt bronze. 2½ in.	12 12 0	137	PAIR of Guard Stones. 28½ in. 7th to 9th century	800 0 0
66a-66d	A set of 4 unknown seated figures, wood. See <i>Illus.</i> 6 in. Each	8 8 0	J A P A N		
67	Seated figure of Amitayus, gilt bronze with jewels. Nepal. 7½ in.	15 15 0	138	JIZO, standing. Wood with gilt decorations. 26½ in. 17th century.	45 0 0
68	JAMANTAKA. Gilt bronze. 10 in.	20 0 0	139	BODHISATVA. Wood. 1200 A.D.	60 0 0
69	BUDDHA, seated. Gilt bronze. 5½ in.	15 0 0	140	BUDDHA as ascetic. Inscribed.	15 15 0
70	PAIR OF STUPA. Gilt bronze. 6½ in.	12 12 0	141	LARGE HEAD OF BUDDHA. Wood. 15th century. See <i>Illus.</i>	75 0 0
71	GREEN TARA. Bronze, with traces of gilding. 5 in.	12 12 0	P I C T U R E S		
72	KUANYIN with four arms. Beaten copper. 23 in.	75 0 0	143	TAOIST SAINT on elephant in clouds. Colour on silk.	
73	RITUAL JUG. Elaborately decorated copper, brass and silver. 19 in.	45 0 0	144	ABOUT 1700 A.D. Pair	80 0 0
74	A PAIR ditto, inlaid with ivory, turquoise, etc. 20½ in.	35 0 0	145	BUDDHA, with Bodhisattvas and priests. Colour on silk. Ming.	60 0 0
75	A PAIR ditto	45 0 0	146	BUDDHA, seated. Colour on silk. About 1700 A.D.	75 0 0
76	VESSEL, richly ornamented, representing a duck. 17 in.	45 0 0	147	GUARDIAN on clouds. Colour on paper. About 1700 A.D.	35 0 0
77	VESSEL, richly ornamented, representing a mythical animal. 19 in.	45 0 0	148	KUANYIN, standing.	30 0 0
78	RITUAL VESSEL, mythical animal, richly decorated. 21 in.	45 0 0	149	PORTRAIT of a priest, seated. Colour on silk. 13th to 14th century. Japan.	40 0 0
79	THANGKA. Prajnaparamita in gold. Scenes from life of Buddha.	35 0 0	150	AMIDA. Japan. 16th to 17th century.	120 0 0
80	THANGKA. Bhaishajaguru.	30 0 0	151	BUDDHA with two priests. Colour on paper. Ming.	45 0 0
80a	THANGKA. Feminine divinity holding bow and arrow, flowers and book.	15 15 0	152	BUDDHA, seated. Colour on silk. 18th century.	25 0 0
81	THANGKA. Seated Buddha with Taras.	35 0 0	153	BUDDHA, seated. Colour on silk. 18th century.	25 0 0
82	SET of 4 copper gilt figures and mythical animals, forming part of a halo, bought from the collection of the late Dr. Beard, medical officer with the Younghusband expedition. See <i>Illus.</i>	250 0 0	Photos of pieces not illustrated may be had on application.		

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vessel, wood & metal -
Tibet

BERKELEY GALLERIES,
20, DAVIES STREET, W.1

Photo by
PETER NIMPTSCH.

THE PEMBROKE GALLERIES,
54, EARLS COURT RD.,
2A, PEMBROKE PLACE,
KENSINGTON, W.8.

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Tantaflets

BERKELEY GALLERIES,
20, DAVIES STREET, W.1

Photos by
THE PEMBROKE GALLERIES.
54, EARLS COURT RD.,
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Part of Halo
T-shirt

BERNARDINI GALLERIES,
20 WEST 57 STREET, N.Y.C.

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Part of Halo

BERKELEY GALLERIES,
20, DAVIES STREET, W.1

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With very best regards,

Faithfully yours,

*London
England*

Rene d'Harnoncourt

Mr. William F. C. Ohly
Berkeley Galleries
20, Davies Street
Berkeley Square
London W I

December 21, 1948

Dear Mr. Ohly:

Thank you very much for your good note and the accompanying photographs. I am sorry to say that we have not planned any exhibition on animals in art and your information may have referred to some other institution, possibly the Metropolitan Museum who, I understand, are now showing an exhibition called "Animals that never were."

I was terribly interested in seeing the photographs of the repousse works that you sent me. They are extraordinarily fine pieces and I only wish I could see them myself. Unfortunately, at the moment, it does not look as if I had a chance to come to London in the near future but you may be sure that you would be one of the first I would call on on getting there.

With very best regards,

Faithfully yours,

Rene d'Harnoncourt

Mr. William F. C. Ohly
Berkeley Galleries
20, Davies Street
Berkeley Square
London W I

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— 4 photos in here
From Berkeley Galleries
London —

(Plus Leaflet)